SCREEN RADIO MUSIC STAGE

VARIETY

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RADIO HURDLING BUSINESS SLIDE

Shaw's $4,700 Weekly Royalty From 'Superman' on B'way, 1st Written in '03

George Bernard Shaw, who wrote his first play in 1892, now has the biggest boxoffice hit of his career. It is the Maurice Evans revival of "Man and Superman," which the 91-year-old dramatist wrote in 1903 and which was first produced in London in 1905.

The production at the Alvin, N. Y., is grossing approximately $31,500 a week, the exact amount depending on the number of standees. At Shaw's regular 15% royalty, that amounts to more than $4,700 a week. Of course, taxes here and in England take a major portion of that (Shaw is reported to have complained that he actually keeps only about a shilling on every pound), but it's a sizable income from a 44-year-old play, nonetheless.

There may have been short intervals when Shaw has earned higher royalties than he's currently getting on "Man" but, if so, it was never over an extended period such as the Evans presentation seems certain to be. For instance, Katharine Cornell's all-star revival of "Candida" in 1942 grossed $122,247 for 35 performances, but it had only that limited run.

Similarly, during a short period in the spring of 1946, while Gertrude Lawrence and Raymond Massey

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Victor Herbert's Pre-'09 Songs in Royalty Test Vs. Victor, Columbia, Decca

Consolidation of some 12 suits testing a provision of the 1909 Copyright Act was granted by Federal Judge John C. Knox, according to papers filed in N. Y. federal court last week. Radio Corp. of America, Columbia Recording Corp. and Decca Records, all of whom are defendants in infringement actions brought by the heirs of the late Victor Herbert, Gien MacDonough and

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MINN. SHERIFF DOUBLES AS KSTP DISK JOCK

Minneapolis, Dec. 2.

A county sheriff doubling as a disk jockey, with a deal which allows him to scram his program any time he's needed officially as a sheriff, is the latest disk-spinner wrinkle here. Sheriff Ed Ryan is the sleuth turned music chatterer. He joined KSTP here Monday (1) night as co-pilot with Don Hawkins of the station's 11 p.m. to 1 a.m. platter show formerly ridden by Sev Widman, who quit his post after a tussle with station execs over an interview with screen actress Virginia Mayo.

A veteran of World War I, Ryan stayed in France several years after that, operating a film theatre. He's a longhair fancier.

Ryan has another angle he's putting to work via his part-time job. He warns motoring listeners to obey traffic laws.

Santa Schnozo

Milton Berle, who had his nose bobbed several years ago, is so pleased with the result that he's giving beak jobs to associates and friends, as birthday and Christmas presents.

So far, he's presented schnoz trims to his secretary and the president of the Milton Berle fan club.

See Diskers On Limb if Petrillo Drops Ban Now

Chicago, Dec. 2.

"If Petrillo really wanted to get even with the record business for everything and for all time," observes one disk official, "all he has to do is call off the recording ban and he'd have the disk people out on the biggest limb. It's really a shame what the music publishers have done to some of us recording people," he continued. "And it's worse that we've fallen for it."

He was referring to the amount of advance recording being done, and still continuing, in order to build up as big a backlog between now and the first of the year when the ban goes on.

"Many a stale song manuscript has

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PALESTINE PARTITION SHOULD SPURT AMUS.

Tel Aviv, Dec. 2.

Long-awaited, momentous decision to partition Palestine, greeted with enthusiasm by Jews and with consternation by Arabs generally, should have its effect on show business in this land of two nations. Effects are likely to be good, giving impetus to Jewish talent now that the political pressure is off, while disturbance from disgruntled Arabs in form of rioting and possible shutdown of theatres is minimized. Meantime activity continues apace in such centers as Tel Aviv, Haifa and Jerusalem.

Palestine overnight is becoming the mecca of foreign vaude and nitery performers. Local agents are busy arranging importation of many acts from abroad.

Current cafe life is sparked by pianist-singer Sonya Wronkow. Here in prewar days, she later trekked to the U. S., but now is back for good. Other acts here include Riccardo & Robby, a dog act from The Hague, as well as a European acrobatic turn, the Three Hardens.

"You Can't Take It With You" was an outstanding success at the Chamber theatre here. But local critics failed to show much enthusiasm for

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NETWORKS START RISE IN RENEWALS

By GEORGE ROSEN

Despite ominous rumblings, in the face of economic trends, of an impending wholesale desertion of bankrollers from radio, executives of the four networks are inclined to be optimistic over the financial picture as the year draws to a close.

True, the nine-months billings story for 1947 isn't exactly one to invite handsprings, with only the ABC network showing an advance in gross time sales over 1946. Nevertheless, the feeling is that the tobogganing of billings, particularly on NBC and CBS, has been held to a respectable minimum when contrasted with the overall industry's financial statement for the year.

Only Mutual appears to have taken it on the chin to an appreciable degree, on the basis of the first nine-months tabulation, with its approximate $16,000,000 in gross billings representing a drop of 15.8% over the same period last year. But Mutual, too, has had recent cause for rejoicing, with its $3,000,000 plus entry of new commercial pro-

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Joe Louis to Get 100G For Walcott, Including Radio, Television Cut

A probable $230,000 sellout at his 24th title fight with Jersey Joe Walcott, at New York's Madison Square Garden Friday (5) will give Joe Louis something close to $100,000, including his cut of the radio and television money. His pct. is 45, Walcott 15. Louis is in line for a slice of the pix at the same figure, these to be taken by Pathe and distributed by RKO. If he loses, his

(Continued on page 22)

MAUGHAM, AT 73, READY FOR DEBUT IN FILMS

London, Dec. 2.

Somerset Maugham is to start a film career at 73, with Sydney Box to present him in "Quintet," pic based on five of the author's short stories written within the last 50 years.

With this production, Box commences a series of top feature films which will include famous writers among their stars, maintaining authors have had insufficient prominence on the screen up till now.

Tops of the Tops

Top Retail Sheet Music Seller
"Near You"

Top Retail Disk Seller
"Near You"

Top "Most Requested" Disk
"Near You"

Top Seller on Coin Machines
"Ballerina"

Top British Sheet Seller
"Now Is the Hour"

(Details in Music Section)

Florida Niteries Will Need Casino Coin To Counterbalance High Talent Costs

Miami Beach, Dec. 2.

Florida nitery operators, becoming jittery while waiting for the first major cold spell to hit New York, are mulling installation of casinos despite such activity not being legal in Dade County, which includes the Miami and Miami Beach area, where the majority of cafes are located.

Current plan among bonifaces is to confine the gaming activities to those well known to operators. Whether these plans will go through is still undecided, but it's fairly definite that unless the major spenders hit the resort towns soon, casinos will be necessary to make ends meet.

The majority of clubs have already made tremendous talent commitments, some running as high as $30,000 weekly, and according to indications the current season will not permit such huge performer outlays unless other revenue is forthcoming.

It's been pointed out that the Miami Beach situation may resemble the current situation in New York, where hotels are loaded, but amusement biz is generally off. The resort inns are similarly booked with reservations, but, with conditions as they are, it's not likely that amusement

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Tele's Bar B.O.

Baseball is the best boxoffice stimulant (no pun intended) for the bars; football the poorest, because it's a longer time between drinks due to the progression of the action. Only timeouts create a slackening of interest, whereas the national pastime permits twice-an-inning hiatuses for tanking up.

On the other hand the baseball fans favor beer (the weather is the influence there); the gridcast lookers favor the harder stuff.

N.Y. Loew's State, Vaude Stronghold, Going Straight Pix

Loew's State on Broadway, top vaudeville showcase in the country, is dropping stageshows Dec. 24, after running that form of entertainment since 1921, in favor of a straight film policy.

Demise of stageshows at this house is regarded as severe a blow to the cause of live talent as the shuttering of vaude at the old Keith's Palace, a block up on Broadway and 47th, which touched off a series of vaudeville exits in many houses throughout the country.

While the reason ascribed by Loew execs for change in policy is that vaude wasn't paying off, talent agencies have been quick to point out that the high operating expenses, because of inflated performer salaries, is one of the major reasons. It's felt that "normal and reasonable" salaries would have permitted the house to make a sizeable profit,

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Kazan Gets Record 20% of Profits, Share In Gross for 'Desire'

Evaluation of a stager's services reaches a new high with the advent on Broadway tonight (3) of Tennessee Williams' "A Streetcar Named Desire." For his direction of the drama Elia Kazan will receive 20% of the profits, in addition to his weekly share of the gross, said to be 3%. Show's presenter, Irene M. Selznick, and those who backed the new drama are content with the Kazan deal; and New Yorkers who saw the show out of town describe the directional job as "brilliant." Kazan's rating as a director extends

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ED SULLIVAN

Said

Add Musts on Your Christmas Shopping List: The Christmas Carols of Phil Spitalny's All-Girl Orchestra and Choir.

Film Cos. More Inclined to Release Excess Footage for Telecasting

With television's expansion picking up speed every week, signs of renewed interest by the film companies in the medium are constantly on the increase.

Still uncertain as to how big the show biz newcomer will grow and what part they'll finally play in it, the film companies are skirting their entry into video warily. Both Universal and Paramount News are reported, however, to have offered some excess footage from their newsreels recently to tele broadcasters and RKO-Pathe is readying two series of its regular shorts for possible sale to tele sponsors.

U reportedly offered some scenes of the British royal wedding to the N.Y. tele stations. Broadcasters, however, didn't accept them, either because the asking price was too high or because they could furnish coverage just as good and much faster with their own material. It's believed unlikely that U would have made available to broadcasters the same footage that it used for its own newsreel editions but, with most reels using less than 25% of the total footage shot on any event, there would have been plenty left for the videocasters.

U exec veepee Matty Fox declined to comment on the report but he didn't deny it. Par, it's been learned, has been making advances to the tele broadcasters during the last week. Par executives, however,

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STRIKE-TORN PARIS STILL SHOW BIZ HAPPY

Paris, Dec. 2.

Despite the chaotic disruption stemming from the current Communist-inspired strike wave, escapist-minded Parisians are thronging every available amusement spot in force.

Crowds keep coming even in face of public utility walkouts which are causing sporadic, unexpected closings of niteries and theatres and subway shutdowns compelling theatregoers to walk home.

Rooney, Kaye, Raye, A&C Set for London Vaude

The Palladium theatre, London, is planning one of the heaviest talent lineups in its history. House has set Mickey Rooney to open Jan. 4, and negotiations are now on for Danny Kaye to follow in February. Martha Raye has been signed for a March date.

The Palladium is shelling out some heavy coin in the process. Rooney is slated to get $15,000, while Kaye's deal will be for a similar amount. Miss Raye is reported getting $6,000.

Other London bookings include Allan Jones and Irene Hervey to open at the Casino theatre, in April, and Clark Bros., Negro dancers, to open the same house late February. Deal is currently on for Abbott & Costello to play the Casino in the spring, with a J. Arthur Rank film to follow.

U. S. acts in England generally play a series of concert dates in large ballrooms and auditoriums, inasmuch as the small English houses cannot gross enough to pay out that kind of coin.

American acts are able to get most of their money in U. S. dollars out of that country. Law permits them to remit their salary, less living expenses, to their families in the U. S.

Goldsmith's Ariz. HQ Because of Son's Health

Clifford Goldsmith, creator of the "Aldrich Family" and author of "What a Life" and other plays and films, has moved to Tucson, Ariz., permanently. He's building a home there and is selling his apartment in Gracie Square, N. Y. Reason for the move is that his son has a serious asthma condition.

Author is currently at work on a new play for Broadway, but he's a methodical workman, so it may not be ready until next spring. Meanwhile, he owns the "Aldrich" series and gets a royalty from it.

PAR'S PARIS IMPORT

French actress and singer Jo Horvart arrives in New York tomorrow (Thurs.) on her way to the Coast.

She's to be tested for Paramount's "The Sealed Verdict."

Twin City Get-Together On Show Biz and Juves

Minneapolis, Dec. 2.

Representatives of Twin City radio stations and the amusement industry here have been invited to meet with a volunteer committee on crime and delinquency, a group of Minneapolis professional specialists on the subject of juvenile behavior, to discuss the part that crime films and radio shows play in the problem.

Committee has announced the conclusion that youthful perpetrators of acts of violence, including murder, who blame their offenses on ideas from films, radio and comics, pose a problem for serious study and action if the situation is to be corrected.

A four-man subcommittee has been appointed to develop a fact-finding questionnaire to be employed locally in a move to determine how extensively juveniles are motivated to criminal acts by films, radio and comics.

SEPTEMBER THEATRE BIZ FAR BEHIND LAST YEAR

Washington, Dec. 2.

September's theatre biz was not much above the August figures and fell far behind the boxoffice for September, 1946, according to admissions tax figures released Sunday night (30) by the Bureau of Internal Revenue.

The 20% tax figures for the month amounted to $37,743,023, indicating a month's business of about $188,715,000 on all amusement fronts, including sports. Of this total, it is estimated that from 70 to 80% was taken in at film houses. The tax bite compares with $37,068,543 for the month of August and the $42,096,593 in September, 1946. In addition to the admissions nip, Uncle Sam collected $5,193,369 from the 20% nick on nitery tabs, only five-sixths of what was taken in for the same a year earlier, and very little more than was collected in August. While September was a good month, it still reflected the slide-off of business which has been accumulating since the mid-year.

Manhattan's 3rd Internal Revenue District, including the Broadway sector, reported admissions taxes totaling $5,359,227 for September, a little under the $5,547,000 of the preceding month. The nitery dip was sharper. September business paid a $415,707 tax, about $150,000 under August.

Bromfield Wants to Act In EL Film of His Novel

Novelist Louis Bromfield is hankering for the kleig lights, the writer pressuring Eagle Lion to cast him as the narrator-actor in the filmization of his novel, "Kenny," which is currently prepping for the camera. Narrator part is one of the important roles in the book.

Bromfield is also insisting that his huge farm, biggest in the U. S., be used as the off-the-lot locale for shooting the pic. It's situated near Mansfield, O., and was the actual scene where the story, "Kenny," is supposed to take place.

EL is presently negotiating with King Vidor to handle the producer-director chores of "Kenny."

Duse Dramatization

Esther Kiss Pallos, American story editor for Sir Alexander Korda, is collaborating with Joel W. Schenker on a dramatization of Bertita Harding's novel, "Age Cannot Wither." Book was published last week by Lippincott. It's a story of Eleanora Duse and Gabriele D'Annunzio.

Plans are now being made for a New York production of the dramatization. Agent Annie Laurie Williams reps all of those involved.

JESSEL COMMUTING N.Y.-L.A.

After winding his current engagement on New Year's eve at the Carnival, N. Y., George Jessel heads for the Coast to spend two weeks huddling on his upcoming 20th-Fox productions, "Call Me Mister" and "Burlesque."

On Jan. 15, he's dated to open at the Copacabana in Miami Beach.

285th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production
"BILL AND COO"
Released through Republic Pictures

ABC Balks at 94G Bite To Give McNeill Chance At Long-Sought Pic Break

Hollywood, Dec. 2.

Don McNeill, "Breakfast Club" m.c., has an option on an original screenplay by Arch Oboler, which several studios are yearning to produce. McNeill is panting to make his long-delayed bow before the camera, but ABC, which owns "Breakfast Club," insists that it's not going to pay expenses involved in shifting the show from Chi to the Coast for five or six weeks.

Network estimates the transfer will cost about $94,000. McNeill feels that this estimate, besides being fantastically high, disregards the fact that the ABC program property will be benefited by film exploitation. Network spokesmen in countering ask, why should ABC sign extra checks to launch McNeill's film career?

Three studios have angled for McNeill in the past, but the deals haven't jelled because of his insistence on control over the choice of story. Oboler's screenplay, titled "Breakfast in the Country," was written this summer. McNeill, who has held off from Hollywood a long time, thinks the Oboler opus will give him a flying start in films.

DURANTE'S $6,500 FOR 3D N.Y. COPA ENCORE

Jimmy Durante will make his first New York nitery appearance since 1944 with a four-week date at the Copacabana, starting Feb. 5. He's reported in at a salary of $6,500, which is regarded as a favor to Copa boniface Monte Proser, a close friend of the Schnozola's. This will mark Durante's third appearance at the Copa.

The headliner lineup at the Copa, following the current run of Peter Lind Hayes and Mary Healy, is indefinite. There's no topper booked between Hayes' closing Jan. 12 and Schnoz's opening. There's the possibility that either Tony Martin or Dean Martin & Jerry Lewis may fill the gap.

You, Too, Can Be An Antique Shopkeeper

Paulette Goddard and husband Burgess Meredith will open an antique shop in Nyack, N. Y., Dec. 21. It's within a few miles of their farm.

Miss Goddard, while in England recently making a picture for Sir Alexander Korda, bought $100,000 worth of furniture to stock the shop. She and Meredith will be partnered in it with Herbert Kende, of the Kende Galleries, which is associated with Gimbel Bros., N. Y.

Bryan Foy
considers the
"Right Word at (Sometimes) Wrong Time"
* * *
an editorial feature
in the forthcoming
42d Anniversary Edition
of
VARIETY

This Week's Football

By Harry Wismer
(Sports Director, ABC Network)

College

*GAMES	WINNERS	†POINTS
Southern California-Notre Dame	Notre Dame	14
Tulane-LSU	LSU	6
Villanova-Kentucky (Cleveland)	Kentucky	7

(Games are played Saturday afternoon unless otherwise stated.)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	POINTS
Chi Bears-L. A. Rams	Bears	12
Detroit Lions-Green Bay Packers	Packers	10
N. Y. Giants-Wash. Redskins	Redskins	6
PhillyEagles-Chi Cards	Eagles	7
Pitt Steelers-Boston Yanks	Yanks	3

ALL-AMERICA CONFERENCE

GAMES	WINNERS	POINTS
Baltimore Colts-Cleveland Browns	Browns	20
Brooklyn Dodgers-N. Y. Yankees	Yankees	27
L. A. Dons-Chi Rockets	Dons	16
San Fran-Buffalo Bills	San Fran.	3

(Games are played Sunday afternoon, unless otherwise stated.)

Wins, 283; Losses, 126; Ties, 20; Pct., .692.

(Ties don't count)

* Home team mentioned first.

† Points represent predicted margin of victory, not the official odds.

King a Mugg Fan?

Writing about Princess Elizabeth's wedding and the reception last week, Bob Hope suggested that King George must be a VARIETY reader. As the comedian expressed it in his syndicated column:

"And it was really heartwarming when the royal couple thanked each American star for coming over. I was particularly surprised by the king, who seemed to know in what pictures each individual star had played. After listening to him you'd swear they get VARIETY at Buckingham Palace."

FREEDOM TRAIN HEAT CONTINUES IN MEMPHIS

Memphis, Dec. 2.

The hotfoot handed the Freedom Train by local authorities continues to be the major topic of raging discussion here. City fathers turned down proffered date for visit rather than forego application of the race-segregation idea.

However, a citywide mass meeting to regain the Freedom Train dates, announced by the local Americans For Democratic Action, American Veterans Committee and League of Women Voters, has been cancelled by those oganizations "because of the inflammatory speeches made by Mayor Pleasants" over all Memphis radio stations on the subject.

Spokesmen for the mass meeting said the Mayor's remarks had been so violent as to stir up trouble in the event the Freedom Train does come to Memphis. Claiming their point had been made by the ava-

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Eva Brings Bullfights Back To Arg. After 131 Years

Montevideo, Nov. 25.

Argentina is to have bullfights again, after a lapse of 131 years. They were forbidden in 1816, after the country won independence from Spain and Spanish customs.

Senora Eva de Peron, as a result of her recent jaunt to Spain and other European countries, has reintroduced the fashion and has sponsored corridas (bullfights) inaugurated in Rosario, the country's second largest city, on Columbus Day.

Over 10,000 spectators have attended the bullfights organized in Rosario at the Rural Society's grounds, and toreadors were brought from Peru. The very first corrida had plenty of thrills when toreador Cayetano Palomino was gored. Palomino, together with Manolo Martinez and Ricardo Artigas, were the stars of the Rosario shows.

Managers are now dickering with the River Plate stadium in Buenos Aires, with a seating capacity of 120,000, where football games are held on weekends and holidays, to put on further corridas. An Argentine toreador, Raul Ochoa Rovira, and the Spaniards Pepe Luis Vazquez and Parrita, have been signed up. It's estimated that the bullfights would gross around $30,000 per performance.

Senora de Peron has a financial interest in the bullfights as a commercial enterprise.

RATTIGAN BACK TO ENG. FOR 'WINSLOW BOY' PIC

Film version of Terence Rattigan's successful drama, "The Winslow Boy," is scheduled to roll in Britain some time in January according to the author who sailed for London, Friday (28) aboard the Queen Mary. Picture rights to the play were bought by Sir Alexander Korda shortly after its London preem in May, 1946. Here for eight weeks, the playwright attended the New York opening of "Boy" at the Empire Oct. 29.

Already set for the picture, said Rattigan, are Robert Donat who will portray Sir Robert Morton while Celia Johnson will have the role of Catherine Winslow. Negotiations are pending for Sir Ralph Richardson as the film's third star. Screenplay is by Rattigan.

Also on Rattigan's agenda are two short plays which he has already completed. They are "High Summer" and "The Browning Version." Both will star John Gielgud. Plays originally were to have been offered in London this winter under the auspices of H. M. Tennent, Ltd., and Linnit & Dunfee, Ltd. However, Gielgud's chores in the Broadway production of "Medea" and the forthcoming "Crime and Punishment" due to preem at the National, N. Y., Dec. 22, have caused a moveback of the Rattigan plays until spring.

Gladys Cooper, Va. Bruce Sail to London and Paris

Gladys Cooper, veteran British stage and film actress, sailed Friday (28) aboard the Queen Mary on a brief vacation in Britain. She will visit her daughter and son-in-law, Robert Morley, before returning to the Coast. Actress, who recently completed a stint in Metro's forthcoming Gable-Turner-Baxter starrer, "Homecoming," said she must be back at the studio by Dec. 27 for possible retakes on the film.

Also sailing was Virginia Bruce who plans to join her husband, Ali Ipar, in Paris. She'll be gone about a month and has no immediate plans for future film work although she expects to resume radio chores upon her return. Her last picture is Paramount's unreleased Edward G. Robinson starrer, "The Night Has a 1,000 Eyes."

Joan Davis Wins Divorce

Hollywood, Dec. 2.

Joan Davis won an uncontested divorce from Si Wills on charges of marital neglect.

Comedienne testified Wills, who writes her radio show, tore her part in it to pieces.

Rosalind Keith's Act

Rosalind Keith is being groomed by Music Corp. of America for the class niteries, this marking a comeback for a w.k. Hollywood personality who has been singing informally in some of America's most famed homes. As Mrs. Hernando Courtright, wife of the president and managing director of the Beverly Hills Hotel, she is an intimate of almost every film notable.

Formerly a society singer, Miss Keith convinced Jules C. Stein, head of MCA, that she'd like to take a whirl at it professionally, and is currently in New York getting an act in shape.

MORE PIX IN '48 BUT FEWER A'S?

Semenenko Offers $5,000,000 for UA; Pickford Opposes Chaplin on Sale

Serge Semenenko, Boston banker, has indicated to United Artists owners willingness to pay $5,000,000 for the company, it was learned this week. Semenenko was in the syndicate, headed by Si Fabian, that last summer was all set to give $12,500,000 for the company.

Owner Charles Chaplin is reportedly interested in the new bid, but his partner, Mary Pickford, is still hopeful that UA's affairs can be successfully worked out and the present ownership continue. Same lineup prevailed when negotiations for the previous sale collapsed.

Semenenko, it is learned, is not interested in anything but 100% ownership of UA. He feels that he can solve the financial difficulties which have cut off UA's product supply by the unavailability of loans to indie producers. His ultimate aim, once the company is operating full scale, is said to be possible merger with Robert R. Young's Eagle Lion. Semenenko's First Boston Corp. has made a heavy loan to EL's parent company, Pathe Industries, and Semenenko and Young are close friends

Semenenko, it is understood, has not made a firm offer for the company, but in talks with the manage-

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Tom Connors' EL Talks Stall as Bill Heineman's Name Enters the Field

Eagle Lion's employment-pact talks with Tom Connors, erstwhile 20th-Fox sales chief, are now on the downbeat. It's currently considered highly unlikely that Connors will move into EL to assume supervision of worldwide sales. Huddles have become increasingly spaced, with neither side indicating a possibility of agreement.

Understood that the top distribution spot of overall supervision is still open and that EL will very likely fill it in the future. Preliminary talks, it's reported, have been started with William J. Heineman, who's now Universal's sales topper for the J. Arthur Rank division. Because of the close tie between Rank and Robert Young, controlling stockholder of EL, Heineman is a natural choice. Several other film

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HENCE BIZ EYES EXTENDED TIME

Despite indications that the film companies will turn out some 506 pictures in 1948, an increase of 39 over the current year, there's still expected to be a shortage of top A product for first run houses. Industry sales officials, consequently, already seeking extended playing time for their product, now warn that unless exhibs kick through with longer runs, they face the danger of running out of so-called "big" product before the year's end.

Discounting reports from indif exhibs that they've attempted to create an "artificial" shortage, the majors claim there's nothing much they can do about the situation. With the exception of Paramount and Warners, most of them have very little backlog of product and even those two companies won't be able to release enough A films to fill the breach if the other majors run short. Majority of sales chiefs declare they're willing to step up releases if its found the market can absorb more. but claim that it's practically impos-

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Chevalier Clicks In French, Flops With Eng. Dialog, in Montreal

Montreal, Dec. 2.

Playing in a double situation, Maurice Chevalier's picture, "Man About Town," was a boxoffice flop in Montreal last week in one theatre but proved to be a smash hit in its original French version, "Le Silence est D'Or," at another house. Opening simultaneously in two theatres in this 65% French-speaking metropolis, the English-commented version had to be pulled after only a five-day run at the Capitol. But at the Orpheum, the all-French picture is heading into its second week still drawing large crowds.

Fiasco of "Man About Town" at the Cap was attributed to the fact that Chevalier's public in Montreal is mostly French and they are going to see him in "Le Silence est D'Or." On the other hand, English-speaking

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SIMPP in Surprise Move Petitions For Complete Theatre Divorcement

Complete divorcement of the Big Five's theatres is demanded of the U. S. Supreme Court by the Society of Independent Motion Picture Producers in an application filed Tuesday (2) for leave to appear on the appeal as amicus curiae (friend of the court). In a surprisingly harsh stand, SIMPP declares that "nothing short of complete divorcement of exhibition from distribution and dissolution of defendants' exhibition chains will suffice to restore an open competitive market."

Whether divestiture will be a burden on the defendants has nothing to do with the case, SIMPP asserts, Moreover, the record shows "a compelling need" for divorcement, it's argued. "The peril to our continued existence as a democracy springing from the threat of control of so vital an industry by an aggregate of economic power in the hands of a few is obvious. Certainly if we are to be zealous in protecting freedom of the press and of the radio, we must be no less vigilant in assuring a free, open and competitive movie industry."

The indie producer, application declares, exists "as the only creative force competitive to the defendants.

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Byrnes Arguing 20th Decree Plea

James F. Byrnes, former U.S. Secretary of State and an ex-Justice of the U. S. Supreme Court, will argue for 20th-Fox on appeal from the Government anti-trust suit when it comes up before the high court during the week of Jan. 12. Decision to call on Byrnes, who was originally retained solely in an advisory capacity was disclosed during meets last week and this of attorneys for the eight majors.

Byrnes figured prominently in negotiations for a settlement of the anti-trust action which recently fell through. There'll be no one attorney arguing for the Big Five or the Little Three. Whitney North Seymour of Bartlett, Simpson & Thacher will speak for Paramount; Judge Joseph M. Proskauer for Warner Bros.; John W. Davis for Metro; and Col. William J. Donnovan for RKO. Little Three will be repped by Ed Raftery, United Artists; Louis Frohlich,, Columbia and probably Thomas Turner Cooke for Universal.

Legalites for the majors have agreed to ask the clerk of the Su-

(Continued on page 20)

BENJAMIN'S QUICKIE FLIGHT FOR RANK MEET

Robert Benjamin, prexy of J. Arthur Rank's U. S. org., planes today (Wed.) for London on a quickie one-week trip. Benjamin will huddle with Rank and his top execs for briefing on latest developments of the British film situation.

On his return, Benjamin will report to Nate J. Blumberg, Universal's prexy, and J. Cheever Cowdin, chairman of the board. Blumberg will then take off for the Coast, week after next.

Jarratt Due in N. Y. For Skouras and Rep. Meets

Sir Arthur Jarratt, head of British Lion, planes in from London Monday (8) for a three-week stay. He's making the trek to see Spyros Skouras, 20th-Fox prexy, and Herbert J. Yates and James R. Grainger, Republic's toppers. It's unlikely that he'll go to Hollywood.

BL is distrib wing of Sir Alexander Korda's outfit. Jarratt's talks with Skouras will center on the six Korda pix which 20th will distribute in the U. S. Discussions with Rep's toppers will cover handling of the Yank company's releases in Britain by the Korda unit.

HOUSE IN ORDER–II

The current confusion attendant to the "Communist purge" decision last week again points up the grave need for the picture business to improve its public relations. The press reaction is as diffused and confused today as it has been since the film industry was mickey-Feeneyed by Mr. J. Parnell Thomas. Ever since the October sessions by the House un-American Activities Committee on the film probe, the sum total which has emerged is an accent on the fact that Hollywood must be "harboring Communists," else what's all this shootin' about?

From a confused and diffused straddling of the issue, the management end of the picture business moved to a graver decision—get rid of any Reds or suspected Reds. "The 10 men who refused to state their political beliefs did the motion picture industry a great disservice," is the reasoning by management in irrevocably attempting to rid itself of any suspicions of Communistic taint.

Protagonists of the purge move, apart from the biased or hysterical witch-hunters, see the wisdom of protection against subversive influences which, if permitted to work in the dark under the cloak of free speech, infringement of the right of suffrage, the First Amendment, or call it what you will, can be fraught with many dangers. Perhaps the headlines from Italy and France, and what Communistic infiltration can do to the normal pursuits of two nations fighting for postwar economic survival, best points that up.

From within the trade, there are the extremes too. Every picture may take on new values or distortions in their audience reactions. When personalities like Bogart, Kaye, Bacall, Cantor, Garfield, Fonda, Goddard, Heflin, Hepburn, Huston, Kelly, Loy, Meredith, McGuire, Peck, Wilde, who are known liberals, but who are no more Communistic than Col. McCormick, get bandied around in the public mind as "commies," then the confusion and diffusion can border on economic damage.

The picture business knows that. The commie purge move is but the first step towards a more directly aggressive and affirmative program to leave no room for public doubt.

But the picture business should act fast now. It must dramatize within the trade first that it is a business of public favor. The action to dramatize to the public that the industry took this step to divest itself of any Kremlin reflection at the core must be effectively followed up within the business and particularly in Hollywood. The lack of good public relations is perhaps best pointed up by the contrarily good tack which Howard Koch took in his open "Letter to My Fellow Workers in the Motion Picture Industry" when he stated unequivocally that he is not and never has been a member of the Communist Party. He added, however, a thought which the perhaps ill-advised "unholy 10" might have well adopted as a credo, instead of the foolhardy defiance to tell a duly ordained Congressional Committee that it was none of their business. He stated, in denying any Communistic tinge, that he "reserves the right to refuse to make it (any statement on his political beliefs) if I so choose at any future hearing of the House Committee on un-American Activities."

A more judicious technique, clearly and forthrightly stating their position in a post-Thomas committee press conference, would have turned the trick, the industry thinks. In short, out of the star-chamber and committee-privileged environs they could have hurled the defi to maligners from L.A. to D.C. and gotten a better USA rating. But, because of some curious esprit de corps, they went down en masse. Only Emmet Lavery, as a "voluntary" witness, made certain to accent the fact that his strong church ties alone would forfend any allegiance to Communism or any other foreign ism.

The big job for the business now is to keep Management and the Guilds unified and not permit any fever or fervor to distort realistic values. The picture business, as an industry, has perhaps the top record for unselfishness and sacrifice of any industry in America. In fire, flood and famine, as well as during the war, the film industry has rallied to so many causes that the sheer weight of the statistics must rout those who would deride Hollywood. It's a sorry note that the hysteria, superinduced by exterior forces and an ideology so foreign to America, should put so patriotic a business as pictures on the defensive, but apparently that's a necessity now.

And if it's necessary to covenant all talent henceforth against sensitive issues—be they frivolous or serious—then it's also good business to make sure about "get off that soap box." Since the screen is a business of public favor, any ideology foreign to the major and immediate chore of cinematic entertainment may well be construed as bearing the same "out" for management as infractions of the morality clause. Fact is that the tempo and temper of the times is such that the suggestion of Communism has the same odor as infractions of good personal behavior, which is an automatic out for management.

The industry, in the last month of a troubled year, faces too many crises on many fronts. They run the gamut from embargos abroad to mounting costs and lessening profits domestically. It cannot risk the additional headache and hazards of political complications to impair, abridge or complicate the best boxoffice results in a free market. Freeing itself from any taint of Communism is sound Americanism. Those who are hurt doubtlessly will have ample opportunity for recourse and satisfaction—morally, ethically and economically—if deserving. But right now the picture business itself deserves a break. It needs it. Since October the national press has put a spotlight on films which far transcends the fundamental purpose of the fourth largest American industry—that of entertainment.

This is "M" day for the film biz. *Abel.*

Church Pressure Axes Pitt 'Outlaw'

Pittsburgh, Dec. 2.

In face of terrific pressure from Catholic church and Legion of Decency, Shea's Fulton theatre here is pulling "The Outlaw" tonight (Tues.) at the end of its first week despite the fact that picture will have hung up a new all-time house record. Film is expected to do between $24,000 and $25,000, previous mark of $19,000 having been held by "Kid From Brooklyn."

Management of Fulton simply announced that "Outlaw" was coming out "in its best interests" although it's understood that action was taken to forestall threatened year's boycott if house kept the Howard Hughes picture on.

According to inside information, Fulton was to have been blasted from every Catholic pulpit in the

(Continued on page 6)

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MPA Surprised at 'Thunder of Silence' Reaction to Commie Purge Move; Some Press Comment Strongly Pro and Con

Anxiously awaiting press and man-in-the-street reaction to its ban on alleged Communists in the studios, the film industry this week—much to its amazement—found the move had been received with "almost a thunder of silence," as one surprised Motion Picture Assn. exec quipped Monday (1). MPA at the end of last week had a spot check made of editorial opinion expressed in the country's 90 most important newspapers and discovered that hardly a dozen had commented at all.

Many more papers did have editorials on Congress' action in citing for contempt the 10 witnesses who refused to answer questions of the House Un-American Committee on their political affiliations. This occurred the day before the industry announcement and won wide commendation by the nation's press. It may have had some bearing on the lack of editorials on the move of the film industry's brass in New York.

Within the industry itself, the reaction was also suprisingly apathetic. Certainly it aroused strong reaction in Hollywood itself, due to friendships and associations with those affected, as well as because of strong political beliefs. Among industryites in New York and other parts of the country there was little enthusiasm for the strong action, but a generally resigned feeling that it was something that had to be done under the circumstances. Those opposed to the move were fewer but more vociferous than those in favor.

Reason for the hushed response in the press to Eric Johnston's statement is thought by some MPAites to be that it might be too close to home. If the public reaction engendered by a Congressional committee can force one form of mass communication to fire workers, press might feel—it's thought—that it could be next.

Press Comment

New York Herald Tribune, Washington Post and PM were the only papers in the MPA' 90-paper check that expressed strong doubt or opposition to the anti-Communist action. The others either found it commendable or limited themselves

(Continued on page 20)

Polling the Probe

The Gallup Poll on Monday (1) revealed an almost even division of opinion on the question of the House Un-American Committee's handling of the Hollywood probe. A small plurality of those queried thought the 10 who refused to answer committee questions should be punished.

The handling of the investigation was approved by 37%, disapproved by 36%, with 27% having no opinion. The non-answering writers and directors should be punished according to 47%, while 39% think they should not be and 14% have no opinion. Segment of population with least education plumped greatest for punishment, while college grads were 54% to 34% against the contempt proceedings.

Eight out of every 10 asked had heard of the investigation.

NEW BILLS FOR-AGAINST PROBING COMMITTEES

Washington, Dec. 2.

Following in wake of the contempt citations against the 10 Hollywood figures last week, Congress is being deluged by a flock of resolutions affecting the House Committee on Un-American Activities and its chief target, the Communist Party. At least three of the bills introduced recently would have a serious impact on the committee's contining probe of subversive elements in the film industry.

According to one resolution put into the hopper by Rep. Gordon McDonough (R., Cal.), membership in the Communist Party would be considered a treasonable act with imposition of corresponding penalties. Bill urges that "Communism be defined and declared to be not a political policy, but is an internal conspiracy...which advocates and practices deceit, confusion, subversion, revolution...which has for its purposes the overthrow of government by force and violence."

McDonough's bill covers the recommendation of Eric Johnston, Motion Picture Assn. prez, who recently asked Congress to incorporate in its statutes a law permitting industry to fire known Communists. Strong wording of this resolution, it was pointed out, would not only make Communists eligible for dismissal but jail as well.

From another wing of the House, Rep. Helen Gahagan Douglas (D., Cal.), entered a bill that would clip the powers of the House Un-American Activities Committee. Under her resolution, all legislative committees would be forced to conduct their proceedings in a more judicial manner. Bill advocates the right of counsel to witnesses, the right to make an oral statement and the right to reasonable cross-examination. Another resolution for the killing of the Un-American Activities Committee was introduced by Rep. Jacob Javits (R., N. Y.).

Execs Divided On Strength Of Red Purge Move

While all of the 48 industry brasshats at last week's New York policy meeting stood up to make the final count unanimous in favor of the anti-Communist resolution, there was a considerable division of opinion in inner councils on how strong the action should be. "Liberal" viewpoint in the 11-man subcommittee which drew up the policy statement was strongly spoken for by Samuel Goldwyn, Dore Schary and Walter Wanger. They received ardent support from former Secretary of State James F. Byrnes, special counsel to the Motion Picture Assn.

Although both the main and subcommittee meetings were held in camera, it was learned that Goldwyn was bitter in his denunciation of the whole action. His viewpoint was that producers should bear the responsibility for what is in their pictures and that by firing and refusing to hire alleged Communist writers and directors they were admitting their own ineptitude at exercising their responsibility. He declared in the subcommittee huddles that the firings were buck-passing and the setting up of fall guys to absorb blame—which if it existed at

(Continued on page 20)

'Roosevelt Story' Set For 400 UK Playdates

"Roosevelt Story," semi-documentary biopic of the late FDR, will preem in London early in January and is booked for 400 firstrun engagements throughout the United Kingdom immediately afterwards.

British distribution of the film, produced by Tola Productions, is to be handled by Pathe, whose managing director, William Moffatt, signed the booking pact. Most of the theatres that will play it are in the ABC circuit.

"Story" is being distributed in the U. S. and elsewhere abroad by United Artists.

PCA Scores Purge

Roundly condemning the film industry for capitulating to the House Un-American Activities Committee, 65 prominent citizens, including show biz personalities, charged in an open letter that Hollywood "has opened the door to Government censorship of all communication media." Issued by the arts, sciences and professions council of the Progressive Citizens of America, statement was signed among others by Garson Kanin, Ruth Gordon, Deems Taylor, Leonard Bernstein, O. John Rogge, Olin Downes, Uta Hagen, Paul Robeson, Marc Blitzstein, Dorothy Parker, Robert Heller, Goodman Ace, Libby Holman, Minerva Pious, Philip Loeb and Jerome Chodorov.

Including Scandinavian

Stockholm, Dec. 2.

International repercussions to action of U. S. producers last week in deciding to oust alleged left-tinged writers and directors was heard here. Springboarded by Eric Johnston's announcement in New York, a large group of Swedish filmites made a protest to the American Embassy on actions recently of the House Un-American Activities Committee.

Group, consisting of 24 actors, writers and directors, delivered a resolution to the Ambassador protesting "the action taken by the Committee on Un-American Activities against some of our American colleagues."

Rep. McDowell Alleges Moffitt's Anti-Commie War Cost Him His Job

Washington, Dec. 2.

Jack Moffitt was fired as a Hollywood screen writer because of Communist pressure against him, Rep. John McDowell (R., Pa.), member of the House Un-American Activities Committee, told the House last Friday (28). Moffitt was one of the witnesses before the Committee during its recent hearings here, charging that the Screen Writers Guild was "under Red domination."

"There has been a great scream go up in the Communist Daily Worker and from a few thin voices in Hollywood," said McDowell, "that the 10 Communists who were cited for contempt by this House are going to lose their $100,000-a-year positions in the film industry. I do not know whether this is true or not, as the Committee on Un-American Activities has nothing to do with who is hired or fired in Hollywood.

"But I would like to point out to the film industry that the only person I know who actually lost his job because of Communism in Hollywood was a gentleman named Jack Moffitt who was fired and barred from selling the product of his mind to the film makers, not because he was a Communist or a Communist Fellow Traveller, but because he openly and vigorously opposed Communism, pointing out that these 10 men were Communists, and their grip was so strong on the people who produced the films that America sees every day that a year and one week ago, Jack Moffitt was taken out of the business as a script writer in Hollywood because he was exposing Communism.

"I challenge the film producers of California to investigate this statement."

Montez Files 250G Suit Over U-I 'Exile' Billing

Los Angeles, Dec. 2.

Maria Montez filed suit for $250,000 against Universal-International, charging the studio with failure to carry out an agreement to give her top billing in the Douglas Fairbanks, Jr., production, "The Exile."

Federal Judge J. F. T. O'Connor issued a temporary order restraining Universal from issuing publicity or billing on the picture until the hearing, slated for Dec. 5.

L. A. to N. Y.

Neil Agnew
Martin Block
Harris Brown
Sidney Buchman
Marian Carr
Joan Caulfield
Bob Cobb
Hume Cronyn
Gene Kelly
Arthur M. Loew
Diana Lynn
Douglas MacLean
Ilona Massey
Kenneth MacKenna
Charles C. Moskowitz
Hal Roach, Sr.
John Rubel
E. L. Scanlon
Arthur Schenck
George A. Smith
Barry Sullivan
Vera Vague
Richard Whorf
Carey Wilson

Not Even in Jest

Columbia has an old Rodgers & Hart legit musical, "Pal Joey," on the agenda, and of course the legit show which first brought Gene Kelly (now a Metro star) to attention was anything but Communistic.

None the less, because of the Stalin connotation that property is currently a ticklish property.

Technicality Keeps Trumbo and Cole At M-G But RKO Axes Scott, Dmytryk And 20th-Fox Lets Out Lardner, Jr.

Hollywood, Dec. 2.

Dalton Trumbo and Lester Cole, slated for axing at Metro in connection with Red purge, still hold their jobs owing to legal obstacles. E. J. Mannix, studio manager, and attorney Maurice Benjamin, huddled all day Monday (1) trying to figure out angle to jump or bypass legal hurdles presented by Trumbo's contract. It's understood his pact has no so-called "morality clause," and there is no apparent out for the studio.

Cole's pact, it was stated, presents no such problems but the studio is withholding firing him in order to axe both together.

RKO was the first studio to act in the industry-wide purge. Adrian Scott, producer, and Edward Dmytryk, producer-director, were dismissed and two pictures they had lined up for production were dropped from the studio schedule. Third to go was Ring Lardner, Jr., screen writer, who was tossed out of 20th-Fox.

Pictures cancelled by RKO were Scott's "The Boy with Green Hair," a story stated to have social implications, and Dmytryk's "The White Tower," a tale of Switzerland with an international background. Another Dmytryk production, "The Harder They Fall," will be turned over to another RKO producer.

RKO's ousters of Scott and Dmytryk read: "You have recently refused to answer certain questions propounded by a committee of the House of Representatives. By your conduct in that regard and by your actions, attitude, associations, public statements, and general conduct before, at and since that time you have brought yourself into disrepute with a large section of the public, have offended the community, have prejudiced this corporation as your employer and the motion picture industry in general, have lessened your capacity fully to comply with your employment agreement and have otherwise violated your employment agreement with us."

The following statement was issued by Scott and Dmytryk:

"We have received our dismissal

(Continued on page 23)

MPA's Press Crossley

Hammering away at winning public opinion to the side of the film industry, following the recent House Un-American Committee hearings on Hollywood Communism, the Motion Picture Assn. last week issued two brochures. One was a 10-page pocket-size reprint of MPA prez Eric Johnston's statement to the committee during his appearance before it on Oct. 27.

The other was a 58-page pamphlet containing photo-offset reprints in full of 82 editorials from the nation's press and 30 excerpts of others commenting on the hearings. The great majority of the editorials are critical of the committee's handling of the probe.

Grand Jury May Get 10 Contempt Citations Today

Washington, Dec. 2.

The 10 contempt citation cases will probably not be presented to the Federal Grand Jury here before tomorrow (3) or Thursday, it was indicated today. The cases were expected to be offered yesterday to the special Grand Jury convened last week but there was not sufficient time to get them ready. George M. Fay, the U. S. district attorney, explained that the cases were not turned over to him until the latter part of last week and that his assistants were busy with indictments for the regular Grand Jury.

Last Wednesday, counsel for the cited 10 made another unsuccessful effort to block action. Robert W. Kenny and Bartley C. Crum, of California, and Martin Popper, of Washington, called upon Attorney General Tom C. Clark to shelve the House citations and not permit them to be presented to a Grand Jury. A similar request was made of George Morris Fay, U. S. Attorney for the District of Columbia, whose office received the citations.

The move, of course, was one for the record in the event the case should go up to the Federal appellate courts. In the petition to Clark, a copy of which also went to Fay, the A. G. was urged to "instruct the United States Attorney for the District of Columbia not to present the citations to the Grand Jury. As Attorney General of the United States, the people's attorney, you are called upon to exercise your independent judgment on the presentation of this citation." The brief argued that the

(Continued on page 23)

N.Y. to Europe

Robert Benjamin
Virginia Bruce
Gladys Cooper
Margalo Gillmore
Greta Keller
Arthur W. Kelly
Wladimir Lissim
Jan Struther
Terrence Rattigan
Michael Weight

N. Y. to L. A.

Lauren Bacall
Humphrey Bogart
Sidney Franklin
Dorothy Gulman
Grace Hayes
Bob Hope
Carol Hughes
Sammy Lewis
Nicola Lubitsch
Lou Mandel
Lana Turner
Paul Villard
John M. Whitaker
Sol Zatt

Europe to N. Y.

Jane Barrett
Belvins Davis
Gracie Fields
Beatrice Lillie
Artur Rubinstein
George Shearing
John C. Wilson
Mrs. Cobina Wright

SELZNICK EAST ON BIZ AND IRENE'S LEGITER

David O. Selznick arrived in New York Thanksgiving Day (27) to spend the weekend school holiday with his two sons and expects to remain east another week or so. Another purpose of his visit is to be on hand for opening tonight (Wednesday) of "A Streetcar Named Desire," legiter which his estranged wife, Irene, is producing.

Selznick is also east to accept one of the Chinese government's highest decorations, the Order of the Brilliant Star, tomorrow (Thursday). It is being awarded in recognition of his "unstinting efforts" on behalf of China Relief, in which he has been active as a board member for the past seven years. Decoration will be presented by the Chinese Ambassador, Dr. Wellington Koo, at the St. Regis hotel, N. Y.

Paul MacNamara, Selznick's v.p. in charge of advertising and publicity, and Neil Agnew, prez of Selznick Releasing Organization, also arrived in New York from the Coast over the weekend. MacNamara was bedded with the grippe on Monday (1). He's to work with Bob Gillham, eastern pub-ad chief, on the campaign for "Paradine Case," which will be SRO's next.

Agnew was on the Coast to huddle on a number of decisions and confab with Charles P. Skouras on National Theatres' returns on "Duel in the Sun." NT's Fox-West Coast also will be used for test engagements on "Intermezzo," which Selznick is planning to reissue. If it goes well, SRO will set up a special sales force to handle it so it won't interfere with release of "Paradine."

'Paradine's' Oscar Pitch

Hollywood, Dec. 2.

David O. Selznick registered the first official entries in the Oscar Derby with "The Paradine Case" as the best picture and Alfred Hitchcock as the best director of 1947.

Picture, currently in the scoring and editing stages, will be shown in a Los Angeles theatre late this month, its only screening before its January opening in New York.

32 TUNERS, 48 COLOR PIX IN '48

Breakdown of Color and Filmusicals

	Black and White Musicals	Color Musicals	Other Color Films
Columbia	2	....	2
Film Classics	....	....	8
Metro	....	6	2
Paramount	1	1	3
RKO	1	3	1
Republic	1	....	5
20th-Fox	3	2	8
United Artists	8	....	4
Universal	2	....	1
Warners	1	1	1
Totals	19	13	35

Kelly in London to Represent UA In Rank's Move to Sell GCFC to Odeon

London, Dec. 2.

Arthur W. Kelly, United Artists exec v.p., is expected here by air tomorrow (Wednesday), for the purpose, it is understood, of registering the company's objection to J. Arthur Rank's proposal for sale of his General Cinema Finance Corp. to his Odeon Theatres circuit. UA owns a 27½% interest in Odeon and, like many other stockholders, is understood highly disturbed at Rank's proposal.

Last week's announcement of the sale plan brought much bitter comment anent Rank and his motives. It was alleged in film and financial circles that GCF, which finances the Rank pix and is almost wholly owned by him, is not much of a moneymaker. On the other hand, Odeon, which is publicly owned, shows large profits, it was said.

Reasoning is, therefore, that Rank is trying to hang the weak-sister finance corporation on the lusty theatre chain, which would redound to his own profit but work against the Odeon stockholders. Rank, in a public statement, denied this, claiming the move is merely a simplification of his operations and not of wide public interest.

Financier and producer declared press comment on the deal was "mischievous and misinformed." He said shareholders of 90% of the Odeon stock were consulted and approved the move. It's reported about

(Continued on page 18)

Maurice Bergman

(who certainly should know about those things) has a few things to say about

"Crisis Is the Backbone"

in the

42d Anniversary Number

of

VARIETY

Out Soon

EDDIE GOLDEN SETS B.R. FOR HIS NEXT UA FILM

Arrangements were completed in New York last week by Edward A. Golden for financing of his "Texas, Brooklyn and Heaven," which he will produce for United Artists release. He expects to return to the Coast at the end of this week or early next week and have the film in production by Feb. 1.

Originally labeled "Eddie and the Archangel Mike," pic has been delayed for months by difficulties of completing production financing. Combination of the crackup of the foreign market and melee in UA's internal affairs have made it all but impossible for indies distributing through the company to obtain bank and second money.

Golden arranged for first money with the Continental Bank, N. Y., and through personal sources for the remainder.

Rep to Reissue Jennifer's Pic When She Made $75

Hollywood, Dec. 2.

Republic's "New Frontier," Jennifer Jones-John Wayne starrer made in 1939, when she was known as Phyllis Isley, is up for reissue. Aside from a "Dick Tracy" serial, film was her only stint for Rep.

Plans are to use the Jones monicker in reissuing film. She was making $75 weekly then and was dropped after pic wound up, after which David O. Selznick picked her up and loaned her to 20th-Fox for "Song of Bernadette," her first hit.

When 20th wanted Miss Jones again for "Laura," he nixed it because he didn't think the story was good enough for her. Gene Tierney made pic while Miss Jones went into "Cluny Brown" for 20th.

UA Will Contest Cagney's 'Life' Going Via WB

United Artists will fight any attempt by James and William Cagney to give "Time of Your Life" to another distributor for release, but concedes presence of a clause in their UA pact which might place the deal made with Warner Bros. last week beyond any court contest. Clause gives them the right to cancel their UA release deal if they find it impossible to obtain production financing. They claim to have now reached that impasse.

Since "Time of Your Life" is completed, UA holds that it in no way can be affected by the cancellation clause. Nevertheless, William Cagney has stated publicly he will not deliver it to UA and has held it several months since work on it was completed. UA has heard nothing officially about either the refusal to deliver "Life" or the WB deal, so can take no legal action as yet. Cancellation to go with Warners will be carefully scrutinized for legality, of course.

Agreement with Warners covers

(Continued on page 16)

BOGART TERMS WASH. TRIP A 'FOOLISH' MOVE

Characterizing his recent appearance in Washington as a member of the Committee for the First Amendment as "ill-advised and even foolish," Humprey Bogart issued the following statement yesterday (Tuesday) in explanation:

"My recent trip to Washington, where I appeared with a group of motion picture people, has become the subject of such confused and erroneous interpretations that I feel the situation should be clarified.

"I am not a Communist.

"I am not a Communist sympathizer.

"I detest Communism just as any other decent American does.

"I have never in my life been identified with any group which was even sympathetic to Communism.

"My name will not be found on any Communist front organization

(Continued on page 18)

STUDIOS SEE 'EM AS SUREFIRE B.O.

Despite the high costs almost invariably involved in producing large-scale musicals, film studios will offer at least 32 big song-and-dance films within the next year. And, despite Technicolor production being more costly than ever and no apparent easing in the current logjam at the Techni processing labs, the film companies will nonetheless have some 48 tinted films, utilizing Techni or some other process.

Figures are incomplete, since few of the companies have announced their total number of releases for the forthcoming year, but they represent those films already scheduled or in various stages of production.

Reason for the apparent paradox involved in turning out more costly pix during a period of uncertain market conditions is merely an attempt to establish some bulwark against a further dip in grosses. Musicals, even in the worst conditions, have always been veritable guarantees of good earnings. "Color," by the same token, is always a magic marquee word. With the film companies casting about for almost any means of bolstering sliding grosses,

(Continued on page 23)

Joel Bezahler New Aide To Rodgers; M-G Kicks Off 4-Day N.Y. Sales Meet

Metro sales veepee William F. Rodgers teed off the company's division sales managers meet yesterday (Tuesday) at the Hotel Astor, N. Y., with the announcement that Joel Bezahler, heretofore homeoffice assistant to the midwest division sales chief, had been promoted to the post of executive assistant to Rodgers.

With assistant general salesmanagers Eddie Aaron and Edwin M. Saunders aiding Rodgers currently at the homeoffice, Bezahler's appointment brings to four the number of top homeoffice sales execs. He's the first member of the sales staff to assume that position, since Rodgers has operated heretofore without such an aide.

Rodgers opened the four-day meet by briefing his field sales toppers on the company's forthcoming product. It's believed unlikely that he'll reveal the total numbers of pictures to be released by Metro during 1948, as other companies have done preferring instead to operate only a few months in advance of current

(Continued on page 16)

Producers and Guilds Continue Parleys on Purging Pix of Reds

W. A. S. Douglas

double-features

"A Story From Philadelphia and a Tale From London"

* * *

an Editorial highlight in the forthcoming

42d Anniversary Number

of

VARIETY

Grant Resigns As UA Board Rep For Mary Pickford

Arnold Grant has resigned as a representative of Mary Pickford on the United Artists board of directors. His resignation was handed in two months ago, but he was asked not to make the fact known, since it was feared announcement would upset banking negotiations pending at the time.

While the board technically refused to accept the attorney's bowout from the affairs of the company, he has not been attending directors' meetings. Resignation has now been accepted. Grant will continue, however, as Miss Pickford's counsel, his Coast firm, Prinzmetal & Grant, representing her there and his eastern firm, Weisman, Grant, Nova & Doskow, representing her in New York.

Grant said yesterday (Tuesday) that he felt his resignation was advisable, since his frequent Coast trips made it impossible to attend board meetings regularly. Occasional attendance, he added, did not make it possible to provide any "constructive contribution.".

Another Pickford director resigned a few weeks ago, although that was under somewhat strained circumstances without the amicability that has marked Grant's departure. Other director was Franklin Cole, an investment bank-

(Continued on page 22)

Hollywood, Dec. 2.

Producers and guilds continued through today (Tuesday) the series of meetings that began last Friday (28) with the returns of industry toppers from the New York sessions on ridding the industry of alleged Communists. Producers, at their meetings in Louis B. Mayer's office, were trying to work out methods of carrying out last week's anti-Red decision, while the guilds were intent on seeing that none of their members was unjustly harmed.

A five-hour joint session was held Friday between producers and the guilds. It's understood that no satisfactory conclusion was reached on the Communist issue and both sides then began a series of separate meetings.

Emergency session of the Screen Writers Guild board followed the general huddle, with prexy Sheridan Gibney declaring that because "of the gravity and complexity of the problem that arose" in the meeting with the producers, the SWG board "is seeking to work out a program with the actors and directors to protect the rights of our members and the industry as a whole." He said a joint statement by the SWG, the Screen Directors Guild and the Screen Actors Guild would be issued as soon as they can formulate a common policy. He denied that the SWG had acted as yet on firing of three of its members as a result of the new industry policy. [Dalton Trumbo and Lester Cole are, as yet, not off Metro's payroll; see separate story.]

The SWG membership met Monday (1) night for a long discussion

(Continued on page 16)

NEW HIGH REACHED ON PICTURE LOANS

Hollywood, Dec. 2.

While other banks were showing a strong tendency to lay off loans for picture-making, a new high for such loans was reached (1) by the Bank of America here. Record scored was both for amount and number of such deals, according to Bernard Giannini, v.p., in charge of film financing. Previous high was reached June 1.

Giannini declared that producers are generally cutting budgets. The last few to submit propositions for financing had costs 15% to 20% under what they were six months ago, he said.

The past three weeks has seen a slight easing in the number of applications, Bank of America exec said, and a drop is anticipated during the next few months, then a pickup again. He judged the present high may be due to producers' anticipation of the first Monday in March, when all exposed negative regularly comes in for a levy by the state.

Banker said 1947 had been a banner year for pic loans, with each month seeing increased business. Loans have been made mostly to established production units rather than many new firms. Bank still wrote the ticket, Giannini declared, and stuck to it always, so there were no losses, and there's no anticipation of any despite unsettled situation in the film business.

'Good News' Brevity Cues M-G Sales Policy

Hollywood, Dec. 2.

With "Good News," Metro adopts a sales policy that William Rodgers, sales head, has been advocating for years: shorter running time for big budgeters.

Firstrun exhibs have been complaining they can't get good turnovers with pix that run two hours or more. Even "Dolphin Street," which ran 138 minutes, cut five minutes, not much but something. Except for specials like Paramount's "Unconquered" and RKO's "Electra," exhibs are demanding films under 100 minutes. "News" runs 93, and is first of Metro's toppers to meet demand.

National Boxoffice Survey

Thanksgiving Week Upbeat — 'Dolphin,' 'Life,' 'Mitty,' 'Body,' 'Unconquered,' 'Fun' Make Big Six

With very few exceptions, business at firstruns throughout the country is forging ahead this week with a healthy boost from Thanksgiving week holiday crowds and upped scales for the occasion. Only a few key cities indicated early Christmas shopping was hurting the usual Turkey Day upbeat.

"Green Dolphin Street" (M-G), with playdates in some 19 keys, is soaring to national boxoffice peak this stanza. It's way ahead of nearest b.o. rivals currently. Even in the offish cities such as Louisville, it's a leader, even though not as socko as elsewhere.

Bob Hope's "Where There's Life" (Par) is in second groove by a healthy margin with about 15 new playdates. Also up in the big coin of the week are "Walter Mitty" (RKO) and "Body and Soul" (UA) in that order. "Unconquered" (Par) and "Fun, Fancy Free" (RKO) round out the list of Big Six money-getters.

Runners-up are topped by "Wistful Widow" (U) and "This Time for Keeps" (M-G). The former, Abbott-Costello comedy, shapes solid in Providence and big on second week in N. Y., besides doing okay in Cincinnati and Minneapolis.

Of the newcomers launched this week, "Daisy Kenyon" (20th), "Out of Past" (RKO), and "Exile" (U) shape up as having greatest possibilities. "Whispering City" (EL), backed by a good stage layout, looks nice in San Francisco, while "Love From Stranger," from the same distributor, is solid on preem in N. Y.

"Fabulous Texan" (Rep) is doing well in Denver in two houses. "Hagen Girl" (WB), while disappointing in Baltimore and Washington, is okay this week in Chicago and Indianapolis. "Thunder in Valley" (20th) is making such a mild showing in initial week at N. Y. Roxy that it may not be held over two stanzas. Picture was disappointing when released several months ago under original title, "Bob, Son of Battle," in a couple of test dates.

"Had to Be You" (Col) shapes up nicely this round in Balto and Pittsburgh. "Escape Me Never" (WB) is doing mildly in Cincy, Cleveland, Philadelphia and Louisville. Huge biz that's being racked up this week by "Mitty" in such keys as Washington, Providence, Minneapolis, Boston, Cleve., Balto. and L.A. is in line with the strong showing in N. Y. where film is in 16th week.

(Complete Boxoffice Reports on Pages 8-9)

Despite Church Pressure 'Amber' Topped Nov. B.O., 'Body and Soul' No. 2

With a record number of playdates the forepart of the month, "Forever Amber" (20th) easily sailed off with the November boxoffice championship, according to weekly b.o. reports from VARIETY correspondents in about 22 representative U. S. key cities. Technicolor opus finished first, far ahead of its nearest competition in two weeks, was second in a third stanza and fourth even in the other week, although mainly holdover in final November session.

"Amber" hung up $1,600,000 in the four weeks in keys covered by VARIETY, biggest total in years to be reached by a single picture in a four-week period. This was about $800,000 ahead of its nearest competitive picture, and was recorded despite strong opposition from the Catholic Church.

Second place went to "Body and Soul" (UA) although this pic was on general release only three weeks during the month. Remarkably big showing was turned in even though business dipped generally nationwide in the week ending Nov. 26. UA-Enterprise entry nosed out "Unconquered" (Par), which dropped down to third slot largely because it was launched in so few addition keys during the final two weeks of November. DeMille pic held near the top in first three weeks, being uniformly strong to smash in initial stanzas wherever played.

"Walter Mitty" (RKO-Goldwyn), which had started in only a few scattered spots during October, reflected additional playdates and real strength to move up from seventh, (in October) place to fourth position, where firmly entrenched as the month ended.

Fifth Place Battle

'Magic Town" (RKO) and "Had To Be You" (Col) fought it out for fifth place, with the James Stewart's numerous playdates also clocking good business. "Had To Be," in sixth spot, landed in fourth position nationally one week and deserved this rating because doing nice trade in nearly all locations.

"Song of Love" (M-G) racked up some solid business in some locations in two weeks of the month, but could not make better than seventh, being inclined to be spotty, especially on holdovers. "Christmas Eve" (UA) completed the month eighth from top largely via fairly good representation three weeks out of four. "This Time for Keeps" (M-G) won ninth position, nosing out "Where There's Life" (Par). Latter was just getting started as the month ended, with many prize bookings for the Bob Hope comedy likely to be held for the year-end holiday season.

"Life With Father" (WB) copped 11th spot while "Green Dolphin Street" (M-G) managed to hit 12th. Last-named was displaying some marked strength although not dated in many places.

Runners-Up

Best in runner-up classification for November are "Fabulous Texan" (Rep), "Exile" (U), "Spirit of West Point" (FC), 'Wild Harvest" (Par), "Merton of Movies" (M-G) and "Ride Pink Horse" (U).

Besides "Dolphin Street," new entrants showing greatest potentialities as the month ended were "Fugitive" (RKO) "Gentleman's Agreement" (20th), and "Mourning Becomes Electra" (RKO). "Agreement," while launched in only two keys, did such smash trade in these two bigger cities that outstanding business seems assured when given additional playdates.

"Bachelor and Bobby-Soxer" (RKO) and "Welcome Stranger," two champ business-getters of previous months, evidenced their rare stamina by snagging great trade in the few big key cities where teeing off during November.

Mystery Pickets Join Pitt Bill Briefly

Pittsburgh, Dec. 2.

The Fulton had another attraction this week besides "The Outlaw." It was "The Pickets' Mystery."

Couple of fellows showed up right after the pic opened, carrying signs which read "no decent person will attend this performance," and refused to identify themselves. Nobody else could either. No religious or other organization laid claim to them.

Meantime, the pickets just came and went, remaining briefly when the crowds were thickest.

Nov.'s Golden Dozen

1. "Forever Amber" (20th).
2. "Body and Soul" (UA).
3. "Unconquered" (Par).
4. "Walter Mitty" (RKO).
5. "Magic Town" (RKO).
6. "Had To Be You" (Col).
7. "Song of Love" (M-G).
8. "Christmas Eve" (UA).
9. "Time for Keeps" (M-G).
10. "Where There's Life" (Par).
11. "Life With Father" (WB).
12. "Dolphin Street" (M-G).

20th and Church Still Tussling Over 'Amber' But New Rating Seen

"Forever Amber" remained this week in the Catholic Legion of Decency's "condemned" category, although 20th-Fox officials are hopeful that a change in classification will be forthcoming momentarily.

Spokesmen for both the Legion and 20th refused to comment on what cuts, if any, had been made in the film. Long delay in the Legion's decision indicates the problem of revamping the picture is a tough one to solve. It's known that 20th prexy Spyros Skouras huddled all day last Wednesday (26) with Legion officials and both outfits have held intensive huddles on "Amber" during the week.

Evidence that the "condemned" rating on "Amber" was hurting the boxoffice continued to roll in. More exhibitors, it's reported, wanted out of their contracts rather than risk the wrath of local church dignitaries.

What stand Philadelphia's Dennis Cardinal Dougherty would take if the film were reclassified has still not been determined. The Cardinal last week tossed his threatened one-year boycott at the Fox, Philly, and at any other house in his nine-county archdiocese playing 20th product, because the Fox hadn't pulled the picture within the 48-hour deadline he set up.

Pitt 'Outlaw'

Continued from page 3

city this past Sunday (30) had not theatre agreed to pull "Outlaw." After hurried telephone conferences between John Walsh, manager of house, and his homeoffice, decision was made in time to avoid possibility of ban.

Although similar pressure was brought on Harris Amus. Co. when "Forever Amber" opened last month, picture played three and a half weeks downtown between Harris and Senator theatres. Finally, however, John H. Harris, head of the circuit, agreed not to play it in any of his nabe houses. "Amber" began several indie dates here recently, and film came out after a single day in many locations because of church action.

Memphis Nixes 'Orleans'

Memphis, Dec. 2.

Chairman Lloyd T. Binford, of the Memphis censor board, already under fire in legal action of UA and Hal Roach against his censoring of "Curley," has finally ruled against showing of Jules Levey's "New Orleans" in Memphis.

Binford declined to discuss the ban with the press, but is understood to object to prominence of Louis Armstrong, Negro jazz trumpeter, in the picture. Local snipper also was reported as critical of gambling sequences.

Local board is increasingly secretive about its actions. It's just been learned that Slim Gaillard Trio was clipped from "Sweetheart of Sigma Chi" when Monogram musical was shown last week at the Strand.

Ohio Lifts 'Cross' Ban

Columbus, O., Dec. 2.

Ohio Film Censor Board lifted a two-week ban on the showing of "The Burning Cross," produced by Screen Guild Pictures, after deleting what it termed several "nauseating and brutal scenes."

'Window' Stalled in N.Y. Because of Moppet's Cold

Shooting schedule on RKO's "Window," first film from that company to be lensed entirely in New York, is now running several days behind. Slowdown, however, is not due to any intricacies involved in eastern production.

Bobby Driscoll, moppet star of the film, came down with a bad cold last week and, since he appears in almost every scene, it was found impossible to shoot around him. To date, producer Frederic Ullman, Jr., is well satisfied with working in N. Y.

20th's Move Into 16m Alerts TOA as Other Distribs Eye Field

Plan of 20th-Fox to peddle 16m films commercially in marginal areas coupled with rumors that other companies may travel the same road is speeding plans of the Theatre Owners of America to grapple with the problem. TOA is calling a meeting of its 16m committee in New York, Dec. 10, to consider exhib countermoves.

It's expected that the committee will arrange conferences with the various majors and also call in the 16m associations for huddles. Confabs are slated with a view of finding out if steps to cure points of unfair competition can be taken without an intra-trade battle.

TOA committeemen attending the meet will be Myron Blank and Fred Kent, co-chairman; and Emanuel Frisch, Gil Nathanson, W. W. Griffin, Sidney Lust, N. L. Carter, Mitchell Wolfson and Arthur Lockwood. TOA's top brass will sit in.

Committee is concerned because there are 60,000 narrow-gauge projectors already distributed in the U. S. and the manufacturing industry is tuned up to turn out 40,000-50,000 yearly. Rentals on 16m prints average $250,000 yearly to a major distrib and it's felt that sort of income doesn't warrant distribs risking loss of income from standard features. Wider use of 16m attractions by department stores, ball parks, fraternal meeting and churches are cited.

PAR STEPPING OUT IN '48 ON 16M DISTRIBUTION

aramount, which has been holding off on overseas 16m operations for the past year will step out in the field early in 1948. A. L. Pratchett, Par's manager for Latin America, is booked to tour his sector in January to study narrow-gauge possibilities. Company is still uncertain whether profits would be healthy enough to warrant full-scale 16m campaigns. Pratchett will either greenlight a hemispheric drive or call off the whole thing.

To date, Par has only gone into the Philippines and Malaya with 16m prints. Those two locales have been turning in a small profit. Operations have been marked for expansion into Cuba and a few other Caribbean islands.

Company's definitely decided on marketing narrow-gaguge celluloid in France once the political and economic atmosphere clears there. France was definitely tagged because it has an estimated 3,000-3,500 outlets.

FACTOR'S 20c DIVVY

Hollywood, Dec. 2.

Max Factor Company reports net earnings of $1,660,760.03 for nine months ending Sept. 30. Profits before taxes were $2,863,379.37, on basis of 80% per share total dividend for year on Class A common publicly owned, 20c per share dividend requirement for 1947 being $747,251.60.

"My Favorite Story"

Variety's Annual Symposium of the Year's Best Anecdota

as recounted by

KATHARINE CORNELL
ORSON WELLES
BENNETT CERF
EDDIE CANTOR
EARL WILSON

in the forthcoming
42d Anniversary Number
of
VARIETY

'The Lubitsch Touch'

Death of Ernst Lubitsch this week cuts by one the very few directors whose names carried boxoffice drawing power on theatre marquees. During the '20's and '30's, "the Lubitsch touch" became a special boxoffice lure. As late as last year, his "Cluny Brown" won critical accolades for "the touch." Probably his top performances were early in sound film's history when he handled "The Student Prince" for Metro and then pioneered the comedy with songs in "Love Parade," a terrific winner for Paramount.

Cecil B. deMille, Frank Capra, D. W. Griffith and Rene Clair are perhaps the only other directors whose names meant something to the public at large.

PCC Drive Hits 819G

Hollywood, Dec. 2.

Third Annual Appeal for subscriptions to the film industry's Permanent Charities Committee has reached a total of $819,336, or 63% of the goal.

Eagle Lion, Disney and Technicolor are the first studios to forge ahead of their 1946 contributions.

Exec Prod. Says EL Has 'Arrived' Because Of Available Loanouts

Eagle Lion, after 15 months of tough sledding in which the company brought out 23 pix, has finally arrived in the estimation of other producers, according to Aubrey Schenck, EL exec producer. Speaking for Bryan Foy, studio chief, Schenck declared: "We're now established. That means any star from another studio is available to us on loanout. The only question is whether it pays us to do the borrowing."

There'll be a total of 24 pix made by and for the company during the 1947-48 season, exclusive of westerners and action films, Schenck said. Home lot will make 12 top-budgeters and six Bs. Indie producers will make up the balance. Included in that figure are two which Walter Wanger will complete on the lot by next October. First Wanger effort will be "The Blank Wall," starring Joan Bennett.

Schenck estimates production nut for the year at $18,000,000. Two Cinecolor films, "Prince Valiant" and "Lorna Doone" may set the company back as much as $1,800,000 apiece, he said. As for low-budgeters, Harry Thomas, former prez of PRC (now absorbed by EL) will take on the entire oater program. He's contracted to deliver eight westerns during the year. There'll also be six to eight cheapies from outside producers including Matty Kemp, Lionel Toll, Frank Satenstein, Jerry Briskin and Maurice Rapf.

The big thing, Schenck said, is the rush to make location films with EL joining the parade by planning five for the current season. What's new is that EL has issued orders not to wait for weather on location shooting. "Rain used to be a bugabo, but it's no longer so," producer said. "If it's raining and the lighting is uncertain, we shoot it anyway. We've learned that the audience will accept it as a touch of naturalism and not just poor photography."

Johnston Pinch-Hitting As Schary Hurries West

Eric Johnston will substitute for Dore Schary tomorrow (Thursday) at an awards dinner of the Golden Slipper Square Club in Philadelphia. The RKO production chief, who was called back to the studio from New York suddenly on Sunday (30), was to have received a Humanitarian Award from the Masonic order for "combating bigotry" with the picture "Crossfire."

Motion Picture Assn. prexy will accept the honor for Schary while Francis S. Harmon, MPA veepee, will sub for him as industry rep at the dinner in New York at which Nobel awards will be passed out next Wednesday (10). Among other events, Schary was forced to cancel by his hurried departure was a talk at Harvard next Monday (8).

Schary's return to the Coast was requested by RKO prez N. Peter Rathvon and Metro production topper Louis B. Mayer. Following a not completely satisfactory meeting with the talent guilds on the Communist question in Mayer's office Friday (28), Schary's presence was desired to strengthen the producers' side, since the RKO topper is a former scripter and member of the Screen Writers Guild.

Ernst Lubitsch Dies on Coast

Hollywood, Dec. 2.

Ernst Lubitsch, 55, vet film director and producer whose career spanned the industry's rise over the past 35 years, died suddenly Sunday (30) at his Bel-Air home, near Hollywood, following a heart attack. He had been under medical care for a heart condition for the past several years.

Recently returning to the 20th-Fox lot after a prolonged illness, he was half-finished with his director-producer chores on "This Is the Moment," a Betty Grable-Douglas Fairbanks starrer. Earlier this year, he had signed a 15-year pact with the studio which extended a producer-director contract drawn up in 1943.

Born in Berlin, Lubitsch began his theatrical career as an actor, but later turned to writing and directing under the tutelage of Max Reinhardt. After staying with Reinhardt for seven years, he turned from legit to directing and producing films, a medium in which he soon achieved outstanding success. Among his early pictures were "Passion" and "Deception" which introduced Pola Negri and Emil Jannings to the U. S.

In 1922, he was brought to this country by Mary Pickford to direct her in "Rosita." Following a series of hits, he went to Warner Bros., where he directed "Marriage Circle," "Lady Windermere's Fan" and others. Later, he did "The Student Prince," "The Patriots," "Kiss Me Again" and "So This Is Marriage." He also introduced Maurice Chevalier in "Smiling Lieutenant" and Jeanette MacDonald as the star of "Love Parade." At 20th during the past four years he produced "Heaven Can Wait," "Royal Scandal" and "Cluny Brown."

Last March, Lubitsch received a special "Oscar" at the annual presentation of awards by the Academy of Motion Picture Arts and Sciences for his "contributions to the industry in 25 years as a director."

COL. FOLDS STORY DEPTS. IN NEW YORK, LONDON

Following the lead of Universal, Columbia last week completely wiped out its New York and London story departments. Company greatly retrenched last September, leaving virtually skeleton staffs, which were handed pink slips and severance pay the day before Thanksgiving.

Janet Wood, eastern story ed; Beatrice Aronson, her assistant, and Albert Johnston, a reader, who have comprised the entire New York staff since Sept. 12, were instructed to close up shop the day they got their notice. Likewise Mrs. Susan Dallson, who headed the London story department.

All companies have retrenched on coverage of stories and plays since the economy wave hit the industry following the British tax imposition in August. Only U and Col, however, abolished the departments completely, with others cutting down in varying degrees. Metro did least slicing, despite the bevy of top-salaried execs in its story department.

WB's N. Y. Sales Meet

Preliminary to a stepped-up distribution campaign during 1948, Warner Bros. is holding a two-day sales meeting of district managers beginning tomorrow (Thursday) at the home office. Ben Kalmenson, general sales manager, will preside.

Other execs scheduled to address the meet on forthcoming product and promotion plans include Mort Blumenstock, vice-prexy over ad-publicity; Jules Lapidus, Roy Haines and Norman Ayres, division sales managers; and Ed Hinchy, head of the playdate department.

MAJORS SET COURT TRAP VS. BIDS

Jackson Park Decision Forces B&K Into a New Flexible Policy in Chi

Chicago, Dec. 2.

Conferences between Paramount's homeoffice lawyers and the brass of the Balaban & Katz circuit have resulted in a decision on how Chi's top theatre chain will meet the radically new conditions laid down by the Jackson Park decree. Henceforth, B&K's five Loop showcases will follow a flexible playing policy varying with each individual film. In the main, the situation will be governed by the amount of first-run product available at the time.

With the two-week ceiling on Loop first-runs, there'll be times when two or more B&K deluxers will play the same pic day-and-date. Simultaneous bookings will be adopted when a film is considered strong enough to keep two houses in the Loop busy or when product is so tight that day-and-dates are the only answer. At other times, these showcases will follow their past habit of each booking different pix.

Another form of operation will also be slotted by B&K toppers. That's to play films first-run as regional houses in situations away from the Loop. In such instances, several of the B&K deluxers may be relegated temporarily to second-run position.

WB's Edge

Two Warner Bros. houses on the southside have corralled an unwitting advantage from the decree. Jeffrey and Capitol, along with the Jackson Park, are now in a position to bid for first-run in that sector. Incidentally, the decree, which officially became operative yesterday (1), was put to the test last week when Paramount offered the Jackson Park an opportunity of bidding

(Continued on page 18)

Briefs From the Lots

Hollywood, Dec. 2.

Warners will make a two-reel tinter out of "The Grass Is Always Greener," based on a one-act play by **Betty Smith** and **Howard Finch** . . . **Herbert Rudley** completed his role in "Casbah" at Universal-International and moved into Sierra's "Joan." . . . First of the Academy-sponsored films about the motion picture industry will be produced at RKO by **Edgar Peterson,** executive assistant to **Dore Schary** . . . **Clinton Sundberg** draws a featured part in "Easter Parade" at Metro.

R. G. Springsteen will direct "The Heart of Virginia," racetrack story, at Republic . . . **Whit Bissel** and **Don Beddoe** checked in at Universal-International for roles in "Another Part of the Forest." . . . **Phil Ford** drew director chores on "Cimarron Trails," starring **Allan Lane** at Republic . . . **John Emery** appears in 6,100 feet of the **Frank Seltzer** production, "Let's Live Again," which has a total footage of 6,300 . . . **Pandro S. Berman** draws producer reins on "The Bribe," a magazine yarn by **Frederick Nebel,** recently bought by Metro.

June Havoc will play a Russian girl in "The Iron Curtain" when the troupe returns from Canada to the 20th-Fox lot . . . **Una Merkel** checked in at Metro for added scenes in "Virtuous." . . . **Alan Young** signed for one of the leads in "Sweet Sue" at 20th-Fox . . . "Apartment for Peggy" is the release tag on "Apartment for Susie" at 20th-Fox . . . **Wally Cassell** plays a character role in Columbia's "The Loves of Carmen." . . . **Jack Votion** arrives this week after three years in Europe, where RKO had shut down its production liaison office . . . **Bob Tansey** left for India to film jungle scenes for "Man-Eaters of Kumaon," which **Monty Shaff** and **Frank Rosenberg** will produce for Universal-International release.

Francis L. Sullivan, currently playing in Sierra's "Joan," is mulling a legit play on Broadway next spring . . . **Stanley Clements,** recently released by Paramount, is playing on the same lot in the **Paulette Goddard** starrer, "Hazard" . . . **Raymond Burr** checked in at Eagle Lion for a role in "Corkscrew Alley"

Par Bows Out in Chi

Chicago, Dec. 2.

"Unconquered," Paramount's Technicolor spectacular which has played at the United Artists theatre, Balaban & Katz house, for the past four weeks at advanced admissions, was withdrawn today as the first casualty of the Jackson Park decree. Cecil B. DeMille film will not play anywhere else in the Chicago area at upped prices.

Decree doesn't bar roadshow scales outright but enjoins defendants from forcing an exhib to take a film at hoisted price-tags. While Par's sales force says it's had several "voluntary" offers from exhibs, it doesn't think the time's ripe to raise the issue.

Wallis' 12 for Par Winds by Sept. 1

Hal Wallis Productions will wind up its present 12-picture releasing deal with Paramount next Sept. 1, Joseph H. Hazen, Wallis's partner, said Monday (1) on his arrival in New York from Coast huddles with the producer. Negotiations for a new deal have been continuing with Par execs for a number of months, Hazen said, and will go on with the expectation of reaching an agreement before the current pact expires.

It has been decided to put three pictures into production by spring, which will complete the 12 due. First, which starts lensing Jan. 12, will be "Sorry, Wrong Number," with Barbara Stanwyck and Burt Lancaster, directed by Anatole Litvak. It's from a widely known radio suspense drama by Lucille Fletcher, which has been repeated on the air five times and has been

(Continued on page 16)

Jackson Park, Chi, Gets 1st Nabe Clearance Pic

Chicago, Dec. 2.

First direct nabe clearance since Jackson Park anti-trust decision is that of "Dark Passage," which opened last week in the Warner Bros. circuit houses, Capitol and Jeffery, day-and-dating with the Jackson Park. Pic is on a percentage deal, with film row wondering whether or not Warners might use grosses to find whether picts playing day-and-date with Jackson Park will bring in favorably comparable grosses. One of the major points in the suit was the loss of revenue through controlled bookings in WB circuit houses.

Other clearance switch was the booking of "Forever Amber" into the indie Loop house, Rialto, Dec. 3.

MASS EVIDENCE FROM TEST SALES

With the U. S. Supreme Court scheduled to tee off hearings in the film industry's anti-trust suit during the week of Jan. 12, it's been learned that the majors have compiled reams of evidence to prove that the competitive bidding system incorporated in the original decree is of no benefit to either exhibitor or distributor.

Since the original suit was filed against the majors for their alleged restraint of trade practices, the companies are certain that the Court will come through with some form of selling that will insure a free and open market. Bidding, however, is not the answer, they'll claim, and their legalites are expected to throw the book of evidence at the Court to prove their point.

Chief fault found with bidding by the majors who've conducted experimental tests with the system is the practice of many exhibs in offering bids way over their heads. Most of these, it's been found, are desperately in need of product and so feel they can afford to gamble by bidding more than they can hope to pay. Too often, however, such exhibs have come pleading to the film companies that they can't meet the terms of their contract and some of them have even gone so far as to ask for a rebate, if a picture didn't do the business it was expected to do.

Drawback, according to the majors, is that they must take the loss in such situations. Under the auction system as set up by the courts, there's no security to back up an exhib's bid and consequently no protection for the distrib. Most majors have merely taken their loss, crossed the recalcitrant exhib off their books for future bids and kept a record of the entire transaction to be used as evidence before the Supreme Court.

Majors claim they've experimented with bidding in some 150-200 situations in which product-pinched exhibs could prove they were in competition with another theatre and so had the right to bid for films. Only a few of the bidders have lived up to the terms of their contracts, it's claimed. In most such cases, moreover, the majors have been forced to sell away from their old customers.

WB TALENT DEPT. ON COAST RESUMES JAN. 15

Hollywood, Dec. 2.

Warners' talent department reopens Jan. 15 when department topper Sophie Rosenstein returns after three-month layoff. Her pact with studio calls for no more than three-month shutdown annually.

It's expected that studio's recently announced program of low-budgeters will get under way shortly after her return.

National Allied Trains Guns On Hiked Scales, ASCAP in M'w'kee Conv.

Milwalkee, Dec. 2.

National Allied States opened on Monday (1) its three-day convention at the Schroeder hotel with its biggest siege guns trained on the twin topics of increased admission scales and ASCAP.

After producers had been subjected to a severe raking, the approximately 400 delegates endorsed unanimously the declaration of policy on upped scales which the association's board of directors had adopted in Detroit six weeks previous. Slated for airing at this afternoon's (Tuesday) meeting was the exhibitors' attitude toward Communism, a topic which seems to have been added to the convention agenda at almost the last minute.

Explanation given by masterminds of the convention for bringing up Communism is that members had reported they had been object of critical comment from customers as a result of the recent Washington hearings. Exhibitors will be told from the platform to advise the public that all theatremen do is to play what producers give them and exhibitors cannot be responsible for what happens in Hollywood.

Keynote of the first day's oratory was mainly "monopoly." Distributors were accused of expanding their monopolistic methods of decreasing the supply of pictures and increasing admission prices. ASCAP was likewise charged with having a monopoly on music used in pictures and, through this monopoly, "gouging" exhibitors via increased rates. After several oratorical blasts in which exhibs were urged to refuse to sign any more ASCAP contracts, convention tabled the subject until Wednesday (3), when the board will report on suggestion from Monday's floor that Allied units set up a joint sinking fund to protect individual

(Continued on page 22)

Drive-Ins Benefited

One group of exhibitors that has benefited plenty from competitive bidding for films is the drive-in.

Since theirs is considered a marginal operation by most of the majors, the majority of the 250-odd drive-in operators in the country have found it almost impossible to obtain current product. Under the bidding system, however, all they must do is prove they're in direct competition with a regular theatre and they get a chance to compete for product on the auction block.

Most of the competition established has been with nabe and subsequent run houses, which doesn't give the drive-ins a chance for any first-run films. They're still much better off than previously, however, when the best they could get were reissues or films a year or more old.

Goldwyn Buys In On Hub Showcase

A substantial interest in the Astor (formerly the Tremont) theatre in Boston has been acquired by Samuel Goldwyn, it was disclosed yesterday (Tuesday). Goldwyn's "Bishop's Wife" will open there Christmas Day, as one of a series of pre-release engagements at advanced admission price.

Producer will be partnered with Don Jacocks and others in ownership of the Astor. The 1,365-seater has just been completely renovated. It gives Goldwyn his first financial interest in a theatre and will permit in Boston the same type of long-run pre-release engagement to build up national interest as the producer enjoys through arrangements with the Astor, N. Y., and Woods, Chicago.

James Mulvey, Goldwyn distribu-

(Continued on page 18)

House to Press Probe On Browne-Bioff Aides

Washington, Dec. 2.

The House Committee on Expenditures in Executive Departments will press its investigation into the recent paroles of Paul Ricca, Louis Campagna, Philip D'Andrea and Charles Gioe, Rep. Clare Hoffman (R., Mich.), committee chairman, told the House last Friday (28).

The four were sentenced in connection with the Browne-Bioff extortion of almost $1,000,000 from the industry. Sentenced to 10 years, they were paroled on Aug. 13, after serving a little more than three years apiece.

NAT'L ALLIED'S DRIVE PARALLELS TOA MOVE

Presaging a new battle for hegemony among exhib organizations, National Allied has launched a militant drive in several territories to pull unaffiliated indie outfits under its fold. Chief spur to Allied is fact that the Theatre Owners of America has also begun a organizational campaign along similar lines.

Initial objective for Allied is the Kansas and Missouri area where an organizing committee has been set up to plug Allied's simon-pure indie structure as against TOA's major circuit affiliations. Drive will culminate in an organization convention in Kansas City, Dec. 16-17, where main agenda point will be alleged discrimination in film price charges against non-affiliated circuit theatres.

Allied currently has 17 independent exhibitor organizations in various states linked to its kite. Earlier this year it won over exhib outfits in Iowa and Nebraska and organized indie theatre owners in West Virginia.

Big Ad Budget Condition Of Trans-WB Distrib Deal

Stipulation in the two-picture release pact made a couple weeks ago with Warner Bros. by Alfred Hitchcock-Sidney Bernstein Transatlantic unit is that the distrib spend a total of $1,000,000 for advertising-publicity-exploitation of the films. Albert Margolies, pub-ad chief for the indie outfit, heads for the Coast from New York late this week to confab on expenditure of the coin.

Both Hitchcock and Berstein are noted as showmen. Bernstein's Granada circuit in England, consisting of about 50 houses, reportedly spends more on advertising than any chain twice its size in that country.

Overall budget for the initial pic, "Rope," will be $1,500,000. Second, "Under Capricorn," to be made in England with Ingrid Bergman starred, will be budgeted at $2,500,000. First starts Feb. 1 and second May 1.

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Turkey Day Helps L.A., Hits H'wood; 'Dolphin' Big 69G, 'Kenyon' Brisk 64G, 'Hagen' Fair 44G, 'Blue' Dullish 25G

Los Angeles, Dec. 2.

Unusually strong weekend biz is pepping up firstrun outlook here to healthy figures. "Green Dolphin Street" is sighting a fancy $69,000 in three theatres after debut on Thanksgiving Day. Also healthy is "Daisy Kenyon" with $64,000 likely in four houses.

"Unconquered," playing at upped scale in two spots, looks smash $49,500. "Hagen Girl" and "Out of Blue" both are on light side. Latter probably will not be more than a dull $25,000 in four locations while "Hagen" is heading for fair $44,000 in three spots.

"Mitty" and "Body and Soul" both are still hefty, former being $45,000 in second frame for two spots. "Body" is pointing for sturdy $40,000 or close in second round, four houses. "Where There's Life" teed off in fine shape in two Paramount theatres last Sunday (30).

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Out of Blue" (EL) and "Railroaded" (EL). Fair $4,500. Last week, "Love From Stranger" (EL) and "Philo Vance's Secret" (EL), scant $2,600.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1) — "Body and Soul" (UA) (2d wk). Strong $8,000. Last week, great $8,400.

Carthay Circle (FWC) (1,518; 80-$1.50)—"Unconquered" (Par). Fancy $20,000. Last week, "Nightmare Alley" (20th), slow $5,700.

Chinese (Grauman-WC) (2,048; 60-$1)—"Daisy Kenyon" (20th). Average $16,000. Last week, "Nightmare Alley" (20th) (2d wk—6 days), slim $6,700.

Culver (FWC) (1,145; 60-$1)—"Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk). Down to $2,500 in 5 days. Last week, below hopes at $5,900.

Downtown (WC) (1,800; 60-$1)—"Hagen Girl" (WB). Slow $17,000. Last week, "Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues) (2d wk—5 days), $10,200.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Body and Soul" (UA) (2d wk). Brisk $15,000. Last week, solid $20,500 but not up to hopes.

Egyptian (FWC) (1,538; 60-$1)—"Green Dolphin Street" (M-G). Fine $19,000. Last week, "This Time For Keeps" (M-G) (2d wk-6 days), $6,600.

El Rey (FWC) (861; 60-$1)—"Out of Blue" (EL) and "Railroaded" (EL). Oke $5,000. Last week, "Love From Stranger" (EL) and Philo Vance's Secret" (EL), dull $3,600.

Esquire (Rosener) (685; 85)—"Tawny Pipit" (U) (2d wk). Smooth $3,000. Last week, sock $3,500.

Four Star (UA-WC) (900; 90-$1.25) —"Life With Father" (WB) (3d wk). Moving up to $6,000. Last week, fair $5,800.

Guild (FWC) (968; 60-$1)—"Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk). Near $3,500. Last week, fair $6,100.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Body and Soul" (UA) (2d wk). Stout $10,000. Last week, $11,700.

Hollywood (WB) (2,756; 60-$1)—"Hagen Girl" (WB). Slow $13,000 or near. Last week, "Each Dawn Die" (WB) and "Bad Men Missouri" (WB) (reissues) (2d wk-5 days), $5,400.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Body and Soul" (UA) (2d wk). Bright $7,000. Last week, wow $7,600, although clipped by annual opening of Santa Claus Lane Nov. 26 as were other Hollywood boule houses.

Iris (FWC) (828; 60-85)—"Exile" (U) (2d wk). Fair $3,000. Last week, $6,000.

Laurel (Rosener) (890; 85)—"Shoe Shine" (Indie) (5th wk). Brisk $3,500. Last week, $4,100.

Loew State (Loew-WC) (2,404; 60-$1)—"Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col). Good $25,500. Last week, "Nightmare Alley" (20th) and "Roses Are Red" (20th) (2d wk-6 days), $14,200.

Los Angeles (D'town-WC) (2,097; 60-$1) — "Green Dolphin Street" (M-G). Giant $31,000. Last week, "For Keeps" (M-G) (2d wk-6 days), only $11,500.

Loyola (FWC) (1,248; 60-$1) — "Daisy Kenyon" (20th). Solid $10,000. Last week, "Nightmare Alley" (20th) (2d wk-6 days), $5,100.

Marcal (G&S) (900; 90-$1.20)—"Forever Amber" (20th) (2d wk). Down to $2,500. Last week, light $3,100.

Orpheum (D'town-WC) (2,210; 60-$1)—"Out of Blue" (EL) and "Railroaded" (EL). Slim $11,000. Last week, "Love From Stranger" (EL) and "Philo Vance's Secret" (EL), dull $9,000.

Million Dollar (D'town) (2,122; 55-98)—"Bowery Buckaroos" (Mono), with Bill Robinson, others, on stage. Slow $15,000. Last week, "Hat Box Mystery" (SG) and "Case of Baby Sitter" (SG) with Jackie Robinson, Mabel Scott on stage, very weak $10,400.

Palace (D'town) (2,000; 80-$1.20)—"Unconquered" (Par). Fancy $29,500. Last week, subsequent-run.

Pantages (Pan) (2,812; 60-$1) — "Walter Mitty" (RKO) and "Lone Wolf London" (Col) (2d wk). Sharp $24,000. Last week, bright $28,400.

Paramount (F&M) (3,398; 60-$1)—"Fabulous Texan" (Rep). and "Exposed" (Rep) (2d wk-3 days). Yanked after three days of second frame at $6,000, with "Where There's Life" (Par) replacing. First week only $14,400.

Paramonnt Hollywood (F&M) (1,451; 60-$1) — "Fabulous Texan" (Rep) and "Exposed" (Rep) (2d wk-3 days). Pulled after three days at $3,000 with "Where There's Life" (Par) coming in. First week, only $6,800.

RKO Hillstreet (RKO) (2,890; 60-80) — "Walter Mitty" (RKO) and "Lone Wolf London" (Col) (2d wk). Brisk $21,000. Last week, $27,300.

Ritz (FWC) (1,370; 60-$1)—"Exile" (U) (2d wk). About $5,000. Last week, thin at $8,500, below hopes.

Studio City (FWC) (880; 60-$1) — "Exile" (U) (2d wk). Slow $3,000. Last week, light $6,100.

United Artists (UA) (2,100; 60-$1) —"Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk). Fair $9,500. Last week, good $18,500.

Uptown (FWC) (1,719; 60-$1) — "Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col). Robust $12,500. Last week, "Nightmare Alley" (20th) and "Roses Are Red" (20th) (2d wk-6 days), $5,800.

Vogue (FWC) (885; 60-$1)—"Out of Blue" (EL) and "Railroaded" (EL), Thin $4,500. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), slow $3,200.

Wilshire (FWC) (2,296; 60-$1) — "Green Dolphin Street" (M-G). Hearty $19,000. Last week, "For Keeps" (M-G) (2d wk-6 days), light $7,000.

Wiltern (WB) (2,300; 60-$1) — "Hagen Girl" (WB). Slow $14,000. Last week, "Each Dawn Die" (WB) and "Bad Men Missouri" (WB) (reissues) (2d wk-5 days), $4,900.

Broadway Grosses

Estimated Total Gross

This Week $797,000

(Based on 24 theatres)

Last Year $831,000

(Based on 18 theatres)

'Dolphin' $39,000, 'Fun' 18G, Philly

Philadelphia, Dec. 2.

Thanksgiving Day crowds plus big weekend because of Army-Navy grid throng is boosting biz here. Biggest entries are "Green Dolphin Street" and "Fun and Fancy Free," with holdovers of "Body and Soul" and "This Time for Keeps" especially strong.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Fun. Fancy Free" (RKO). Big $18,000. Last week, "Frieda" (U), only $7,500.

Arcadia (Sablosky) (700; 50-94)—"Unfinished Dance" (M-G) (2d run). Fair $5,000. Last week, "Desire Me" (M-G) (2d run), $4,700.

Boyd (WB) (2,350: 50-94)—"Escape Me Never" (WB) (2d wk). Modest $18,500 after nice $25,000 opener.

Earle (WB) (2,760; 50-94)—"Ride Pink Horse" (U). Good $24,000. Last week, "Jezebel" (WB) (reissue) and "Vigilantes" (U), pale $14,000.

Fox (20th) (2,250; 50-94)—"Nightmare Alley" (20th). Nice $25,000. Last week, "Forever Amber" (20th) (5th wk), fairish $13,000.

Goldman (Goldman) (1,300; 50-94) —"This Time for Keeps" (M-G) (2d wk). Solid $22,000 after husky $25,000 last week.

Karlton (Goldman) (1,000; 50-94) —"Where There's Life" (Par) (2d wk). Neat $13,000 after getting $17,500 opener.

Keith's (Goldman) (1,300; 50-94)—"To Shores of Tripoli" (20th) and "Springtime in Rockies" (20th) (reissues). Oke $6,500. Last week, "Walter Mitty" (RKO) (2d run), $8 000.

Mastbaum (WB) (4,360; 50-94)—"Body and Soul" (UA) (3d wk). Solid $28,000 after big $30,500 last week.

Stanley (WB) (2,950: 50-94)—"Green Dolphin Street" (M-G). Sock $39,000. Last week, "Hagen Girl" (WB) (2d wk), $15,000.

Stanton (WB) (1,475; 50-94)—"The Gangster" (Mono). Fine $15,000. Last week, "Merton of Movies" (M-G) (2d wk), big $9,000.

'Fun' Rousing $16,500, Seattle; 'Life' Hot 17G

Seattle, Dec. 2.

"Fun, Fancy Free," at Orpheum, "Dolphin Street," at Music Hall, and "Where There's Life," at Paramount, are standout here this week.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Wild Harvest" (Par) and "Big Fix" (EL) (m.o.). Slow $3,500. Last week, 5th of "Bobby-Soxer" (RKO), big $4,200.

Fifth Avenue (H-E) (2,349; 90-$1.25)—"Amber" (20th) (2d wk). Good $11,000 after big $22,400 last week.

Liberty (J & VH) (1,650; 45-80)—"Desert Fury" (Par) (2d wk). Fine $9,000. Last week, $10,800.

Music Box (H-E) (800; 90-$1.25)—"Father" (WB) (4th wk). Good $7,500 following three big weeks at Orpheum. Last week, "Nightmare Alley" (20th) and "Key Witness" (Col), good enough $4,700 at 45-80c scale.

Music Hall (H-E) (2,200; 45-80)—"Green Dolphin St." (M-G). Huge $18,000. Last week, "Grapes" (20th) and "Tobacco Road" (20th) (reissues), $6,300.

Orpheum (H-E) (2,600; 45-80)—"Fun, Fancy Free" (RKO) and "Seven Keys Baldpate" (RKO). Great $16,500. Last week, "Father" (WB) (3d wk-6 days), $9,600 at 90c-$1.25.

Palomar (Sterling) (1,350; 45-80)—"Body and Soul" (UA) (2d wk). Big $7,000 after great $9,600 last session.

Paramount (H-E) (3,039; 45-80)—"Where There's Life" (Par) and "Repeat Performance" (EL). Strong $17,000. Last week, "Wild Harvest" (Par) and "Big Fix" (EL) (2d wk), dull $5,800.

Roosevelt (Sterling) (800; 45-80)—"Roosevelt Story" (UA) and "Along Oregon Trail" (Rep). Modest $4,000. Last week, "Hell's Angel" (SA) and "Scarface" (SA) (reissues) (2d wk), strong $5,300.

'Mitty' Giant 30G, Best Cleve. Bet

Cleveland, Dec. 2.

Tommy Dorsey's band and "Two Blondes and Redhead" are giving Palace a good play. Sock films are "Green Dolphin" at State and "Secret Life Walter Mitty" at Allen.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Walter Mitty" (RKO). Great $30,000. Last week, "Upturned Glass" (U), $9,000.

Hipp (Warners) (3,700; 55-70)—"Escape Me Never" (WB). Thin $16,500. Last week, "Jezebel" (WB) and "Anthony Adverse" (WB) (reissues), $15,600.

Lake (Warners) (800; 55-70)—"Jezebel" (WB) and "Anthony Adverse" (WB) (reissues). Moveovers oke $3,500. Last week, "Had to Be You" (Col) (m.o.), $3,800.

Ohio (Loew's) (1,200; 55-70)—"Body and Soul" (UA) (m.o.). Trim $8,500, following fine $8,000 for second stanza downtown.

Palace (RKO) (3,000; 65-91)—"Two Blondes, Redhead" (Col) plus Tommy Dorsey orch on stage. Brisk $37,000. Last week, "Ride Pink Horse" (U), thin $14,500.

State (Loew's) (3,450; 55-70)—"Green Dolphin Street" (M-G). Fancy $30,000. Last week, "Where There's Life" (Par), satisfactory $18,500.

Stillman (Loew's) (2,700; 55-70)—"Where There's Life" (Par) (m.o.). Pleasing $9,000. Last week, "Unfinished Dance" (M-G), $7,000.

'Love'-Maxwell Stout $32,000, Wash. Leader

Washington, Dec. 2.

Holiday weekend has given town's mid-sector a badly needed shot in the arm, with b.o. in most firstrun situations well over recent weeks. "Song of Love" at Capitol, hypoed by stageshow headed by Marilyn Maxwell, looks to get top coin. "Walter Mitty" at Keith's shapes great to be standout film.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Song of Love" (M-G) plus vaude. Stout $32,000, real increase over last year's Thanksgiving biz. Last week, "Lost Moment" (U) with vaude, better than expected $19,000.

Columbia (Loew's) (1,263; 44-70)—"Drums Along Mohawk" (M-G) (reissue). Nice $8,000. Last week, "Forever Amber" (20th) (2d run), thin $8,000 at advanced scale.

Keith's (RKO) (1,838; 44-80)—"Walter Mitty" (RKO). Fine $21,000. Last week, "Fun. Fancy Free" (RKO) (2d wk). $10,000.

Metropolitan (WB) (1,163; 44-70)—"Escape Me Never" (WB) (m.o.). So-so $7,000. Last week, "Last of Redmen" (Col), $7,500.

Palace (Loew's) (2,370; 44-74)—"Green Dolphin Street" (M-G). Sock $27,000. Last week, "Body and Soul" (UA) (2d wk), nice $16,000.

Warner (WB) (2,154; 44-74)—"Hagen Girl" (WB). Disappointing $18,000 for holiday week. Last week, "Escape Me Never" (WB), $15,000.

Monroe Tilts 'Killer' Socko $40,000, Hub; 'Dolphin' 42G in 2, 'Mitty' 31G

Boston, Dec. 20.

Holiday momentum carrying film spots into big takes this week with Vaughn Monroe band plus "Killer at Large" wow at the RKO Boston. "Walter Mitty" looks huge at the Memorial. "Green Dolphin Street" will get top coin at the State and Orpheum. "Where There's Life," at the Met, shapes socko.

Estimates for This Week

Astor (Jaycocks) (1,400; 40-80)—"Fugitive" (RKO) (4th wk). Business way off on prolonged holdover at $4,000 after so-so $8,000 in last session.

Boston (RKO) (3,200; 50-$1.10)—"Killer at Large" (EL) plus Vaughn Monroe orch, others, on stage. Sock $40,000, is biggest here in a long time. Last week, "Black Gold" (Mono) plus Betty Bruce, Steve Evans, other, on stage, $28,000.

Exeter (Indie) (1,000; 40-65)—"Frieda" (U) and "Met on Skis" (Indie). Great $6,000 for class nabe house. Last week, subsequent run.

Fenway (M-P) (1,373; 40-80)—"Hagen Girl" (WB) and "Railroaded" (EL). Routine $5,500. Last week, "Fabulous Texan" (Rep) and "Bury Me Dead" (EL), $5,500.

Kenmore (Indie) (800; $1.10)—"Henry V" (UA) (2d wk). Big $4,000 after $6,000 for first.

Memorial (RKO) (2,985; 40-80)—"Mitty" (RKO). Second week begins today (Tues.) after smash $31,000 first week. In ahead, second week of "Exile" (U) and "Genevieve" (Col) (2d wk), $22,000.

Metropolitan (M-P) (4,367; 40-80) —"Where There's Life" (Par) and "Adventure Island" (Par). Great $30,000. Last week, "Escape Me Never" (WB) and "Return Rin Tin Tin" (Indie), $22,000.

Modern (M-P) (900; 75-$1.20)—"Forever Amber" (20th) (3d wk). Fifth week in town, way off to $10,000 after $15,000 for last. Does not play Sundays.

Orpheum (Loew) (3,000; 40-80)—"Green Dolphin Street" (M-G). Powerful $28,000. Last week, "Body and Soul" (UA) and "Crime Doctor's Gamble" (Col) (3d wk-3 days) $10,000.

Paramount (M-P) (1,700; 40-80)—"Hagen Girl" (WB) and "Railroaded" (EL). Average $16,000. Last week, "Fabulous Texan" (Rep) and "Bury Me Dead" (EL), $15,000.

State (Loew) (3,500; 40-80) —"Green Dolphin St." (M-G). Very nice $14,000. Last week, "Body and Soul" (UA) and "Crime Doctor's Gamble" (Col) (3d wk-3 days), $5,000.

Translux (Translux) (900; 30-74)—"Fallen Angel" (20th) and "Black Swan" (20th) (reissues). Usual $5,000. Last week, "Man Couldn't Hang" (U) and "Man Nine Lives" (U) (reissues), $6,000.

Key City Grosses

Estimated Total Gross

This Week $3,577,000

(Based on 23 cities, 230 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week Last Year $3,685,000

(Based on 22 cities 200 theatres)

'Dolphin' Big 18G, Indpls.; 'Life' 14G

Indianapolis, Dec. 2.

Turkey Day gave deluxers here a boost toward their best grosses in several weeks. "Green Dolphin Street" looks big enough to hold at Loew's. "Where There's Life" at Indiana and "Hagen Girl" at Circle also are above average.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Hagen Girl" (WB) and "Gas House Kids Hollywood" (EL). Oke $11,000. Last week, "Unsuspected" (WB) and "Blonde Savage" (EL), $9,000.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Where There's Life" (Par). Nice $14,000. Last week, "Wild Harvest" (Par), mild $11,000.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues). Oke $5,500. Last week, "Destry Rides Again" (U) and "When Daltons Rode" (U) (reissues), $4,500.

Loew's (Loew's) (2,450; 40-60)—"Green Dolphin Street" (M-G). Hefty $18,000. Last week, "Husband's Affairs" (Col) and "The Women" (M-G) (reissue), modest $11,000.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Red Stallion" (EL). Fine $7,000. Last week, "Gangster" (Mono) and "Knockout" (Mono), $6,000.

Xmas Shopping Dents St. Loo But 'Dolphin' Sock 25G, 'Earth' 20G

St. Louis, Dec. 2.

Xmas shopping splurge has gotten under way in big style here and the deluxers are feeling the slump in biz most. Currently there is one exception, "Green Dolphin Street," hefty at Loews. "Where There's Life" is shooting for runnerup spot but not big at the Fox. "Down To Earth" looks fancy at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Down To Earth" (Col) and "Crime Doctor's Gamble" (Col). Fancy $20,000. Last week, "Walter Mitty" (RKO) and "Key Witness" (Col). (2d wk), nice $15,000.

Art (S'Renco) (115; 85)—"Colonel Blimp" (UA). Good $700. Last week, "Stairway To Heaven" (U) (4th wk), nice $450.

Fox (F&M) (5,000; 50-75)—"Where There's Life" (Par) and "Big Town After Dark" (Par), trim $22,000. Last week, "Fun, Fancy Free" (RKO) and "Old Spanish Trail" (Rep), same.

Loew's (Loew) (3,172; 50-75)—"Green Dolphin Street" (M-G). Sock $25,000. Last week, "Pirates of

(Continued on page 20)

'Life' Smash 13G, Omaha

Omaha, Dec. 2.

Perfect show weather and town jammed with visitors adds up to four weekend days of big business. "Where There's Life" at Orpheum is leader and looks smash. "Green Dolphin Street" is drawing well at Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Walter Mitty" (RKO) (2d wk). Big $7,500. Last week, smash $10,000.

Omaha (Tristates) (2,100; 16-65)—"Spirit West Point" (FC) and "Fun on Weekend" (UA). Surprisingly good $10,500; maybe more. Last week, "Burning Cross" (SG) and "High Conquest" (Mono), $10,000.

Orpheum (Tristates) (3,000; 16-65) —"Where There's Life" (Par) and "Adventure Island" (Par). Smash $13,000 or over. Last week, "Moss Rose" (20th) and Tony Pastor orch on stage, fine $18,500.

Paramount (Tristates) (2,800; 16-65)—"Green Dolphin Street" (M-G). Fine $12,000. Last week, "Unsuspected" (WB), good $10,700.

State (Goldberg) (865; 16-65)—"Song of Love" (M-G). Great notices but only fair $4,500. Last week, "Green Was Valley" (20th), $4,000.

'Outlaw,' Record $24,000 In Pitt, Bows to Clergy; 'Fun' Fancy With $17,000

Pittsburgh, Dec. 2.

Trio of smash hits for holiday week, but rest of field is just so-so. Top sensation is "The Outlaw" at Fulton but picture's coming out after one week due to church pressure after breaking house's all-time record. Other two sockeroos are "Green Dolphin Street" at Penn and "Fun and Fancy Free" at Warner, both of which are holding.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"The Outlaw" (UA). Terrific $24,000 to break all existing house records. Comes out, however, after single week because of big church pressure. Last week, "Black Gold" (Mono), 4 days, $4,000.

Harris (Harris) (2,200; 40-70)—"Had to Be You" (Col). Looks average $13,500. Last week, second of "Nightmare Alley" (20th), $7,000 in 4 days.

Penn (Loew's-UA) (3,300; 40-70)—"Green Dolphin Street" (M-G). Sock $25,500, and likely holds. Last week, second of "Body and Soul" (UA), $15,000.

Ritz (Loew's) (800; 40-70)—"Body and Soul" (UA) (m.o.). Still strong at $4,000, and may stick. Last week, "Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues), $3,500.

Senator (Harris) (1,750; 40-70)—"Nightmare Alley" (20th) (m.o.). Okay $3,500. Last week, "Green My Valley" (20th) (reissue) and "Second Chance" (20th), pulled after 4 days at $1,500.

Stanley (WB) (3,800; 40-70)—"Escape Me Never" (WB). Slim $14,000, very dull for holiday session. Last week, "Copacabana" (UA), $12,500.

Warner (WB) (2,000; 40-70)—"Fun, Fancy Free" (RKO). Big $17,000, and naturally sticks. Last week, "Where There's Life" (Par) (m.o.), $8,000.

Chi Bliz Bops Biz But 'Exile' Fine $27,000; 'Glass' 15G, 'Hagen' Fair 20G

Chicago, Dec. 2.

Snow storms last week and a weekend cold wave are putting grosses in the depths this session. Holdovers will take a beating, and in most cases new entries didn't fare too well either. Best of the new films looks like "The Exile" at Palace, which should do nifty $27,000. "That Hagen Girl" at the Roosevelt promises a moderate $20,000. "Upturned Glass" has a neat $15,000 in sight at the small-seater Garrick.

Outside of "Gentlemen's Agreement," advanced price pictures are folding this week. "Where There's Life," at the Chicago, with Rose Marie and the Harvest Moon Festival winners on stage, promises to top the field with passably good $50,000 for second week. "Body and Soul" has a potent $25,000 in view for fourth frame at the Woods. "Gentlemen's Agreement," at the Apollo, should do equally well.

"Forever Amber," at the State-Lake seems set for a profitable last week at $20,000 for sixth session. "Unconquered" at United Artists shapes as neat $20,000 for seventh round.

"Pirates of Monterey" has a moderate $17,500 in view for its second frame at the Grand.

Estimates for This Week

Apollo (B&K) (1,400; $1.25)—"Gentleman's Agreement" (20th) (2d wk). Firm $25,000. Last week, $[illegible]0,000.

Chicago (B&K) (3,900; 95)—"Where There's Life" (Par) 2d wk) with Rose Marie, others, on stage (2d wk). Good $50,000. Last week, $51,000.

Garrick (B&K) (900; 95)—"Upturned Glass" (U). Trim $15,000. Last week, "Gone With Wind" (M-G) (reissue) (5th wk), good $11,000.

Grand (RKO) (1,500; 95)—"Pirates of Monterey" (U) (2d wk). Moderate $17,500. Last week, $20,000.

Oriental (Essaness) (3,400; 95)—"Heaven Only Knows" (UA) with Red Ingle and Jack Smith in person, (2d wk). Thin $32,000. Last week, $38,000.

Palace (RKO) (2,500; 95)—"Exile" (U). Fine $27,000. Last week, "Lost Moment" (U), $20,000.

Rialto (Indie) (1,700; 95)—"Abie's Irish Rose" (UA) and "Fabulous Dorsey" (UA). Thin $8,500. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues) (2d wk), $12,500.

Roosevelt (B&K) (1,500; 95)—"Hagen Girl" (WB). Okay $20,000. Last week, "Dark Passage" (WB) (4th wk), $12,000.

State-Lake (B&K) (2,700; $1.25)—"Forever Amber" (20th) (6th wk). Healthy $20,000. Last week, $27,000.

United Artists (1,700; $1.25)—"Unconquered" (Par) (7th wk). Neat $20,000. Last week, $25,000.

Woods (Essaness) (1,073; 95)—"Body and Soul" (UA) (4th wk). Fancy $25,000. Last week, $31,000.

World (Indie) (587; 75)—"Mayerling" (indie) (2d wk). Average $3,000. Last week, same.

'Dolphin' Solid $32,000, Frisco; 'Past'-Mitchum 31G, 'City'-Beneke 25G

San Francisco, Dec. 2.

"Green Dolphin Street" appears standout currently at Warfield but "Body and Soul" playing United Artists is comparatively about as big. "Out of Past" with vaude headed by Robert Mitchum is in for nice session at Golden Gate. "Whispering City" with Tex Beneke band is giving the Paramount a solid week.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1.00)—"Out of Past" (RKO) plus vaude headed by Robert Mitchum. Nice $31,000. Last week, "Bride Frankenstein" (U) and "Son of Frankenstein" (20th) (reissues) plus vaude headed by Larry Storch, colorless $16,500.

Fox (FWC) (4,651; 60-95)—"Nightmare Alley" (20th). Oke $20,000. Last week, "This Time For Keeps" (M-G) (2d wk), $11,500 in 6 days.

Warfield (FWC) (2,656; 60-85)—"Green Dolphin Street" (M-G). Sock $32,000. Last week, "Hagen Girl" (WB) (2d wk), dull $7,500.

Paramount (Par) (2,646; 65-95)—"Whispering City" (EL) plus Tex Beneke orch. Nice $25,000. Last week, "Where There's Life" (Par) (2d wk), hot $21,500 at regular scale.

St. Francis (Par) (1,400; 90-$1.20)—"Unconquered" (Par) (4th wk). Okay $20,000. Last week, hefty $23,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Body and Soul" (UA) Strong $16,000. Last week, "Christmas Eve" (UA) (3d wk), $7,500.

Stagedoor (Ackerman) (350; 60-85)—"Henry V" (UA). Trim $[illegible],000 or near. Last week, "Know Where I'm

(Continued on page 20)

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S amusement tax

'Widow' Huge 16G, Cincy; 'Dolphin' 18G

Cincinnati, Dec. 2.

Downtown biz is on the holiday bounce this session. A splurge of five new bills, two hefty holdovers, and Thanksgiving Day padding are combining to overcome pre-Yule shopping. "Where There's Life" is edging out "Green Dolphin Street" but latter is in the smaller Capitol. "Wistful Widow" also is big. "Spirit of West Point" also is a click. "Escape Me Never" is fairish.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Where There's Life" (Par). Hotsy $19,000. Last week, "Walter Mitty" (RKO) (2d wk), pleasing $12,500.

Capitol (RKO) (2,000; 50-75)—"Green Dolphin Street" (M-G). Sock $18,000. Holds. Last week, "This Time for Keeps" (M-G) (2d wk), moderate $7,000.

Grand (RKO) (1,400; 50-75)—"Wistful Widow" (U). Wow $16,000. Last week, "Merton of Movies" (M-G), $11,000.

Keith's (CI) (1,542; 50-75)—"Body and Soul" (UA) (2d wk). Great $14,500 trailing gigantic $19,000 opener. Stays indef.

Lyric (RKO) (1,400; 50-75)—"Spirit West Point" (FC) and "Adventure Island" (Par). Swell $7,000. Last week, "Unsuspected" (WB) (m.o.), $4,500.

Palace (RKO) (2,600; 50-75)—"Escape Me Never" (WB). Fairish $11,000. Last week, "Exile" (U), $11,500.

Shubert (RKO) (2,100; 50-75)—"Walter Mitty" (RKO) (m.o.). Robust $8,000. Last week, "Hagen Girl" (WB) (m.o.), mild $4,500.

Thanksgiving Ups Mpls.; 'Unconquered' Wow 21G, 'Mitty' Hot 20G, 'Life' 18G

Minneapolis, Dec. 2.

Grabbing hard for the Thanksgiving holiday trade and apparently succeeding in reversing the downward trend, temporarily at least, a formidable picture lineup is restoring managerial smiles currently. "Where There's Life," "Walter Mitty" and "Wistful Widow" look best pop grossers. The roadshow date of "Unconquered" is heading for roadshow house record.

Estimates for This Week

Aster (Par) (900; 30-44)—"Marauders" (UA) and "Gas House Kids Hollywood" (EL). Okay $1,800 in 5 days. Last week, "Bulldog Drummond Strikes" (Col) and "Blackmail" (Rep), $1,600 in 5 days.

Century (Par) (1,600; 76-$1.20)—"Unconquered" (Par). Colossal $21,000, and new roadshow record here. Last week, "Foxes of Harrow" (20th) (2d wk), good $7,000.

Gopher (Par) (1,000; 44)—"Return Rin Tin Tin" (EL). Moderate $3,500. Last week, "Black Cat" (Indie) and "Black Friday" (Indie) (reissues), $4,500.

Lyceum (Murray) (1,700; 50-70)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). Profitable $7,000. Last week, "Gone With Wind" (M-G) (reissue) (5th wk-3 days), good $4,000.

Lyric (Par) (1,000; 50-70)—"Body and Soul" (UA) (m.o.). Here after big State fortnight. Still virile at $7,000. Last week, "Mother Wore Tights" (20th) (4th wk), same.

Radio City (Par) (4,400; 50-70)—"Where There's Life" (Par). Bob Hope top magnet in this town. Fast $18,000 or near. Last week, "Song of Love" (M-G), $15,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Walter Mitty" (RKO). Huge $20,000. Last week, "The Exile" (U), good $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Wistful Widow" (U). Well-liked picture. Reaching for sock $10,500 or over. Last week, "Bride of Frankenstein" (FC) and "Son Frankenstein" (FC) (reissues), $7,000.

State (Par) (2,300; 50-70)—"Unfinished Dance" (M-G). Oke $10,000. Last week, "Body and Soul" (UA) (2d wk), brisk $10,500.

World (Mann) (350; 50-70)—"Mother Wore Tights" (20th) (m.o.). Fourth loop stand and fifth week for this champ. Still powerful at $3,000. Last week, "Great Expectations" (U) (3d wk), good $2,500.

'Life' Bright $22,000 Buff.; 'Fun' Lusty 17G

Buffalo, Dec. 2.

Leaders of current solid week are "Where There's Life," "This Time for Keeps," and "Fun and Fancy Free."

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Where There's Life" (Par) and "Adventure Island" (Par). Strong $22,000. Last week, "Body and Soul" (UA) and "Winter Wonderland" (Rep) (2d wk), $14,000.

Great Lakes (Shea) (3,400; 40-70)—"This Time for Keeps" (M-G). Nice $20,000. Last week, "Green Dolphin Street" (M-G) (2d wk), fancy $16,000.

Hipp (Shea) (2,100; 40-70)—"Green Dolphin St." (M-G) (m.o.). Neat $10,500. Last week, "Anthony Adverse" (WB) and "Jezebel" (WB) (reissues), $6,500.

Lafayette (Basil) (3,000; 40-70)—"Ride Pink Horse" (U) and "Blondie in Dough" (Col). Mild $12,000. Last week, "Lost Moment" (U) and "When Girl's Beautiful" (U), $12,500.

Teck (Shea) (1,400; 40-70)—"Body and Soul" (UA) and "Winter Wonderland" (Rep) (m.o.). Trim $5,500. Last week, "Sundown" (UA) and "The Kansan" (UA) (reissues), $4,000.

20th Century (20th Cent) (3,000; 40-70)—"Fun, Fancy Free" (RKO) and "Bowery Buckaroos" (Mono). Lofty $17,000 or near. Last week, "Out of Blue" (EL) and "Railroaded" (EL), $10,500.

'Life' Terrif 38G Paces Forte Det.

Detroit, Dec. 2.

Thanksgiving holiday crowds are boosting firstruns this week, even some holdovers doing better business instead of slipping. Only big important new entry, "Where There's Life" is great at Michigan. "Body and Soul" looks big in second week at Palms.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Walter Mitty" (RKO) (6th wk). Nice $11,000. Last week, $11,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Anthony Adverse" (WB) and "Jezebel" (WB) (reissues). Modest $15,000. Last week, "Christmas Eve" (UA), $14,000.

Cinema (Marten) (250; 60-90)—"Scarlet Pimpernel" (Indie) and "Return Scarlet Pimpernel" (Indie) (reissues). Fine $2,200. Last week, "Happened at Inn" (M-G), $2,000.

Downtown (Balaban) (2,683; 70-95)—"Desire Me" (M-G) and "Spirit West Point" (FC) (2d wk). Fair $10,000. Last week, $11,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Nightmare Alley" (20th). Good $27,000. Last week, "Exile" (U), $24,000.

Michigan (U-D) (4,039; 70-95)—"Where There's Life" (Par) and "Adventure Island" (Par). Terrific $38,000. Last week, "Time for Keeps" (M-G) (2d wk), solid $18,000.

Palms (U-D) (2,976; 70-95)—"Body and Soul" (UA) (2d wk). Stout $19,000. Last week, big $26,000.

United Artists (U-D) (2,976; 80-$1.20)—"Unconquered" (Par) (5th wk). Strong $18,000. Last week, $17,000.

'Dolphin' Lush $16,000, L'ville; 'Foxes' Nice 14G

Louisville, Dec. 2.

Christmas shopping is taking the play away from the downtown houses this week. "Green Dolphin Street" at the State looks to garner top coin, with "Foxes of Harrow" running a second at the Rialto. "Golden Earrings" at Strand is shaping as bright.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Where There's Life" (Par) (m.o.). Moderate $4,000. Last week, "Wild Harvest" (Par) (m.o.), $3,000.

Kentucky (Switow) (1,200; 30-40)—"Merton of Movies" (M-G) and "Tarzan and Huntress" (RKO). Neat $3,500. Last week, "Welcome Stranger" (Par) and "Desire Me" (M-G), same.

Mary Anderson (People's) (1,100; 40-60)—"Escape Me Never" (WB). Mild $8,000. Last week, "Each Dawn I Die" (WB) (reissue) (2d wk), $4,500.

National (Standard) (2,400; 60-80)—"Hal Roach Comedy Carnival" (UA). Fairish $7,000. Last week, "Dragnet" (FC) and stage show headed by Clyde McCoy orch, solid $17,000.

Rialto (FA) (3,400; 40-60)—"Foxes of Harrow" (20th). Nice $14,000. Last week, "Where There's Life" (Par), solid $16,000.

State (Loew's) (3,000; 40-60)—"Green Dolphin Street" (M-G). Aiming at town's top gross at sturdy $16,000 and mebbe more. Last week, "Ride Pink Horse" (U) and "Two Blondes, Redhead" (Col), $13,000.

Strand (FA) (1,400; 40-60)—"Golden Earrings" (Par). Big $8,000. and holds. Last week, "Green Was Valley" (20th) and "Swamp Water" (20th) (reissues), $5,500.

Thanksgiving Tilts N.Y.; 'Panic' 20G, 'Nickleby' 10G, New Highs; 'Stranger' Sturdy at 23G, 'Past' Rousing 38G

Usual Thanksgiving Day holiday upbeat, which was helped by the launching of 10 new bills, is giving Broadway a strong tone this session. While Turkey Day matinee started a bit backwardly, business built at night and the week's overall total was bolstered by strong weekend trade. Fact that there were so many new lineups of product lifted grosses from recent doldrums.

Besides some hefty grosses turned in by many of new pictures, the Rialto and Little Carnegie are boasting new house records. Bandbox Rialto, launching its new foreign-language policy with greatly upped scale, is soaring to new peak of $20,000 with "Panic," French-made meller. Carnegie has a new high of $10,000 or over with "Nicholas Nickleby."

"Out of Past" is placing the Palace back in the chips again, with big $38,000 for first week ended last Monday (1) night. Roxy is a big disappointment with its new layout of "Thunder in Valley" and Dan Dailey, Harrison and Fisher heading stageshow. Looks only very thin $65,000, and theatre likely will hold only a second week. "Love From Stranger" shapes very good $23,000 at Victoria, while "Red Stallion" is giving the Gotham a strong $17,500. "Stallion" was made to order for youngsters out of school for holidays.

Reissue combo of "Anthony Adverse" and "Jezebel" shapes as lively $38,000 at Strand, sans stageshow. Park Avenue is getting only $6,000 on first week of "Bush Christmas." Bijou, with its second foreign-made, "Revenge," looks thin $6,000, while "Christmas Eve" also is sad at $8,000 at Broadway. Ambassador now is in its 10th week with "My Father's House" and continuing steady with $8,000 in view for current stanza. House is being sold out in advance to different groups, with present intention of continuing with this film until Christmas.

Thanksgiving upbeat is pushing the Music Hall to $125,000, fine for fourth week of "Cass Timberlane," after $108,000 for the third. Hall opens its Christmas show, "Good News," and "Nativity" pageant on stage, tomorrow (Thurs.). Same upswing is carrying Frank Sinatra, who heads stageshow, and "Husband's Affairs" to near $79,000 at Capitol on third week. This is easily the biggest session of run, and compares with $65,000 done in second. Cap brings in "This Time For Keeps," with Paul Whiteman band heading stageshow, tomorrow (Thurs.).

Same holiday conditions also pushed "Green Dolphin Street" up to $34,000 for seventh round at the Criterion. "Mourning Becomes Electra" continues nicely in second session at the Golden with $12,000 likely. Paramount launches "Golden Earrings" with Billy De Wolfe, Ray McKinley band, Frankie Laine heading stagebill today (Wed.).

"Wistful Widow," in second week at State, with new vaude lineup headed by Jackie Gleason, Bob Howard and Betty Reilly, is climbing to fancy $34,000 currently. This beats the opening week figure for "Widow." Winter Garden brings in "Captain Boycott" Friday (5), after two mild weeks of "Lost Moment."

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"My Father's House" (Indie) (10th wk). Holding up in steady fashion at $8,000, very good; 9th week was $8,500. Stays on until Christmas.

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (16th wk). Perking up to fancy $26,000 after $22,000 for 15th stanza. "Bishop's Wife" (RKO) opens here next Tuesday (9).

Bijou (City Inv.) (650; 85-$1.50)—"Revenge" (Indie). Second foreign-language film to play here, this is disappointing at thin $6,000, but holds. Last week, "Man About Town" (RKO), $4,800 in final six days of fifth week.

Broadway (UA) (1,895; 70-$1.50)—"Christmas Eve" (UA). Again proving how tough it is for any picture to click here. Looks very sad $8,000 or less. Last week, "Heaven Only Knows" (UA), merely $6,200; first was slow $12,000.

Capitol (Loew's) (4,820; 70-$1.50)—"Husband's Affairs" (Col) with Frank Sinatra heading stageshow (3d-final wk). Looks like final week of disappointing engagement for Sinatra will be his best at big $79,000 or near, after $65,000 for second. "This Time For Keeps" (M-G) with Paul Whiteman orch, Marilyn Maxwell, Gene Sheldon heading stageshow, opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"Green Dolphin Street" (M-G) (8th wk). Seventh round ended last (Tues.) night was fancy $34,000 after $26,000 for sixth. Stays on.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (4th wk). Fourth frame ending next Friday (5) holding up strongly at $47,500, after $50,500 in third. Continues indef.

Golden (RKO) (769; $1.20-$2.40)—"Mourning Becomes Electra" (RKO) (2d wk). Doing comparatively well in view of offish matinees, with $12,000 likely after fine $15,000 opener. Holds.

Gotham (Brandt) (900; 70-$1.40)—"Red Stallion" (EL). In first stanza ending today (Wed.) looks to hit strong $17,500 after excellent bally on Broadway. Last week, "Butch Minds Baby" (Indie) and "Tight Shoes" (Indie), $2,200 in final four days of second week.

Little Carnegie (Indie) (460; 95-$1.20)—"Nicholas Nickleby" (U). Helped by nice reviews, this looks likely to hit new record here with $10,000 or over. Last week, "Tawny Pipit" (U) (12th wk), $4,000.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (4th wk). Third week ended Monday (1) was fancy $65,800, after $66,000 in third. Record-breaker has taken in $214,800 in three weeks, unheard of for this size house.

Palace (RKO) (1,700; 60-$1.20)—"Out of Past" (RKO). House back in chips again with this, which hit big $38,000 in initial stanza ended last (Mon.) night. Last week, "So Well Remembered" (RKO) (3d wk), slim $13,000.

Paramount (Par) (3,660; 55-$1.50)—"Golden Earrings" (Par) and Billy De Wolfe, Ray McKinley orch, Marcy Lutes, Frankie Laine, Clark Bros. on stage. Opens today (Wed.). Last week, "Wild Harvest" (Par) and King Cole Trio, Connie Haines, Randy Brooks orch heading stagebill (3d wk), okay $60,000 after good $62,000 for second.

Park Avenue (U) (583; $1.20-$1.50)—"Bush Christmas" (U). Initial week ended last (Tues.) night was barely good at $6,000. In ahead, "Beware Pity" (U) (4th wk-5 days), $2,500.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Cass Timberlane" (M-G) and stageshow (4th-final wk). Ending run here with bright $125,000, way up from $108,000 for third stanza. "Good News" (M-G), plus "Nativity" pageant and Christmas pantomime on stage, opens tomorrow (Thurs.).

Rialto (Mayer) (594; 50-$1.80)—"Panic" (Indie). French-made film, teeing off foreign-film policy here, soaring to terrific $20,000 or near, and sure of new record at this house. Holds, naturally. Last week, "Lone Wolf London" (Col), $6,000 in 6 days, at 35-85c scale.

Rivoli (UAT-Par) (2,092; 60-$1.50)—"Unconquered" (Par) (8th wk). Heading for sturdy $32,000 after $33,000 in seventh session. Continues.

Roxy (20th) (5,886; 80-$1.50)—"Thunder in Valley" (20th) plus Dan Dailey, Harrison & Fisher, heading stagebill (2d wk). In first six days ended last (Tues.) night looks very thin $65,000, and won't stay here long. Last week, "Forever Amber" (20th) and Veloz & Yolanda, Sid Caesar heading stageshow (5th wk-8 days), down to $50,000.

State (Loew's) (3,450; 43-$1.10)—"Wistful Widow" (U) (1st run) (2d wk) and new vaude headed by Jackie Gleason, Bob Howard, Betty Reilly. Climbing to fancy $34,000. Last week, with vaude topped by Georgie Price, Maxine Sullivan, Think-a-Drink Hoffman, fine $32,000.

Strand (WB) (2,756; 55-$1.50)—"Anthony Adverse" (WB) and "Jezebel" (WB) (reissues). Not doing so badly in view of no stageshow and lowered starting scale. Looks solid $38,000. Last week, third of "Escape Me Never" (WB) and Frankie Carle orch heading stagebill, very mild $37,000 at regular scale here.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (16th wk). For 15th frame ended last Monday (1) night, climbed to rousing $8,500, which is ahead of previous week's $6,800. Continues.

Victoria (City Inv.) (720; 70-$1.20)—"Love From Stranger" (EL). Very good $23,000 or near in first stanza ending today (Wed.). Final six days of fourth week for "Gangster" (Mono) was $9,000.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (16th wk). Doing okay $14,000 after $15,000 for 15th round. Stays until late this month.

Winter Garden (UA) (1,312; 60-$1.20)—"Lost Moment" (U) (2d-final wk). Down to $17,000 or less in final session after $20,000 on opener, below hopes. "Captain Boycott" (U) opens Friday (5).

WB's 2d for Old Glory

Hollywood, Dec. 2.

"Cradle of the Republic," Technicolor two-reeler, is set by Warners as second in a series showing greatness of the U. S. First, "Power Behind Nation," is being distributed under aegis of Motion Picture Assn.

Gordon Hollingshead will produce, Art Gillmore narrate.

Paramount's
Holiday Release

BING
CROSBY
BOB
HOPE
DOROTHY
LAMOUR
in
"ROAD
TO RIO"

with
GALE SONDERGAARD
FRANK FAYLEN
THE WIERE BROTHERS
and
THE
ANDREWS SISTERS

Produced by DANIEL DARE
Directed by NORMAN Z. McLEOD

[illegible]

The same high note throughout
the trade
Hails "The greatest 'Road' show
ever made"!

"Far and away the best of the 'Road' pictures."
Says M. P. Daily

"Ranks far above the first four 'Road' pictures."
Says M. P. Herald

"Boxoffice winner in Paramount's 'Road' series."
Says Variety

"The Trio gathers its bumper crop of laughs."
Says Boxoffice

Good News
(COLOR—SONGS)

Hollywood, Dec. 2.

Metro release of Arthur Freed (Roger Edens) production. Stars June Allyson, Peter Lawford; features Patricia Marshall, Joan McCracken, Ray McDonald, Mel Torme. Directed by Charles Walters. Screenplay, Betty Comden, Adolph Green; based on musical comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva, Ray Henderson, additional material, Betty Comden, Green and Roger Edens; camera (Technicolor), Charles Schoenbaum; songs, DeSylva, Brown & Ray Henderson, Hugh Martin, Ralph Blane, Roger Edens; director, Lennie Hayton; arrangements, Kay Thompson; editor, Albert Akst. Tradeshown Dec. 1, '47. Running time, 92 MINS.

Connie Lane	June Allyson
Tommy Marlowe	Peter Lawford
Pat McClellan	Patricia Marshall
Babe Doolittle	Joan McCracken
Bobby Turner	Ray McDonald
Danny	Mel Torme
Peter Van Dyne, III	Robert Strickland
Coach Johnson	Donald MacBride
Pooch	Tom Dugan
Prof. Burton Kennyon	Clinton Sundberg
Beef	Loren Tindall
Cora, the Cook	Connie Gilchrist
Dean Griswold	Morris Ankrum
Flo	Georgia Lee
Mrs. Drexel	Jane Green

This latest remake of "Good News" has an infectious appeal that should click with all type audiences. First turned out by Metro in 1930 after being a Broadway and hinterlands stage hit, "Good News" has the entertainment stuff that wears well with age. Its songs still make the foot pat, the comedy comes through with punch and the latest cast delivers in every respect.

Production is lavish with eye-appeal, the trappings appearing to advantage in Technicolor. Song and dance staging is a potent value in making it register and the players sock contents home under the very smart direction by Charles Walters. Arthur Freed knows his way about in furnishing a musical comedy with the proper production values and, aided by associate Roger Edens, he misses no trick in this one. In all, it's the answer to a considerable public clamor for light, carefree escapist entertainment.

Such pop standards as "Lucky in Love," "The Best Things in Life Are Free," "Varsity Drag," "Just Imagine," "Ladies Man" and the title tune are judiciously spotted in the original score by B. G. DeSylva, Lew Brown and Ray Henderson, and get over with all of their old appeal. Score has been lengthened by addition of two new tunes, "Pass the Peace Pipe" and "The French Lesson." Both are showy pieces that fit with older numbers and are strong additions. First was cleffed by Hugh Martin, Ralph Blane and Roger Edens, while latter came from the pens of Betty Comden, Adolph Green and Edens.

"Ladies Man" kicks off the extravagant music and dance, with Peter Lawford and Mel Torme spotlighted principally. Torme also comes through with "Lucky in Love." Joan McCracken gives the big lift to production number of "Good News," as well as the catchy new tune, "Peace Pipe." June Allyson displays seldom-used pipes on "Best Things" and works with Lawford on "French Lesson," giving vocal end a decided assist.

College backgrounded plot depicts Lawford as the football hero, Miss Allyson as the girl working her way through as a librarian, Patricia Marshall, the school vamp, and others as students. Familiar complications are ably wrapped around music and dance ingredients by scripters Betty Comden and Adolph Green. The dialog is spritely with some modernization from its 1920s origin, the fun clean and hearty as written. Walters' direction misses no bets in getting the most and the best from the excellent material.

Miss Allyson is most appealing as the heroine, lending considerable charm to her lead role. Lawford shows up strongly as the conceited gridiron hero who is finally straightened out on the right love path. Miss Marshall's college siren is exactly right and Miss McCracken shows the stuff that made her a success in legit musicals. Rounding out topnotch cast are Torme, Ray McDonald, Donald MacBride, Tom Dugan, Clinton Sundberg, Loren Tindall, plus others.

Art direction and set decorations furnish eye-catching backdrops and Charles Schoenbaum's color camera takes every advantage of them, Kay Thompson, recently a click in the night club field, is responsible for sharp vocal arrangements of the numbers. Lennie Hayton's musical direction is in same class, as are other credits. *Brog.*

The Tender Years

Hollywood, Nov. 29.

20th-Fox release of Edward L. Alperson-Jack Jungmeyer, Jr. (Alson) production. Stars Joe E. Brown; features Richard Lyon, Noreen Nash, Charles Drake, Josephine Hutchinson, James Millican, Griff Barnett. Directed by Harold Schuster. Screenplay, Jungmeyer, Jr., and Arnold Belgard; adapted by Abem Finkel from story by Jungmeyer, Jr.; camera, Henry Freulich; music, Dr. Edward Kilenyi; editor, Richard Farrell. Tradeshown Nov. 28, '47. Running time, 81 MINS.

Rev. Will Norris	Joe E. Brown
Ted	Richard Lyon
Linda	Noreen Nash
Bob	Charles Drake
Emily	Josephine Hutchinson
Barton	James Millican
Sen. Cooper	Griff Barnett
Jeanie	Jeanne Gail
Sheriff	Harry V. Cheshire
Frank	Blayney Lewis
Spike	Jimmie Dodd

"The Tender Years" spins a tale with several morals and points itself as okay film fare for smaller key towns and family situations. Film has value as object lesson in right and wrong for youngsters—and adults—and poses that moral around the first fight to outlaw organized dog fighting back in the 1880s. Production values have a simplicity in keeping with the story told and the country locale used.

Joe E. Brown, in his first film role in some time, deserts his customary buffoon character to give an able and moving performance as a country preacher who believes in the value of faith, goodwill and honesty in conducting his daily life. Picture doesn't preach and pound over the thought, letting it unfold in simple fashion for the most effect. Brown teaches those tenets to his son and the members of his church, and extends them to cover treatment of animals when he becomes personally involved in a battle against the pit-fighting of dogs.

Harold Schuster's direction manages some tense scenes of fighting dogs that are so realistically shown they will have a chilling affect on audiences. Such sequences add to moral values of yarn scripted by Jack Jungmeyer, Jr., and Arnold Belgard. Writers have kept their story on a simple line with believeable dialog and situations.

Young Richard Lyon shows up strongly as the son of Brown, an unusually good moppet prformance. Josephine Hutchinson also impresses as Brown's understatnding wife. Charles Drake, Noreen Nash, carrying the slight romantic interest, are good. James Millican registers as the operator of pit fights. Jeanne Gail, Griff Barnett, Blayney Lewis and Jimmie Dodd are excellent support.

Film was produced for 20th-Fox release by Edward L. Alperson, with Jungmeyer, Jr., as associate producer. Latter also did the original story, adapted by Abem Finkel. Lensing by Henry Freulich, editing, music score and other credits measure up to all demands. *Brog.*

Two Blondes and a Redhead
(SONGS)

Los Angeles, Nov. 28.

Columbia release of Sam Katzman production. Features Jean Porter, Jimmy Lloyd, June Preisser, Judy Clark. Director, Arthur Dreifuss. Screenplay, Victor McLeod, Jameson Brewer; story, Harry Rebuas; camera, Ira H. Morgan; editor, Jerome Thomas; songs, Allan Roberts and Doris Fisher, Saul Chaplin. Reviewed Nov. 27, '47. Running time, 69 MINS.

Catherine Abbott	Jean Porter
Tommy Randell	Jimmy Lloyd
Patti Calhoun	June Preisser
Vicki Adams	Judy Clark
Freddie Ainsley	Rick Vallin
Judge Abbott	Douglas Wood
Miles Bradbury	Charles Smith
Mrs. Abbott	Regina Wallace
Melvin Lounsdale	John Meredith
Miss Courtley	Diane Fauntelle
Jeanette	Joanne Wayne

Tony Pastor Orchestra

Program comedy with tunes that will satisfy sufficiently to get by in supporting bookings and smaller situations. "Two Blondes and a Redhead" spots four tunes, three of them new, plus a modest amount of comedy. Production background for slight story achieves okay values for budget expenditure, giving it better dress than usually seen in lesser features.

Jean Porter, aided by June Preisser, Judy Clark and Tony Pastor's orch, pipes several songs, for okay results, while Pastor gives his vocal interpretation of the oldie "Sunny Side of the Street."

Thin plot concerns small-town society girl who plays hookey from an exclusive school to try her hand at chorus line in a show. When show closes she invites two chorine chums to her hometown and there a number of complications are injected to pad out the story. Usual assortment of stuffy fiance, snobbish rich, etc., found in this type yarn add to mixups but don't cloud the inevitable finale.

Cast performs adequately under formula direction by Arthur Dreifuss. Miss Porter is the society girl who chums with June Preisser and Judy Clark. Jimmy Lloyd holds down male lead as a rich boy masquerading as a servant. Rick Vallin, Charles Smith and others measure up to demands.

The Sam Katzman production has been given capable lensing by Ira H. Morgan and other technical credits are standard. *Brog.*

Shadow Valley
(SONGS)

Eagle Lion release of Jerry Thomas production. Stars Eddie Dean; features Roscoe Ates, Jennifer Holt, George Chesebro. Directed by Ray Taylor. Screenplay, Arthur Sherman; camera, Ernest Miller; songs, Pete Gates. Previewed in New York, Nov. 20, '47. Running time, 61 MINS

Eddie	Eddie Dean
Soapy	Roscoe Ates
Mary Ann	Jennifer Holt
Gunnison	George Chesebro
Foster	Eddie Parker
Sheriff	Lee Morgan
Bob	Lane Bradford
Tucker	Carl Mathews
Grimes	Bud Buster

and

The Plainsmen: Andy Parker, Earl Murphy, Paul Smith, George Bamby and Charles Morgan.

Eddie Dean's screen adventures continue anew in a so-so yarn built around a goldmine. Exhibs won't mine more than usual in this series aimed for the Saturday matinee kiddies along with other action fans.

Dean is again matched against George Chesebro. Casting of the latter in the heavy's role, incidentally, has now become almost tradition. A trainrobber, on the lam, he heads the outlaws while in the guise of an attorney, Jennifer Holt is the object of his schemings. He and his gang have already killed Miss Holt's father and uncle in an attempt to scare her into selling her ranch. Thar's gold in them thar hills, but Miss Holt doesn't know it.

Miniature Reviews

"Good News" (Color - Songs) (M-G). Bright with color, songs and fun, pic has b.o. appeal that indicates hearty grosses.

"The Tender Years" (20th). Heartening story of faith and goodwill marks Joe E. Brown's screen return; okay family pic.

"Two Blondes and a Redhead" (Songs) (Col). Mild tuneful for twin bills and smaller situations.

"Shadow Valley" (EL). Fair western in the Eddie Dean series.

"Prairie Express" (Mono). Routine Johnny Mack Brown-Raymond Hatton oater.

"Pacific Adventure" (Australian) (Col). Poor biopic of the late Aussie airman, Sir Charles Kingsford Smith.

"It Always Rains on Sunday" (GFD). British-made underworld meller looks likely in U. S. only for limited audience.

In the nick of time comes Dean, mounted on his snowwhite charger, White Cloud. He puts the badmen to flight and saves the ranch with its valuable gold lode for Miss Holt. Interspersed in the footage are a trio of mediocre songs which make a fair attempt to capture the flavor of the mesa.

Picture's thesping fails to emerge beyond the quality usually found in these low-budgeters. Dean registers as the champion of the law, his chum, Roscoe Ates, supplies the comedy relief, Chesebro is sinister enough as the renegade, while Miss Holt is decorative in the lone femme role. Ray Taylor's direction and Ernest Miller's lensing are generally good in this Jerry Thomas production.

Prairie Express

Hollywood, Nov. 28.

Monogram release of Barney A. Sarecky production. Stars Johnny Mack Brown, Raymond Hatton. Directed by Lambert Hillyer. Screenplay, J. Benton Chaney and Anthony Coldoway; camera, William Sickner; editor, Fred Maguire. Reviewed Nov. 27, '47. Running time, 51 MINS.

Johnny Hudson	Johnny Mack Brown
Faro Jenkins	Raymond Hatton
Dave Porter	Robert Winkler
Peggy Porter	Virginia Belmont
Gordon Gregg	William H. Ruhl
Burke	Marshall Reed
Kent	Gary Garrett
Lem	Ted Adams
Langford	Curly Gibson
Pete	Ken Adams
Jarrett	Steve Clark
Sheriff	I. Stanford Jolley
Deputy	Hank Worden
Collins	Carl Mathews
Perry	Boyd Stockman
Joe	Bob McElroy
Blane	Jack Hendricks
Torgo	Artie Ortego

"Prairie Express" lopes along at casual pace through most of its 51 minutes, being pretty much average sagebrush fare which juveniles and other western fans will find mildly diverting. Latest of the Johnny Mack Brown-Raymond Hatton series, scripters didn't bother too much with a purposeful subject, with result audiences will find little of a romantic nature. Best it can hope for is lower-bracket billing.

Royal Wedding in Color An OK 30-Min. Short

J. Arthur Rank's filmers caught the color, pomp and panoply of the Elizabeth-Philip royal nuptials in a 30-minute Technicolor capsule which is sure to register wide appeal. It has the pull of royalty, tradition and rich costuming—not to mention history in the making—all of which spells healthy biz.

Films of the reverent portrayal of the royal pair were rushed to the U. S. last week by Universal where they hit Loew's New York showcases—State, Criterion and Brooklyn Metropolitan—on Tuesday (25) night. It has the newsreels to compete with (all reels have released full clips on the event), but interest is high enough for the short's fuller treatment.

Because cameras were barred from the scene of the wedding ritual, the film necessarily is preoccupied with processions, formal portraits of principals and guests, cheering crowds and quiet background shots of the ruling family and Philip. Inability to focus on the ritual gives a certain static quality to miles of footage devoted to processions, parades and marches.

A leavening dash of humor is supplied by two page boys who show normal liveliness in a stuffy family portrait. Commentary is deadpan and reverent, adding to the static impression. Tinting is highly effective, endowing the pic with the vivid coloring which the subject demands. *Wit.*

Yarn, what there is of it, has to do with heavy trying to put small freighting outfit out of business, so that he may acquire ranch owned by brother and sister, who also operate hauling trick. Reason for all this, unknown to anybody but heavy, is fact the railroad is coming through and wants right-of-way through the ranch. Of course, heavy doesn't get property; of course, he gets his, in the end; and of course, hero Johnny triumphs and everybody is happy, except the heavy and his cohorts, 'cause they're dead, the rascals.

Brown pretty much walks through his role, although part of the time on his hoss, and Hatton seems to be lost in the shuffle. William H. Ruhl plays villain in static fashion, with Robert Winkler and Virginia Belmont, young ranchowners whom Johnny helps in saving their outfit and ranch. Lambert Hillyer might have drained more action out of his direction in this Barney A. Sarecky production. Technical credits are average. *Whit.*

Pacific Adventure
(AUSTRALIAN-MADE)

Columbia production and release. Stars Ron Randell; features Muriel Steinbeck. Directed by Ken G. Hall. Screenplay, John Chandler, Alec Coppel, based upon an adaptation by Hall and Max Afford; camera, George Heath; editor, Terry Banks. At New York theatre, N. Y., week Nov. 25, '47. Running time, 62 MINS.

Sir Charles Kingsford Smith	Ron Randell
Lady M. Kingsford Smith	Muriel Steinbeck
Charles Ulm	John Tate
Kay Sutton	Joy Nichols
Nan Kingsford Smith	Nan Taylor
Capt. G. Allan Hancock	Alec Kellaway
Sir Hubert Wilkins	John Dease
Stringer	Joe Valli
Arthur Powell	Marshall Crosby
Harold Kingsford Smith	John Dunne
Beau Shell	Edward Smith
Tommy Pethybridge	Alan Herbert
Rt. Hon. W. M. Hughes	Himself
Captain P. G. Taylor	Himself
John Stannage	Himself

An Australian import, "Pacific Adventure" unreels the story of pioneer Aussie airman, Sir Charles Kingsford Smith. The aviator's exploits might well have been filmed into a telling and forceful biopic, but this Columbia version is singularly dull. Picture's documentary style fails to build audience interest and the market for this entry obviously lies in the double bills.

In preparing exploitation and bally for "Adventure," exhibs would do well to emphasize the film is not a war picture. Kingsford Smith, as is generally known, chalked up a number of long-distance hops a score of years ago before flying to his death on one of them. Flight sequences, which occupy the bulk of the film, are worth pointing up in sales promotion.

Ron Randell, now in Hollywood for Columbia, is forthright and virile enough as Smith but poor direction and a faulty script fail to give him an opportunity to exhibit his true thesping prowess. Story tees off with Smith's discharge from the air force after the close of World War I.

Smith then makes a round-Australia flight and later, with government backing, flies the Pacific in the "Southern Cross." Starting his own domestic airline, he meets with reverses. In an attempt to win a British mail contract, he sails to London. Flying home in a final try for financial support, the airman is lost without trace.

Sandwiched in the flier's career is a brief romance with Muriel Steinbeck which blooms into marriage. Her role is not a particularly pleasant one inasmuch as she's continually pleading with her husband to abandon his flights. Her work is mediocre as is the acting of the balance of the cast. Photography is okay although there are numerous insertions of newsreel clips.

It Always Rains on Sunday
(BRITISH-MADE)

London, Nov. 26.

General Film Distributors release of Ealing Studios-Michael Balcon production. Stars Googie Withers, John McCallum, Jack Warner. Directed by Robert Hamer. Screenplay by Angus Macphail, Robert Hamer, Henry Cornelius from novel by Arthur la Bern; editor, Michael Truman; music, Georges Auric; camera, Douglas Slocombe, Jeff Seaholme. At Leicester Square, Nov. 25, '47. Running time, 92 MINS.

Rose Sandigate	Googie Withers
George Sandigate	Edward Chapman
Vi Sandigate	Susan Shaw
Doris Sandigate	Patricia Plunkett
Alfie Sandigate	David Lines
Morry Hyams	Sydney Tafler
Sadie Hyams	Betty Ann Davies
Lou Hyams	John Slater
Bessie	Jane Hylton
Solly Hyams	Meier Tzelniker
Tommy Swann	John McCallum
Whitey	Jimmy Hanley
Freddie	John Carol
Sgt. Fothergill	Jack Warner
Sgt. Leech	Frederick Piper
Mrs. Spry	Hermione Baddeley
Slopey Collins	Michael Howard
Ted Edwards	Nigel Stock
Caleb Noosley	John Salew
Mrs. Noosley	Gladys Henson
Mrs. Watson	Edie Martin

Gloom, and more gloom creeps into every foot of this film. For those to whom misery and art are synonymous, this may be entertainment, but the average patron will feel no better for having spent 90 minutes watching Dead End folk living Dead End lives. In days when a British High Court jury has given legal sanction to anti-Semites, Fascists possibly will find some ready ammunition in this. In the U. S., film might win approval from a limited audience.

Story opens in London's East End on a wet Sunday. Normal routine to many of its inhabitants is upset by the news that a former resident, convict John McCallum, has escaped from jail. He makes for the house occupied by a former sweetheart, now married to an easy-going man, father of a couple of grown daughters.

Her love for the convict is reawakened, and she hides him until night. He deserts her when her complicity is discovered, and she attempts suicide. Meanwhile the police have thrown a cordon round the district, and a lengthy, unnecessary chase occurs until the convict is caught. Minor sequences deal with cheap gangsters and a couple of lukewarm love affairs. The escaped convict theme is becoming commonplace, but the labelling of wrongdoers with a religious tag, when such description has no real bearing on the story, looks dangerous. Production and camera work have merit and authenticity.

Googie Withers gives a sound performance as the harassed housewife in love with the convict, but the minor key in which everything is pitched tends to make her monotonous. Her husband, Edward Chapman, is in perfect harmony with his surroundings while McCallum gives the convict the necessary brutality.

Jack Warner is once again the cockney detective and the supporting cast is well chosen. Susan Shaw, as a rebellious daughter, hints distinct promise.

Film has too much against it to insure popularity, and will find it hard sledding to win audiences over here. *Cane.*

The Winner
(RUSSIAN-MADE)

(Songs)

Artkino release of Mosfilm Studios production. Features Ilya Porevertsev, Irina Cherednlachenko. Directed by Andrei Frolow. Screenplay, Sergei Vladimirsk, V. Yurenev; camera, V. Petrov; music, V. Affasiev; songs, Vladimir Lebedev-Kumach; English titles, Charles Clement. Previewed N. Y., Nov. 26, '47. Running time, 89 MINS.

I. V. Privalov	Vladimir Volodin
Mrs. Privalov	Anastasia Zuyeva
Nikita Krutikov	Ilya Perevertsev
Nina Grekova	Irina Cherednlachenko
Shishkin	Vassily Grihnov
Yuri Rogov	Alexander Stepanov
Mrs. Rogov	Tamara Govorkova
Koshalov	Sergei Blinikov
Lubiago	Anton Byelov

(*In Russian; English Titles*)

In this musicomedy of Russia's fistic arena, the film's hero rides nearly two weeks on a train, and then goes into the ring seeking the boxing title. As expected, he gets kayoed. Which would seem to prove that it's impossible to become a champ athlete, even in Russia, without regular training. Main complaint over this amiable little film is that it takes so long to prove this point. Okay for Russo-language theatres, where it should be a relief from the usual diet of Soviet propaganda pix.

Soviet producers might be interested to know that in the matter of title fights, defeated aspirants have come back to win in the U. S. on several occasions. So that the idea of a worthy foe returning to seek the championship after one defeat is not exactly original.

Story has a husky Siberian athlete being developed into a heavyweight ring champ. There's much elaboration about a femme swimmer falling for him. Also, much hocus-pocus over whether he will stay in the fistic game and near his sweetheart, or return to his former home in Siberia. Persuaded to return to hunting big game in the Siberian woods, he rides nearly to his destination and then back to Moscow before making up his mind. (Train ride, incidentally, is too long even in the picture). Naturally, he returns to seek the boxing champ title of Moscow.

Pic apparently marks Russo producers' discovery of the fight ring as possible film locale. That's the only feasible explanation for numerous pat pugilistic angles and patter that's been done countless times in U. S. pictures. The title fight scenes are surprisingly dull.

Andrei Frolow's direction is much better than the actual story. Camera work of V. Petrov, not including the wornout newsreel clips for some of the Moscow stadium scenes, is among the best to come from Soviet studios in months.

Pic marks the screen debut of Irina Cherednlachenko, blonde beaut, as the swimmer and all-round femme athlete. She's a first-rate thespian by Russo standards. The hero is impressively played by Ilya Perevertsev. He might possibly be a future bet—if he can cut down the length of his name. Vladimir Volodin, standby favorite in any Soviet musical, is excellent in the comedy role of fight manager. His singing, too, is the best of several efforts. *Wear.*

Preps EL Pic in Italy

Hollywood, Dec. 2.

Leonard Picker planed to Italy to spend a month supervising preparations of start of Eagle-Lion's "Sons of Musketeers." Turhan Bey stars, Picker produces.

He'll line up remainder of cast on return here next month, and will go back to Italy early in February.

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Paris Vaude, Niteries Slump as 'Names' Flee; Ballet, Legit OK; Pix Bad

By MAXIME DE BEIX

Paris, Nov. 25.

Most noticeable change currently taking place in show business here is the practical disappearance of the variety show. This type of amusement, long popular in Paris under the title of cafe concert, and which until recently still held a few stands, can be considered extinct, for lack of houses.

The old cafe concert which had more recently become music hall vanished for several reasons, of which the first is the supertax imposed upon it. Musicals and legit are taxed about 25%. Vaude pays 47%, hence going in the red at the slightest provocation. Edith Piaf, currently in America, was here at the Etoile. The house has been losing heavily for the last two years. It would have cost still more, but instead of a continuous vaude policy the house has been used for legit for long spells, thus minimizing the loss.

Another reason is that most of the vaude names have left France to play areas where they get better salaries and appreciated currencies. Among the most popular names now in America are Maurice Chevalier, Lucienne Boyer, Miss Piaf, Jean Sablon, Roger Dann and Jacques Pills. Georges Guetary is in London and Charles Trenet in Brussels. When latter comes back here it will be in a one-man show so as to get in a lower tax bracket.

Vaude talent, deprived of an outlet, is seeking radio jobs, and is getting much lower salaries than usually reported. Top moneymaker is currently Yves Montand, followed by Georges Ullmer and Dassary. Miss Montand never commanded more than $800 for a special show.

Old Names Disappear

A lot of former names have practically disappeared or have lost value. Marie Dubas, Georgius, Rina Ketty, Lise Gauthy, Line Clevers, Reda Caire, etc. And with the slump on niteries, few outlets are offered new talent. Suzy Solidor, Colette Mars and until recently Yolanda did well in cabaret work, but except for a few clubs, business is waning fast. Champs Elysees (Bernard Hilda) has the pick of the carriage trade. Suzy Solidor, Monsigneur and Vie Parisienne are active.

But the big places—meaning Lido for the Champs Elysees and Tabarin for Montmartre—are getting most of the trade. They can afford to put on shows which the intimate boite can't hope for, with name acts. Laurel and Hardy, at $10,000 per week, closed Nov. 23 after doing two a day with a sketch at the Lido, supported by an English performer, Henry Moreni. They are taking a couple of weeks off in Paris before going to Brussels on the first leg of a long tour which will take them to Australia, and bring them back via the U. S. to play London in December, '48.

But for American acts, there are currently few outlets in Paris. Local newcomers who look likely vaude bets are Renee Lebas, Lily Fayol and Lysiane Rey, also 14-year-old Simone Langloise, who uses Miss Piaf's songs. Of the former vaude stands, some have gone legit, some pictures.

Mitty Goldin's ABC is playing a revue. The Alhambra, currently housing the Grand Ballet de Monte Carlo, is prepping a musical. So is the Etoile, as well as the European and Bobino. Same is true of Casino Montparnasse. Folies Belleville and Excelsior have gone pictures, and Petit Casino, last of the old guard, is about to do the same and has closed for alterations.

Tin Pan Alley Socked

Local Tin Pan Alley is also feeling it badly. A few composers, such as Francis Lopez or Vincent Scotto, are getting a big income through the SACEM, but most of the 5,000 songsters here are getting pittances.

If vaude is disappearing, Paris is taking more and more to ballets. Col. Vassily de Basil's Original Ballet Russe, at the Palais de Chaillot, got no raves. But the Ballet des Champs Elysees, at the Theatre des Champs Elysees, and the Grand Ballet de Monte Carlo, at the Alhambra, are both clicking.

The Champs Elysees, with choreography by Boris Kochno and Roland Petit, has Jean Babilee, Nathalie Philippart, Irene Shorick, Micheline Morriss, Nina Viroubova and Briansky. With costumes and scenery by Christian Dior, they not only play classics such as "Ballet de la Mort" but such modern material as "Bal des Blanchisseuses" and "Les Forains."

Contrasting in style is the Grand Ballet de Monte Carlo, which features much American talent, such as Rosella Hightower, Andre Eglevsky, Marjorie Tallchief, Georges Skibine, Yvonne Patterson, David Raher, Peter Holmes and Nathan Baker. Choreography is by Michel Fokine, Broninslava Nijinska and also Serge Lifar. The performances are regular sellouts.

In spite of local dispiriting conditions, legit business is fairly active, with plenty new shows and more to come. But up to date the only smash is Jean Anouilh's "Invitation au Chateau," at the Atelier, which Gilbert Miller is likely to get for America.

Pictures are not doing so well. Despite the recent tilting of prices, grosses are unsatisfactory. As to the production end, it's in very bad shape. The French studios are practically deserted. The cost of production, refusal of banks to finance production, and interference of the technicians in production matters are driving producers to operate abroad.

The campaign against American pictures, in part of the press, still continues, and the French picture authorities are not helping American distribs any.

Buda Niteries Take Battering

Budapest, Nov. 25.

Budapest's night life suffered a new blow recently when the government ordered that all cafes, nightclubs, bars and similar places have to close down at midnight week days and at 1 a.m. Sundays. Till now, shutdown was unlimited. Theatres and cinemas have to empty out at 11 p.m.

Prior to this, however, almost all prominent night spots had been closed by the police as their owners had been overcharging customers. Arizona, Palais de Danse and other nightclubs were closed due to this action leaving the Moulin Rouge as only existing class nightclub in town. Many cafes and drugstores were closed too.

According to official ruling these places may be claimed by anybody. Reports show that Palais de Danse was claimed by the Society of Democratic Hungarian Women, Cafe de Paris by a tobacconist, Kis Moulin by a shoemaker and Cafe Debrecen by the Trade Union of Cafe Workers.

A government order had also forbidden much use of lights due to the coal shortage, so it's possible that Budapest, once Europe's "Town of Light," will soon be a dark town.

TOKYO CRACKS DOWN ON 'EROTIC' FILMS, PLAYS

Tokyo, Nov. 25.

With revision of the nation's criminal code, Tokyo's Metropolitan Police Board last week announced its intention of cracking down on "erotic" films, revues and plays.

Under present plan, show producer will be punished with penal servitude of not more than six months or a fine of not more than 500 yen ($10) if "in any case, the vital parts, hips, or chests of girls are revealed in an attempt to express extreme eroticism."

Not One Paying Customer For Mex 'Fatal Woman'

Mexico City, Dec. 2.

Times truly are tough for local legit theatres. Teatro Ideal was obliged to omit its show night of Nov. 27. At curtain time, not a single ticket had been sold. The eight who were in the audience on passes were asked to call some other time.

Show was "Ud Tiene Ojos de Mujer Fatal" ("You Have the Eyes of a Fatal Woman"), which had drawn so badly that but one performance a day was given. However, Ideal is making something of a comeback with Armando Calvo, Spanish romantic actor, who has made a rep in Mexican pix.

SLOW-STARTING 'LIL' NOW WOW IN PROVINCES

London, Nov. 27.

Despite fact that "Diamond Lil," starring Mae West, started slowly in the provinces, it is now picking up. Show did practically capacity in Glasgow last week and is doing big business this week in Liverpool.

To comply with the policy of the Prince of Wales theatre, show will play twice-nightly when it opens in London in January, replacing "Piccadilly Hayride." At the suggestion of Val Parnell, "Lil" is being given period setting with even theatre and staff adorned to create Gay Nineties atmosphere.

Meanwhile La West is burning the midnight oil, rewriting the play in time for its London production.

Ease In Swede Freeze Dim

Relaxation of the current 50% freeze on remittances of American film earnings in Sweden is unlikely at the present time, according to Carl Nelson, prexy of the Monark and Royal Film Distributing Cos., who arrived in New York, Monday (1) aboard the Gripsholm. He was accompanied by Schamyl Bauman, head of the Sandrew-Bauman Film Co. and Bauman Productions.

Nelson based his opinion on Sweden's current dollar shortage. Boxoffice has slumped in Sweden much the same as it has in the U. S. although he expressed belief that grosses soon would be on the upgrade again.

Swedish film industry also faces the bugaboo of high taxes, Nelson declared. Producers' incomes are taxed at an average of 60% while the bite on admissions runs around 20%. Nelson and Bauman, who plan to remain in New York until Dec. 18, brought with them six prints of newly produced Swedish pictures. Three were made by Bauman's firm while the remainder belong to Monark-Royal.

While in the U. S. the two execs will try to work out American distributional deals for their sextet of imports as well as study studio operations on the Coast. Pair is slated to return to Sweden next March. Nelson, who imported 15 to 20 PRC films for Swedish distribution last year, said he may negotiate similar deals with American indies. A veteran film director, Bauman is making his first visit to the U. S.

Small British Exhibs Beefing at Distributor Setup on Wedding Pic

London, Dec. 2.

Suburban and other small-town independent exhibitors are protesting loudly against the way the special Gaumont three-reel Technicolor special of the royal wedding is being distributed, claiming they are virtually frozen out until the event will be nearly ancient history. Subject was made for, and is being distributed here, by the J. Arthur Rank Organization.

B. T. Davis, head of the Cinematograph Exhibitors Assn., said he was opposed to distrib arrangements made on the film because the price was higher than that paid for the Victory Parade film. Also because practically no film theatres aside from the Odeon and Gaumont-British circuit houses (Rank operated) will have the film for showing the first week available.

West Lancashire branch of CEA passed a resolution urging that any future national film should be available to every exhib on the same basis at the newsreel.

Sam Redford, Manchester manager for General Film Distributors, which is handling the film, pointed out the setup for handling the royal wedding special. He said that key cities and communities got the film starting Dec. 1 at an Odeon or Gaumont theatre plus one indie cinema.

"If in these towns there is both an Odeon and Gaumont cinema," he said, "it will be sufficient to show the film at both of them and the independent cinema will be precluded."

Other Foreign News
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Delay on MPEA Distrib in Hungary Blamed on Bank, Native Producers

Budapest, Nov. 25.

Because only six feature pictures have been released by the U. S. Motion Picture Export Assn. since September, the public here is trying to learn the exact cause of the slowdown on American product. It appears fairly obvious that the MPEA officially has not altered previously announced plans for releasing about 88 new pictures in the 1947-'48 season nor deviated to any extent from the rapid pace of releasing followed in the previous season.

Checkup reveals that MPEA pictures which arrived in the country recently have been held back at the customs office awaiting import licenses, some having laid there for three to six months. Back of this delay is the action of the Hungarian National Bank which demands concrete figures before giving okay on MPEA films.

Stand of the bank is that it can permit import only to "artistic and worthwhile" films because of the Hungarian dollar shortage. It's even understood that the bank wants the MPEA to lay down a specific figure as to what is expected in return for a picture, and if this is done the bank may okay an import license.

As a result of this logjam at the customs' office, there now are nearly 40 MPEA pictures awaiting release including "Notorious," "National Velvet," "Philadelphia Story," "Cluny Brown," "Song of Bernadette," "Razor's Edge," "Saratoga Trunk," "Ali Baba," "Stolen Life," "Madame Curie" and "O. S. S."

In some other circles, it's reported that the MPEA slowdown is part of the campaign by the Communist film company, Mafirt, to hamper American full-scale releasing efforts. In the meanwhile, this company has dumped a lot of foreign-made films on the local market including "Caesar and Cleopatra," "London Town," "Blithe Spirit" and "Le Bataille du Rail." Both "Caesar" and "Spirit" are rated flops at the local boxoffice.

Big Four Balk

Another factor in the releasing setup is the part played by the Big Four of Hungarian film distributors. These distribs, Mafirt, Orient, Kimort and Sarlo, own about 90% of Hungary's theatres. Because there are no privately-owned film houses here or in other leading cities, these distribs may attempt to boycott MPEA films. Only catch to this setup is that even the yen to land their own productions in their houses might not last long if patrons stay away when American fare is lacking.

Another angle is that such companies as Orient have managed to make deals for U. S. product not under MPEA wing, mainly United Artists and indies like Eagle-Lion, etc. Orient now has about 35 American pictures independent of MPEA including 14 Hal Roach films and also "Captain Fury," "One Million B. C.," "Mask of Dijon," "Shanghai Gesture," "Lost Honeymoon," "Southerner" and "Fabulous Dorseys."

Kimort has announced that it has purchased "The Dictator," "Monsieur Verdoux," "To Be or Not To Be," "Ball of Fire," "Sundown" and "Foreign Correspondent" for a price reported to be near $35,000.

MEX. GOVT. WILL SET UP BANK TO AID THEATRE

Mexico City, Nov. 28.

Tottering theatre in Mexico, legit as well as vaude, looks due for a new lease on life since Labor Minister Serra Rojas announced that the federal government has plans to hypo the theatre by founding a bank, similar to that backing the pic industry.

Bank, Rojas revealed, will have an initial capital of $100,000 (U.S.) of which the government will provide half and theatre men the rest, in cash or in credits.

The government, distressed because showfolk are the only unionists in Mexico who don't have their own hospital, will also help them establish such an institution by providing medicos and apparatus, Rojas said.

Red-Led Czech Pix in the Red

Prague, Dec. 2.

Charges of Communist control of film production touched off a hot parliamentary debate last week in which it was revealed that the Czech industry has been operating at a deficit. Assailed by leaders of five other parties, Information Minister Vaclav Kopecky, a Communist, was also asked why his ministry wasted paper on pulp novels while refusing it for serious works, and why the outside world was not better informed about Czechoslovakia.

According to a spokesman for the Information Ministry, it was admitted that the film industry was "strongly under Communist influence." He said about 60% of the workers were Communists but pointed out that the head of the ministry's film section was a National Socialist and heads of the foreign department were Socialists.

Five Films Shot

Despite limited equipment and the fact that Russia is using part of its studio facilities, the Czech State Film Monopoly has completed five films in recent months. Most notable of this quintet is "Sirena" ("The Strike"), a prize winner at the Venice Film Festival. Directed by Karel Stekly, film is based on a novel by the contempory Czech authoress, Marie Majerova. Book deals with coal miners at the turn of the century.

Also completed at the Barandorf studios here is "Krakakit," directed by Otakar Vavra and starring Czech actress, Florence Marly, who is now in Hollywood appearing in Paramount's "The Sealed Verdict." "Krakakit's" plot is based on a 20-year-old Karel Capek novel which treats of an explosive capable of destroying the world.

Other new films are "Most" ("The Bridge"), "Znameni Kotvy" ("The Sign of the Anchor") and "Muzikant" ("Musicians"). Directed by Frantisek Cap, "Kotvy" is the story of a magician and his medium. Cap also handled "Muzikant," a tale of itinerant groups of South Bohemian villagers.

Puppet films are coming in for attention, too. A productive group working in Zlin is shooting satiric films with wooden toys. Another unit, under the direction of painter Jiri Trnka, is making shorts of Czech folklore. All films of this type are in color.

Censor Axes 'Open City' In Arg. After 12th Week

Buenos Aires, Dec. 2.

Rubbing some Peronistas the wrong way, the Italian film "Open City," which has a powerful anti-fascist message, was suddenly removed from exhibition in Argentine theatres. Unexplained action caused Italian Ambassador Giutino Arpesani, a former leader of the Italian partisans, to take the matter up with Foreign Minister Juan Bramuglia, who said he would see what he could do.

The picture was in its 12th week at a local theatre doing solid business when the manager received an anonymous but official phone call demanding immediate withdrawal of the film.

GUIZAR GOING INTO MEX PIC PRODUCTION

Mexico City, Dec. 2.

Tito Guizar, Mexican cowboy troubadour, turns pic producer when he returns from the states early in January. He's completed plans to produce two pix a year in Mexico in association with Salvador Elizondo, production chief of Clasa Films.

Guizar has played in several Mexican pix. He began that work 12 years ago. He was the star of the first pic to make Mexico internationally known, "Alla en El Rancho Grande" ("Way Down on the Rancho Grande").

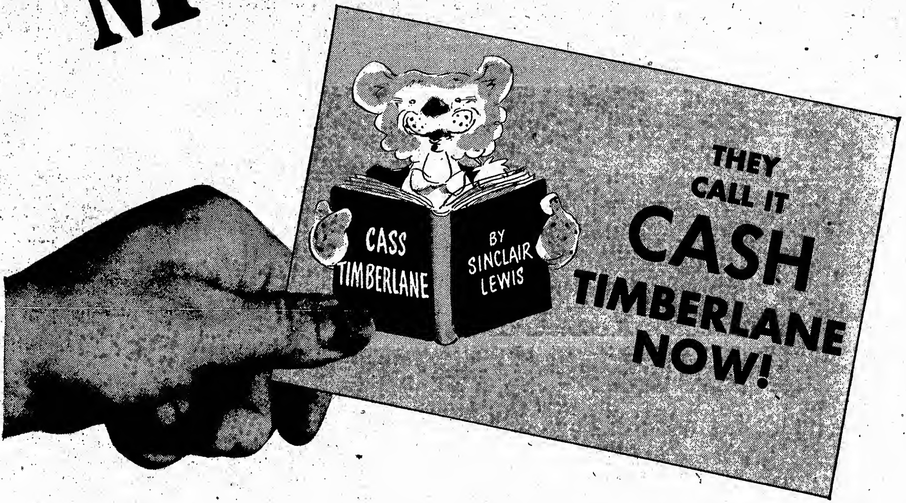
'Private Enterprise' Should Go in London

London, Nov. 28.

"Private Enterprise," a topical controversial industrial play by St. John Ervine, preemed at the St. James theatre last Tuesday (25).

Splendidly acted and well received, the piece looks to have an even chance for success.

M·G·MEMOS



P.S. **NEW YEARS IS YOUR "GOOD NEWS" DAY!**

Status of Banned Arg. Radio Stars Unchanged; Advertisers Snarled

Montevideo, Nov. 25.

In spite of all promises of an amnesty for Argentina's banned radio stars, there has been no change in the situation which keeps them off the air.

Negotiations to secure renewal of some of the canceled radio licenses had been undertaken by a prominent radio magazine owner, who is in league with the all-powerful Senora de Peron. He had assured many of the banned actors and commentators that they would get permission to go back to the air early in November, and many were waiting to see what price they would have to pay, either in promises of electoral support, or some other quid-pro-quo. To date, however, nothing has materailized.

It was hoped that the reported deal whereby a government syndicate had purchased a majority holding in the shares of Editorial Haynes, operators of Radio El Mundo and the newspaper "El Mundo," would lead to a return to the air of some of the Mundo talent which has been banned since the radio strike of October, 1946. But although the deal seems set, there has been no apparent change in the web's policy, or in the treatment it receives at the hands of the Radio Control Board.

The board applied a three-hour suspension against Radio Belgrano, in which Senora de Peron is now reputed to be a partner, for excessive commercial advertising included in its programs. In making his deal with the new partners, Jaime Yankelevich, Radio Belgrano prexy, is believed to have promised them heavy profits, and to make good he is having to overload his web with commercial spots, over and above the amount allowed under the stringent government regulations. Insiders state that a clash between Yankelevich and his new partners will be inevitable sooner or later, as they are determined to keep strict tabs on all accounting.

Radio advertisers are encountering plenty of snags in their dealings with talent since the Labor Secretariat put into force the new statute for dramatic talent. This is considerably increasing costs, as actors may not work more than six hours a day and the rates of pay have been upped at least 30%. Actors Union is also stymying any doubling by actors in each cast, in an effort to featherbed and create more openings for new talent.

All these snags notwithstanding, advertisers are booking time on Argentine radio as never before and 1948 looks like a record year for the webs.

British Pix Situation Snafus 'Chris Columbus'

London, Nov. 25.

Due to uncertainty of film situation and high cost of production, work on "Christopher Columbus" has been temporarily postponed.

The Gainsborough Pictures Technicolor epic, based on the Rafael Sabatini book, was to have started next May at a cost of over a million dollars, with script now finished and being perused by Fredric March (who is to play title role) for approval. Florence Eldredge, his wife, was to have been featured.

Davis, Collins To Manage Aquarium

London, Nov. 25.

Reg Davis and Will Collins have joined the board of directors and take over active management of the Aquarium, Brighton., as of Dec. 1.

Davis joined Collins, one of oldest established agents in England, couple of years ago. Among the acts they handle is Carroll Levis. Aquarium will run circus and concert parties, among other attractions, with deal involving $400,000.

Wee-Watters for Mex

Mexico City, Nov. 25.

Permits have been granted by the Ministry of Communications and Public Works for establishment and operation of 250-watt commercial radio stations in the important provincial towns of Merida, capital of Yucatan state; Montemoreles, Nuevo Leon state, on the eastern Texas border, and Iguala, Guerrero state.

Similar permits have been granted for 26 AM stations in various parts of Mexico.

Nip Song-&-Dance Star, Takamine, in Film Debut

Tokyo, Nov. 25.

Denjiro Okochi, veteran Jap cinema star, draws the leading role as elderly ex-principal of a girl's high school in Shin Toho's latest production, "Kofuku e no Shotai" ("Invitation to Happiness"). Takako Irie gets top femme billing.

Pic will mark debut of Hideko Takamine into dramatic roles. Formerly a song-and-dance-show fave, she'll appear as a young woman working hard to support her daughter, who dies after an unsuccessful abortion (legal in Japan).

Argentine Film Prod. Is Stabilized Despite Big Rise in Costs, Sez Indie

Argentine studio costs have spurted to four times prewar costs, indie film producer Manuel Pena Rodriguez declared in N. Y. Monday (1). Nevertheless, he added, production costs in his own country have not spiraled as much as in other Latin-American countries, notably Mexico. As a result Argentine film-making is stabilized at present to about 60-70 pictures annually while Mexican production is still slumping.

Essentially an agricultural country, Argentine has not felt the rise in living costs as sharply as has the U. S. and others. This Rodriguez said, has helped to prevent labor unrest at the studios. Even so, wages of manual workers such as carpenters and electricians have risen 100% over the prewar standard.

Rodriguez planed in from Brazil following the world preem of his United Artists distributed Argentine film, "Mirad Los Lirios del Campo," recently held at Porto Alegre, Brazil. During his New York stay the producer is huddling with UA home-office execs regarding the exploitation campaign for "Mirad" as well as discussing details on four more films he's scheduled to deliver to UA between now and Dec. 31, '48. He plans to return to Buenos Aires the end of the week.

UA Five-Picture Deal

This block of pictures for UA incidentally, represents Rodriguez's initial step into independent prodution with his firm known as Sur Cinematografica Argentina. Long the motion picture editor of Buenos Aires' La Nacion, be entered film-making in 1942 with "Juvenilia," which he made for Estudios San Miguel. His current five-picture deal with UA calls for the latter to handle distribution throughout Latin-America with options for the balance of the world.

As, for remittances on earnings of American films in Argentina, Rodriguez said that the government is making every effort to solve the 100% freeze resulting from the recent decision of the British Treasury forbidding conversion of pounds into dollars. "However," he added, "it's very hard to say just when an adjustment will be made of the situation." Argentina has plenty of pounds gained from sales of wheat and beef to Britain, but on the other hand lacks dollars which U. S. distribs demand for their films.

Rodriguez also revealed he plans construction of a modern studio in Buenos Aires with building to get under way in January or February. Plant will have at least two sound stages. Next on his UA production slate is "Concierto Para Mano Izquierda" ("Concerto for the Left Hand") starring Jacob Ben-Ami; "El Malon," based upon the book by Commandes Prado; "Don Fernandez," comedy by Ivo Pelay; "La Vida de Fregoli," dealing with the memoirs of the noted Italian, as well as several others.

Prater's Ersatz Chaplin Back

Vienna, Nov 24.

Hans Schwefel, the Charlie Chaplin of the Prater, local amusement district, has returned home. Schwefel had to flee from Austria in March, 1938, due to the Nazis.

Schwefel was one of Chaplin's best imitators and the Fortuna Palace, a small but in the Prater, always did good business with him. He intends to go back on the job, when reconstruction of the Prater, which burnt down completely last year, is finished.

H'wood Still Leads Mex

Mexico City, Dec. 2.

Unquestioned popularity of American pix in Mexico is again demonstrated by the fact that of the 321 pix released here this year up to Oct. 31, Hollywood contributed 199. Mexicans were a poor second with 51, and the others were; Argentinian, 32; British, 22; French, nine; Spanish and Chilean, three each, and Italian and Cuban, one each.

Last year, 79 Mexican pix were released in Mexico.

Arg. Union Trying To Force Vaude Into Pix Houses to Aid Talent

Montevideo, Nov. 25.

Government-controlled Syndicate of Entertainment Workers in Argentina is again agitating to force exhibitors to include vaudeville turns in film performances, with purpose of extending employment among Argentine entertainers.

Exhibitors are anxious to avoid this, because they fear that film fans will object. Exhibitors are enjoying a bonanza year, having grossed a total of $7,036,411 for the first six months of the year in Buenos Aires alone, and they state that the additional cost of paying variety turns would be small in comparison with other expenses.

Syndicate has suggested that variety turns be skedded for 11:30 p.m., after the last screening of feature pix. The, last show in first-run Buenos Aires theatres starts at 10:15 and folds at midnight. Obligatory variety turns following the film would force exhibs to start at 9:45 p.m. or perhaps earlier, and this wouldn't suit the habits of late-dining Argentinos, who rarely dine before nine in the evening, and often much later.

Ten theatres throughout the country have been shuttered recently by the Entertainment Board for infringement of the government-imposed protectionist decree, forcing exhibitors to show at least one local production a month at preferential percentages. Shuttered theatres were the Moderno, Eclair and Armonia in Buenos Aires; General Paz, Avenida and Nuevo Cine Mundial, of Cordoba; Paris of La Plata, and Nueve de Julio, Majestic and Capitol of Tucuman.

Pascal Back in Dublin For Production Talks

Dublin, Nov. 28.

After an absence of several weeks Gabriel Pascal returned here for business talks with directors of his new company, Irish Productions. They are Joseph McGrath, prominent racehorse owner and prexy of Irish Hospitals' Sweepstake organization, reportedly one of the richest men in Ireland; Arthur Cox, well-known solicitor, and Dan Breen, a member of de Valera's party in the Dail (House of Representatives).

Pascal declined to comment on the nature of the talks and offered no information on his reported plans for the company to film Bernard Shaw's "Androcles and the Lion" and a story about St. Francis of Assisi.

Current London Shows

London, Dec. 2.

(Figure shows weeks of run)

"All Over Town," Playhouse (6).
"Anna Lucasta," Majesty's (5).
"Annie Get Gun," Col'sm (26).
"Bless the Bride," Adelphi (32).
"Canaries Sing," Garrick (2).
"Chiltern Hundreds," Vaude (14).
"Crime of Foley," Comedy (21).
"Dr. Angelus," Phoenix (18).
"Edward My Son," Lyric (27).
"Finian's Rainbow," Palace (7).
"Fly Away Peter," Fortune (17).
"Girl Quite," St. Martin's (15).
"Here There," Palladium (35).
"Honor & Obey," Saville (2).
"Life With Father," Savoy (26).
"Linden Tree," Duchess (16).
"Never Can Tell," Wynd. (9).
"Off Record," Piccadilly (27).
"Oklahoma!", Drury Lane (31).
"One, Two, Three," Yorks (12).
"Outrageous," W. Garden (3).
"Peace Our Time," Aldw'h (17).
"Piccadilly Hayride," Wales (38).
"Present Laughter," H'ym'kt (33).
"Private Ent.", St. James (2).
"Starlight Roof," Hipp. (4).
"Sweetest Lowest," Ambass. (83).
"Together Again," Vic Pal. (33).
"Tuppence," Globe (8).
"Worm's View," Whitehall (31).

Ecuador Goes for U.S. Action Films But Mex Gets Half Play Time With 19% Pix

Washington, Dec. 2.

Ecuadorans like U.S. action films but dislike having our pictures dubbed, according to a survey of the market in that country just released by the Department of Commerce. The study shows that while we send in about 75% of all the pix screened in the country, the Mexicans get about half of the total playing time on slightly under 19% of the pictures.

Generally speaking, outside of the cities there are virtually no theatres because the population is too poor to pay the tab. The survey declares in part:

"There were 71 motion picture theatres in Ecuador on June 11, '47. The total seating capacity was 72,970. Local distributors estimate the weekly theatre attendance at 150,000.

"Action films are the most popular type. In this connection jungle films enjoy phenomenal popularity, as do some westerns. Comedy is popular, provided that it is not too subtle, for the Ecuadoran audience is not a sophisticated one. Musicals in color also enjoy considerable popularity, particularly if they include some Latin American music.

"Propaganda films, or those which may be considered by Ecuadorans as designed to present U. S. life in overly glowing terms, are frequently sharply criticized, even though films of the same type made by Argentine or Mexican producers may be fairly well received. Films depicting the late war are not now popular.

Dubbed Films Disliked

"Outstanding criticisms against U. S. films from the viewpoint of the public were directed against 'dubbed' films, propaganda films, films depicting cafe society, and films which were considered 'over the public's head.' From the viewpoint of censorship, the types of films usually censored are films portraying divorce and unfaithfulness in marriage; films portraying crime, particularly crimes of violence and gangsterism and films depicting labor trouble, particularly where such troubles involve strikes and violence.

"In general, dubbed films are poorly received by Ecuadoran audiences. They feel that the tone, manner and inflection of dialogue, even if the words are not generally understood, convey a feeling of the actor's personality. Even when dubbing is well done, which is not always the case, the movement of the actor's lips does not correspond with the words heard from the sound track, thus emphasizing the separation of the screen image from the voice and contributing to a loss of reality in the picture as a whole."

Jap Dancing Girls Sub For USO-Camp Shows

Tokyo, Nov. 25.

With the discontinuation of USO-Camp Shows overseas, Jap shows are getting top billing at GI entertainment centers. Favorites are the Takarazuka dancing girls, who were so popular with Jap public before the war that a million-dollar theatre was built solely for their shows.

Natsuko Fukamidori and Nishiki Kamiyo are stars of the femme troupe.

Mex Vaude Houses In Combo To Set Pay Top, Cut Out Competition

Mexico City, Dec. 2.

Operators of the four leading vaude theatres here—Teatres Lirico, Follies Bergeres, Iris and Tivoli—have formed a combo to eliminate competition between the houses, place a ceiling on pay demands of star players, and restrain coin demands of theatre help.

Combo doesn't please the Labor Ministry, which considers it a monopoly. The Mexican constitution bans monopolies of any kind. But the impresarios claim the combo is the only way to keep their theatres open.

Lirico is commanding the highest vaude top in town $1.60 (U. S.), with Josephine Baker headlining. She's supported by Jo Bouillon and his orch of 25. Iris' top is $1.20 (U. S.), with Dick & Biondy, American comics, and Mexican toppers Medel and Rosita Fernes. But the Follies can only get $1 (U. S.) top with Agustin Lara, top song writer and band, and Tona la Negra, vet songstress.

PERON-BANNED STAR ON AIR IN URUGUAY

Montevideo, Nov. 25.

Nini Marshall, Argentina's top-ranking radio comedienne and film actress, has just completed a series of broadcasts over Radio Carve, in Montevideo, sponsored by Optimo cooking oil.

This is her first radio stint since the June 1943 revolution set the Peron regime in power in Argentina, when she was banned from the Argentine air-waves, under the charge of "deforming" the Argentine language with her colloquialisms and witticisms. She proved a sock turn in Uruguayan radio and it's believed many Argentine sets were tuned in to the Uruguayan wave-lengths when she was on the air.

Once the Circuito CMQ's new studios are ready for inauguration in Havana, Miss Marshall is due in Cuba for radio programs, for which she inked a deal two years ago. She is also reported mulling offers from Mexican studios to make a series of pix at the rate of $37,500 each, plus the right to approve her own scripts. There is a chance that she might be teamed with Cantinflas (Mario Moreno), Mexico's star comedian.

Burnside, Seidelman Glom Arg. for Eagle Lion

Buenos Aires, Nov. 25.

William H. Burnside, Eagle Lion rep, is currently in Buenos Aires, probing possibilities of making dual pix in English and Spanish in Argentina. Lower production costs in B.A. are attracting foreign coin, and the Eagle Lion blueprint includes making pix in Argentina at a cost around $200,000, importing British stars and taking on Anglo-Argentines who are bilingual.

Tim Durant, Charles Chaplin's agent, is mulling over deals to hire local studios, in which to make three bilingual pix with coin put up by Chaplin. Victor McLaglen and George Sanders are slated to star in the Chaplin productions.

Sam Seidelman, director of Eagle Lion's foreign department, is also in B.A. and together with Burnside will try and iron out the kinks slowing up exhibition of "Henry V" here. They will also set up an organization for distribution of Eagle Lion pix in Argentina.

Joint British Council To Mull Production Crisis

London, Nov. 28.

Urgent talks are taking place between the Board of Trade and Treasury to ease the monopolistic tendency in British production and provide exhibitors with an increased flow of new British films through a greater number of distrib houses.

Harold Wilson, president of the Board of Trade, at a joint conference with British Film Producers Assn. and delegates of Film Industry Employees Council, stated that production crisis plans call for the setting up of a national joint film production council to which all production bodies, employers and unions will send delegates. Wilson will be permanent chairman, and council's aim will be "to keep under review by the industry and the government the measures being taken to promote the fullest and best use of available film production resources.

Board of Trade prexy is to call a meeting of U. S. production companies who are not represented by BFPA. At this meeting he will ask U. S. delegates why their British studio space is not being put to full use and what their production plans are for 1948.

MEX RADIO STRIKE BALKED

Mexico City, Dec. 2.

Labor Ministry has headed off the strike against all local radio stations which organized musicians and announcers had planned to enforce demands for a 50% pay hike and shorter hours.

Ministry induced the workers to sit in on talks at its offices with the stations' chiefs.

Lesser-Poe's New Org. to Represent Indie Producers East and Abroad

New outfit, to represent indie producers on a much broader scope of activities than their eastern sales reps have done in the past, has been set up by Irving Lesser and Seymour Poe. Lesser is former managing director of the Roxy theatre, N. Y., and Poe, formerly a United Artists h.o. exec, is eastern rep of Sol Lesser Productions.

New organization, Producers Representatives, Inc., will have affiliated with it Producers Representatives International to handle the filmmakers' foreign problems. Lesser is prez and Poe treasurer of both companies, with David E. Griffiths v.p. of the International. He'll headquarter in London, where for many years he was managing director of Warner Bros. - First National and more recently has been representing American indies. He's also former prez of the Kinematograph Renters Society, which includes toppers of all British and American distribs in England.

PR will represent Edward G. Robinson's Thalia Productions; the Frank Melford-Julian Lesser unit, Windsor Pictures, and Sol Lesser Productions. Robinson's outfit is preparing "Harness Bull," the story of a New York cop, for United Artists release. Windsor own rights to the Gene Stratton-Porter stories, which it will film for Monogram. First will be "Girl of the Limberlost." Sol Lesser makes the "Tarzan" series for RKO and also has a UA distribution contract.

Other Services

In addition to the usual services and the international setup, PR also is offering aid to indies in the all-important matter of obtaining production financing, and has adjuncts for auditing, tax consultant and legal services.

Affiliated with it for latter purposes are Benjamin W. Solomon, CPA, who has long been auditor and tax consultant, for Frank Capra, Edward Small, Lesser and others, and Ernest Wilkinson, Washington corporate attorney and specialist in matters pertaining to Government agencies. He was formerly with the New York firm of Dwight, Harris, Koegel & Caskey, who rep 20th-Fox.

Outfit in the domestic field will analyze and pass on exhibition contracts, supervise ad and publicity budgets and campaigns, supervise key engagements and contact branches of the producer's distrib. It plans to go in heavily abroad for advice on selling rights, converting currencies, tariffs, political restrictions, etc.

Lesser, before going with the Roxy, was v.p. in charge for Principal Pictures and operated theatre circuits. Poe was with UA for 10 years, at various times in charge of sales promotion, exec assistant to eastern and western division managers and handling west coast circuit sales. Since 1942 he has been rep for Lesser, Loew-Lewin and Andrew Stone.

N. Y. RIV WINS ON TEST TO CUT 306 BOOTHMEN

Rivoli, N. Y., last week came up victor in a long-running legal battle with two members of New York projectionists' Local 306 when a municipal court jury dumped the latter's claim for $2,000 damages. In so doing, jury decided that plaintiffs Joseph Edelstein and Jack Kaplan had no ground for grievance because the Riv let them go when it was switching from a grind to a two-per-day policy.

Dispute, which was something of a cause celebre in its day, arose in July, 1943. Broadway showcase then had opened Paramount's "For Whom the Bell Tolls" and as a result reduced its 11 booth operators by four. Quartet was dropped on the basis of seniority and the question raised was whether the theatre had that right under its collective gargaining pact with 306.

During last week's trial before Justice Charles A. Curtin and a jury, both Monte Salmon, Rivoli's manager, and Robert M. Weitman, managing director of the Paramount theatre (N. Y.) testified. They successfully contended that the pact gave the house the privilege to cut down projectionists in a change of policy.

George Raftery, of O'Brien, Driscoll, Raftery & Lawler, handled the trial chores for the Rivoli.

Chevalier

Continued from page 3

fans were under the general impression that one version had English dialog even though it was well-advertised that Chevalier's commentary was the only English in the picture. Exhibs agree on basis of this test that English-speaking filmgoers seem to prefer the old formula of subtitling or dubbing to inserted narration.

Anglo-U.S. Film Impasse Stymies Korda Producer Floating Loan in the U.S.

British government's policy of discouraging loans from hard currency countries has resulted in the indefinite postponement of The Archers' "Promotion of the Admiral." Budgeted at $1,500,000, the picture was slated as Michael Powell and Emeric Pressburger's first film for Sir Alexander Korda's British Lion under a recent distribution deal.

Pressburger, in the U. S. for the past month, had planned to make some 15% of "Admiral" on location in and around San Francisco, if financing could have been arranged in this country. Before sailing on the Queen Mary last week the British producer declared the British Treasury's attitude made it unwise to seek partial financing for the film in America. 20th-Fox, it is understood, was a possible coin source.

Clarifying his pact with Korda, Pressburger said The Archers' agreement with the British indie was on a single-picture basis, an arrangement similar to that his firm had with Rank prior to switching to British Lion. Originally "Admiral" was to have rolled late in April. "Burmese Silver," another possibility on The Archers' schedule for Korda, has also been temporarily shelved due to the current unrest in India.

While Pressburger was unsuccessful in his financing mission, he at least won a reclassification of The Archers' (Rank - distributed) "Black Narcissus." Producer brought over a different ending for the film which resulted in the Legion of Decency lifting its C (condemned) rating to A2 (unobjectionable for adults.)

N.Y. PROJECTIONISTS SET TO OK 10% TILT

Some of the last remaining obstacles on way to a settlement were cut through at a special negotiations meeting yesterday (Tuesday) between projectionists Local 306 and circuits reps of 20th-Fox, Loew's, RKO, Warner and Universal. With the circuits already on record for a 10% wage hike, gap between the union demand and company offer has narrowed down considerably and Local 306 prez Herman Gelber is expected to ink a compromise pact at an early date.

Union contract, which has been in the works for over six months, will cover 800 boothmen in about 200 New York metropolitan theatres. Agreement on practically all points was attained through the personal intervention of Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees.

Projectionists in 25 FWC Theatres Back to Work

Los Angeles, Dec. 2.

Motion picture projectionists went back to work in 25 Fox West Coast theatres at the behest of Richard Walsh, IATSE president. They had walked out four weeks ago during an argument over pay rates for projecting the 20th-Fox picture, "Forever Amber," in neighborhood houses.

Motion Picture Operators, Local 15, was ordered to resume negotiations on a new contract with circuits and independent theatres. Talks were renewed yesterday (Mon.), with Carl Cooper, IATSE veepee, representing the local.

TIM HOLT'S RODEO TOUR

Hollywood, Dec. 2.

Tim Holt, who recently bought into a rodeo, will open his first tour next April with 14 performances in Nashville.

Proceeds will be used to build a summer camp for boys.

Join M-G & See World

Indicating the crowded conditions in New York's hotels today, Metro was forced to book its current division sales managers' meet into four different rooms at the Hotel Astor.

Teeoff session was held yesterday (Tuesday) in the hotel's Coral Room. Today's meet is scheduled for the South Garden and tomorrow's session will be held in the College Room. Conclave winds up Friday (5) with a meet in the Yacht Room.

Joel Bezahler

Continued from page 5

releases. Metro's release roster is already set through the end of February.

Fact that Rodgers set "down to brass tacks" as the meet's keynote indicates the divisional sales chiefs are being briefed on the importance of building the domestic film market at much as possible. Rodgers has already ruled against increased admission prices for top Metro pictures and the company is still selling the majority of its accounts on a sliding scale percentage basis. Division managers will probably be told, consequently, to seek increased playing time on all product whenever possible as the best alternative.

During the remaining three days of the meet, the field managers and their assistants will be briefed on all phases of sales and branch operations. Conclave is scheduled to conclude Friday (5) with individual sessions conducted by assistant sales-managers Saunders and Aaron, and Jay Eisenberg, liaison between Metro's sales and legal departments.

In addition to the five division sales heads and their field assistants, the meet is also being attended by homeoffice assistants and other homeoffice execs. Slated to speak to the sales chiefs are members of the homeoffice publicity staff, including veepee Howard Dietz, plus Si Seadler and William R. Ferguson; exhibitor relations chief H. M. Richey and M. L. Simons, his assistant, and industrial relations chief Charles D. O'Brien.

Cagney's 'Life'

Continued from page 5

the Cagneys' next two films, with the studio providing the financing and sharing in the profit. The brothers left WB to go to UA with their own indie company after winning a suit against the company for their independence. Because of the legal difficulties between them, Warners has not reissued the Jimmy Cagney - starrer, "Yankee Doodle Dandy." It's presumed that the new agreement carries a written or tacit arrangement for re-release of the George M. Cohan biog.

Two films lined up under the new agreement are "The Stray Lamb," based on a bestseller by Thorne Smith, and "A Lion Is in the Streets," to be reconstructed from a novel by Adria Locke Langley.

Return of the Cagneys to Burbank is a powerful addition to the ranks of indies releasing under the banner of Warners. During his previous stay on that lot Jimmy starred in a number of top productions, including "The Strawberry Blonde," "City for Conquest," "The Bride Came C.O.D.," "Captains of the Clouds," "The Roaring Twenties" and "Yankee Doodle Dandy."

Wallis

Continued from page 7

recorded by Decca. Miss Fletcher has scripted the story for Wallis and is now rewriting it into novel form for publication by Random House.

Second picture into production, slated for February, will be "Be Still My Love" and the third, "House of Mist." Both are being cast now. In the meantime, unit's ninth film has been set for release Jan. 15 and opens at the Paramount, N. Y., the previous day. It is "I Walk Alone" with Lizabeth Scott and Burt Lancaster.

Wallis and Hazen entered into the deal with Paramount Sept. 1, 1944. They have done all their own financing on the films via a revolving bank credit.

Distribs Argue It's the Exhibs Who Pressure the Issue of Clearances

That old major company argument that exhibs, not distribs, set a uniform pattern of clearances has come home to roost again with the probabilities that the U. S. Supreme Court will hear plenty on the subject when the Government anti-trust suit appeal comes up the week of Jan. 12. Flood of fresh evidence that distribs were right in contending that uniform clearances are not results of monopoly have cropped up, sales toppers say, from the recent drive to slash dead time between playdates.

The three-judge statutory court that handed down the decree now in operation scouted distrib contentions and used the uniform clearances as prime proof that the majors had conspired to fix runs and dates. Court couldn't see how each company could possibly have reached the same clearance for each house without some undercover understandings and said so. But legalites now think what's occurred in the past few months will be valuable verification of their argument.

Here's what is occurring now, according to sales toppers. One of the crusading distribs will wangle a slash in clearance time between a first-run and second-run house on the ground that the spacing is unnecessarily excessive. Second-run, along with the distrib, is the beneficiary and naturally likes it. It, in turn, begins to insist that other majors cut their time by a similar number of days.

Instances

Flock of incidents have already come up in Cincinnati, Cleveland, Milwaukee and other towns where the second or subsequent run has refused to book another major's pic unless a parallel clearance is granted. Exhib sees no reason why he should follow a deluxer by 30 days when buying from one distrib and then trail the same deluxer by 45 days when he deals with another distrib. Hence, the clearances are inevitably settling to the lowest common denominator.

The big push inaugurated by Universal, Paramount, 20th-Fox, et al, to slice clearances where unreasonable, are therefore resulting in a pattern down the line. Individual negotiations by individual companies, notwithstanding, exhib insistence on a bargain can only mean identical systems among the majors, it's said, and the decree's bans can't change the results.

Legalites say they're not going to miss the opportunities of pointing out the process to the high court. Trial briefs of the eight majors in the court below went lengthily into the history of the film biz and made the same contention then. The new evidence, it's thought, may be the clincher.

Connors-EL

Continued from page 3

biggies are also being considered for the post, it's understood.

Connors' negotiations have stumbled on two obstacles. First, EL won't agree to compensation terms asked by Connors. Second, Connors hasn't been able to win a deal from 20th to settle his five-year advisory retention under which he gets $1,000 weekly. He'd like a cash settlement instead. Any new deal without 20th's consent would mean forfeiture of his paychecks from that company.

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2 M-G Biggies Into Cap And Music Hall Early To Bolster Pre-Xmas Biz

Metro is conducting a novel experiment this season by booking its two big holiday attractions into Broadway houses more than three weeks before Christmas. With other companies holding their big pictures until Christmas to make certain of the holiday crowds, Metro hopes to negate the usual pre-holiday box-office slump by grabbing off some of the tourist and shopping trade that jams Manhattan's downtown streets each December.

Two films are "This Time for Keeps" and "Good News," both Technicolor musicals. Latter tees off tomorrow (Thursday) at Radio City Music Hall, replacing "Cass Timberlane." Although biz on "Timberlane" is not up to expectations, Metro claims it could have stayed in the Hall since it's still grossing well over the control figure.

"Keeps" opens the same day at the Capitol, with Marilyn Maxwell and the Paul Whiteman orch heading the stagebill. In this case, Metro sales officials concede it was necessary to book a new film into the house, since the combination of Frank Sinatra on the stage and "Her Husband's Affairs" (Columbia) on the screen didn't gross what was expected, hence only three weeks.

PAY DEMANDS TO BE DECIDED BY ITOASC

Hollywood, Dec. 2.

Wage increase demands approximating 32% are all that are left to be decided after reps of Independent Theatre Owners of Southern California and Moving Picture Operators local 150, IATSE, agreed on all working conditions following a two-hour session.

Among the new working conditions okayed is a clause covering all-night theatre operation, payment of studio scales when theatre projectionist is employed by producer for rushes, roadshow clause giving increased scales and permitting transfer from one theatre to another only through mutual consent.

Pact covers one year period from yesterday (1), plus time and half for overtime. Negotiations with major theatre circuits, long stalemated, reopened yesterday. Demands are similar to those agreed on by indie members of ITOASC; same wage scale increase is asked. Huddles on wage clauses with ITOASC are due later.

Zack Scotts' N.Y. Vacash Before WB Loanout to EL

In line with a relaxed policy of most studios toward permitting contract players to make outside films, Warners' Zachary Scott has just completed "Prelude to Night" for Arthur Lyons' Producing Artists Corp. Eagle Lion will distribute. Title is a tentative one as the picture may be released as "Dangerous Illusion."

With a short respite between film chores, Scott trained into New York last week, accompanied by his wife, for a three-weeks Gotham vacation, before returning to their Hollywood home for Christmas with their 12-year-old daughter. Scott's other outside film was UA's "The Southerner" in which he co-starred with Betty Field. His Warner pact still has a couple years to go.

Purge Parleys

Continued from page 5

of a formula to meet the purge issue, but no definite plan was adopted. The SDG board also met to probe its rights under its basic contract with the producers. A continuation of the huddle was slated for tonight, at which time, it is believed, adoption of common policy among the three guilds will be discussed. The SWG board is also scheduled to meet tonight.

Meantime, the producers' committee, chairmanned by Mayer, held a three-and-one-half-hour session this morning. Discussion centered around possible means of ridding the industry of the known Commies. Present were Henry Ginsberg and Walter Wanger, who are members of the committee; N. Peter Rathvon, substituting for Dore Schary (en route from N. Y.), and attorneys Maurice Benjamin, Mendel Silberberg and Alfred Wright. Eric Johnston, Motion Picture Assn. prexy, was represented by Edward L. Cheyfitz, his assistant.

Industry's $585,134 to L. A. Chest

Hollywood, Dec. 2.

Motion Picture Industry's Permanent Charities Committee has allocated a total of $585,134 to the Los Angeles Community Chest drive.

This amount is second on the list of donations to the Chest. It is preceded only by the Los Angeles industrial division.

WARNER BROS'. TRADE SHOWINGS OF

ROBERT HUTTON • JOYCE REYNOLDS

in

"ALWAYS TOGETHER"

with Cecil Kellaway • Ernest Truex

Directed by FREDERICK DE CORDOVA • Produced by ALEX GOTTLIEB

Screen Play by PHOEBE & HENRY EPHRON and I. A. L. DIAMOND • Music by WERNER HEYMANN

MONDAY, DEC. 15th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Amortization of Costly Pictures Brought RKO's 3d Quarter Down

High production costs and some weak pix caught up with RKO during its third quarter when the company's distribution wing, for the first time since the outbreak of the war, actually operated in the red, it's been learned since RKO's financial report was issued last week. That condition has been corrected since, it's said, and the sales dept. is now turning in a profit again. But RKO's entire third-quarter operating net of $1,228,109 (before adding $3,158,913 take for sale of its newsreel company) came from the company's 101 theatres.

Returns on rentals during the three-month stretch, it's understood, dipped as much as 35%-40%, sufficient to drive the total below the profit level because several costly though unremunerative pix were being amortized. Among these were "A Woman on the Beach" and "Magic Town," both of which failed to pay off on their boxoffice promise.

During the same period, RKO's theatre net slid off some 20%. Grosses were not off as much (compared to last year), but operating costs of houses have risen somewhat since 1946. The dip meant, of course, diminished though still substantial profits from the company's theatres. However, since distribution gets a good part of its return off the top, the 20% slide for theatres knocked off 40% so far as distrib rentals were concerned.

Under RKO's system of amortizing its films, cost of pix aren't charged to distribution until the feature is actually released. At that time, basing on the average grossing of the year before, percentage of the cost is allocated weekly against the profits of the film. When, as in the third quarter, costly but weak grossing films were released, amortization and operating charges overbalanced receipts.

Operating profits were down almost 75% from last year's take of $4,726,560 before taxes and contingencies. In 1946, exhibition and distribution wings contributed approximately 50-50 to the then record take. Which means the theatre branch of RKO during the 13 weeks ended Sept. 27, 1947 made up a deficit of some $600,000 of the sales dept. before contributing the balance as the company's profits for the period.

C.P. SKOURAS AGAIN HEADS VARIETY TENT 25

Hollywood, Dec. 2.

Variety Club, Tent 25, elected Charles P. Skouras to his sixth term as chief barker. Other officers are Dave Bershon, first assistant chief; Oscar Oldknow, second assistant; George Topper, dough guy, and W. H (Bud) Lollier, propertymaster.

Barkers voted to go ahead with its birth clinic at Cedars of Lebanon, and to continue monthly contributions to the Spastic Children's Foundation.

New Buffalo Variety Club Board

Buffalo, Dec. 2.

New board of directors of Variety Club includes Harry Berkson, Monogram; Jack Chinell, RKO; William Dipson and Andrew Gibson, Dipson Theatres; Myron Gross, Schine Theatres; W. E. J. Martin, Courier-Express; Richard Walsh; Murray Whiteman; Phil Fox, Columbia; George H. Mackenna and David Miller.

Dewey Michaels was named national canvasman and Berkson and Chinell delegates to the Miami convention.

Bogart

Continued from page 5

nor as a sponsor of anything Communistic.

"I went to Washington because I thought fellow Americans were being deprived of their Constitutional Rights, and for that reason alone.

"That the trip was ill-advised, even foolish, I am very ready to admit. At the time it seemed the thing to do.

"I have absolutely no use for Communism nor for anyone who serves that philosophy.

"I am an American.

"And very likely, like a good many of the rest of you, sometimes a foolish and impetuous American."

Kelly-Rank

Continued from page 5

1,000,000 pounds ($4,000,000) is involved.

The London Times and London Financial Times both were critical, advising stockholders to seek full information, including a GCF consolidated balance sheet. The new setup would give Odeon control of General Film Distributors, Gaumont-British and all other Rank subsids.

Interested as well as UA is 20th-Fox, which holds a considerable share of G-B.

Kelly will also look into the other matters, particularly efforts to get further playing time for UA product on Rank's circuits.

Par Expects Exhibs' Co-op But Not Offset To Brit. Loss—Reagan

The answer, so far as Charles M. Reagan, Paramount's sales chief, is not whether U. S. exhibs should make up the losses of the overseas market. "We have never advocated that American exhibitors increase their revenues to us to fill in the difference in foreign business," Reagan declared. "We do, however, expect their cooperation in seeking out every possible way of boosting domestic profits."

Whether it's through increased admissions, if that's justified, extended runs or better merchandising, distribs have a right to expect theatre operators to help find the way out and chip in with their cooperation, the Reagan credo goes. But Par has no intention of boosting its rentals as the way out.

On the matter of upping its releases, Reagan would like to do so but can't see how a company can raise the number and yet give careful exploitation and selling to a film. "We can't put pictures on a belt and send them along in a mechanical way," he explained. "Pictures must be given the opportunity of careful testing and selling to start them off right. Results are better for customers and ourselves."

Hence, Paramount plans to release 26 pix during the 1947-48 season, the same number as the year before. The 26 includes six to eight Pine & Thomas low-budgeters. A good picture properly merchandised, Reagan believes, can do as well at the present time as last year when theatres were turning in peak grosses.

"Unconquered," DeMille Technicolor opus, will play a total of 300-350 advanced admission situations, then be withdrawn by Jan. 31, according to Reagan. After a reasonable time, it'll be released again at regular prices. "You can go too far down the line on advanced price pictures," Reagan said, explaining the limited roadshowing, "and if that's done, both the exhibitors and the distributor get hurt." Currently, he's planning no other advanced admission releases.

Some 18 months ago, Par cut its co-op ads to 114 cities from a previous 250. It doesn't intend to slice further. In these situations, company will go for 50-50 sharing of costs.

BURMA'S 80% TAX ON YANK FILM GROSS

When it comes to crackdowns on foreign pictures, Burma takes no half-way measures. Reports received by the Motion Picture Assn.'s international department reveal the Burma move considerably more drastic than first thought and the worst by any country yet. It calls for an 80% tax on boxoffice gross of American films.

With 20% of the take to be divided between exhibitor and distrib. out of which is to come all expenses, it makes operation in the country ludicrous. Frederick Spencer, MPA's rep there, was last reported endeavoring to get an extension of the deadline for imposition of the tax, which was Monday (1).

Although the new government which recently took over said the move was to save dollar exchange, it actually means nothing in that direction, since there's been a freeze on dollar remittances since Oct. 15.

RKO Will Fight in Chi

If Tom McConnell, attorney for Jackson Park, insists that RKO's two Loop first-runs—the Palace and the Grand—come under the decree, there's going to be a stiff court tiff. McConnell told Allied Theatres of Illinois last week that the two RKO houses were in, despite fact the suit named RKO Pictures as defendant and not the parent company.

RKO toppers dispute his contention and say his failure to include the theatre company or its parent lets them out. They see no possibility of his winning a move to amend the suit at this late date.

B&K Policy

Continued from page 7

first-run in the southside on "Desert Fury." Theatre turned down the offer and the Tivoli opens "Fury" this week.

Court clashes over the decree continue. Federal judge Michael Igoe has just ruled that the McVickers theatre, owned 50-50 by Paramount and Jones, Linick & Schaefer, is not required to dispense with double features.

Tom McConnell, attorney for Jackson Park, agreed after the hearing that the partially-owned house isn't subject to the decree. Peculiar filip to the hearing was the contention of Joseph Rosenberg, attorney for the McVickers, that the decree copied one which he had won in 1932 against Publix-Great States circuit.

Rosenberg branded the current set of rules as "slovenly drawn" after noting that it failed to distinguish between situations in Chi and those in surrounding territory.

Morton Lane, Par's h.o. attorney, returns here this week for further huddles with B&K biggies.

Again Delay Chi Suit

Chicago, Dec. 2.

Rio, nabe theatre, anti-trust suit was again postponed last week, this time until February, 1948.

Big Five lawyers asked more time to examine house books.

Semenenko-UA

Continued from page 3

ment has indicated that he is still interested in it if he can get full control. A $5,000,000-$6,000,000 figure was mentioned in these talks.

Miss Pickford's advisers have been urging her to accept the Boston banker's offer, pointing out the difference between the $12,500,000 that could have been obtained just a few months ago and the present figure. Since the company has been unable to line up the bank financing it must have to provide production loans to get its indies working again, it is feared there will be further depreciation. If product peters out completely next year—as now appears possible—it is feared that the loss of continuity of releases would cause a further decrease in value which might be catastrophic.

Last summer's offer by the Fabian syndicate called for $5,000,000 to Chaplin for his 50% ownership and $7,500,000 to Miss Pickford. She was to get more because of willingness to accept deferred payments, rather than cash, which Chaplin was to get.

Imposition of the 75% tax by the British and general deterioration of the foreign market outlook since the Fabian offer has contributed to then-and-now difference.

Goldwyn Buys

Continued from page 7

tion chief, said yesterday that acquisition of the interest in the Boston house represented no continued policy move toward buying theatres. "The opportunity presented itself as logical and proper and we took advantage of it, that's all," Mulvey explained.

Cary Grant-Loretta Young-David Niven starrer opens at the Astor, N. Y., next Tuesday (9); Carthay Circle, Los Angeles, Christmas Day; Woods, Chi, approximately the same time, and at the Colony, Miami, Jan. 14. Policy will be similar to that of "Best Years of Our Lives," with the Astor, N. Y., getting $1.80 top and houses in other cities $1.20 for the pre-release engagements. Policy for regular engagements hasn't been determined yet.

Inside Stuff—Pictures

Gus Eyssell, managing director of Radio City Music Hall, N. Y., makes his first radio appearance tomorrow (Thursday) as guest of Tex McCrary and Jinx Falkenburg on their "Hi Jinx" show over WNBC (NBC, N.Y.). Eyssell will be interviewed by the husband-and-wife team on the Hall's annual Christmas pageant revue and it's believed he'll give out with a bunch of statistics on how many people have seen the stage event since it was originated, how many years it's been presented, etc. He'll also discuss the factors he looks for in selecting films for the Hall, especially those for the holiday season. Metro's "Good News," which opens there tomorrow (Thursday), will have the honors this year.

Interview was set up by Tom Rodgers, Metro's home office radio publicity director.

Small studio, short of product, whittled down two old hoss operas and combined them to look like a new film. In the course of whittling it was discovered that the star wore a white shirt in one galloper and a black one in the other. To solve this difficulty they switched the star into a dual role, villainous in a black shirt and heroic in white. Critics around the lot declare the star looks better as a villain than as a hero.

Understood the Production Code Administration has notified all studios, major and indie, that all stories about Al Capone are out, no matter how they are disguised. Johnston office recently nixed a Capone script adapted from a Wetbrook Peglar yarn and submitted by Twoey Productions. Same outfit is reported intent on submitting the tale again, this time with a different twist. Notification covers "any" Capone story.

After an extensive facelifting job, Howard Hughes' production "Mad Wednesday" has been delivered to United Artists for release. Harold Lloyd starrer was tried out last spring under title of "The Sin of Harold Diddlebock" but was withdrawn following lagging returns.

For new release Hughes changed the title, changed the ending, recut the picture, reshot some scenes and issued a new pressbook.

U'S 40 IN '48 MEANS 7 UP; RANK'S 12 NEXT YR.

Universal will release 40 films during 1948, a boost of seven over the total hitting the exchanges this year, company spokesman said this week. Included in the total are a dozen British pix from J. Arthur Rank studios. U, as chief U. S. distrib for Rank, handled nine of the Britisher's features during 1947.

Two of the company's pix, it's said, are currently under consideration for advanced admission bookings. They're "All My Sons," adaptation of the Arthur Miller play which won the New York critics' award, and "Tap Roots," Walter Wanger's Technicolor spectacular. "Sons" will be released January or February of '48 with test engagements probably giving the final word on whether it'll be upped in price. "Tap Roots" won't be on releasing charts until June.

From the Rank schedule, U is counting particularly on three headliners. Biggest property is Sir Lawrence Olivier's filmization of "Hamlet." Also marked high are "Red Shoes," ballet pic of Michael Powell, and "Oliver Twist," adaptation of the Dickens novel recently wrapped up by David Lean. Each of the trio cost Rank $2,000,000 plus.

"Tap Roots" was originally set for '47 releasing but a protracted delay in obtaining Technicolor prints has pushed it over to the year following.

Fewer A's?

Continued from page 3

sible to step up production because of the current sky-high costs.

Of those 506 films tentatively scheduled for release next year, only some 150-200 can be bracketed in the A category. On Broadway, consequently, where 18 or 19 theatres are competing for first run product, only 10 or 11 films a year would be available to each house. That means every theatre would have to play each film an average of four weeks or longer, or settle for reissues. Foreign pictures are already channeled into the five or six art houses on Broadway and it's unlikely the deluxe showcasers would go for any of them.

Pointing up the expected shortage of first run product is 20th-Fox. Company will boost its releases from 33 to 48 films in 1948. Of those 48, however, only 22 will be turned out by the 20th studios and several of these will probably be modest-budgeters, unsuited for the A houses. Besides the four Sir Alexander Korda films also to be released, 20th's remaining 18 will come from a string of indie producers, few of whose pictures will rate A playing time.

Sales chiefs have consistently maintained that they don't expect an exhibitor to hold a film an extra day or an extra week if it means the exhib will lose money thereby. If it's found, however, that extended time will still furnish a margin of profit, even if it's less than the exhib might derive by booking in a new picture, then the majors claim the theatre should hold the picture over. Otherwise, they warn, the first run houses may be faced with a shortage of top films long before the year is out.

Another Brit. Exhib Yens for That Candy, Popcorn Side Revenue

Sir Alexander King, who has been in the U.S. for the past two months surveying theatre operations and visiting studios, said last week that he is much impressed with American exhibs' success in merchandising candy, popcorn, etc. Scotsman plans to introduce such product in his chain of some 87 theatres whenever it becomes feasible to do so, he indicated, feeling that such sales are a source of secondary revenue that cannot be overlooked.

King also plans to refurbish his theatres' marquees along the architectural lines of U.S. houses when economic conditions permit. The Scottish theatreman, accompanied by his family, sailed aboard the Queen Mary last week, along with Mark Ostrer, joint managing director of Gaumont-British. Latter opined that the current 75% film tax impasse might not be adjusted until the Marshall Plan takes effect.

JESSEL LUNCHEON CAPS N. Y. FEDERATION DRIVE

Federation of Jewish Philanthropies winds up its N. Y. showbiz campaign to raise $325,000 Dec. 11 at a Hotel Astor luncheon. Sum is being collected by a committee, headed by Si Fabian, chairman of FJP's amusement division, as a share of the $15,000,000 goal sought this year.

Luncheon will take the form of a testimonial to George Jessel, a pillar in FJP's fund raising activities. Reps of all branches of the entertainment world are expected to turn out for the affair.

Max A. Cohen, circuit operator, is chairman of the luncheon committee. Among other members are Joseph R. Vogel, Loew's theatre head; Abe Schneider, veepee and treas. of Columbia; Emil Friedlander, chairman of the board of Dazian's; and Robert M. Weitman, managing director of the Paramount theatre.

MP Foundation Names 10 Pic Toppers Trustees

Motion Picture Foundation was geared into high this week when distrib members named their 10 trustees to the MPF board. Those tapped will sit with reps from the 31 exchange areas at the first board meet, slated for Dec. 8-9, at the Hotel Astor (N. Y.).

Designated by distribs are Barney Balaban, Paramount's prexy; Arthur Krim, Eagle Lion prez; Gradwell L. Sears, United Artists' prez; Walter Titus, Jr., veepee for Republic; Spyros Skouras, 20th-Fox's prexy; Jack Cohn, veepee for Columbia; Leopold Friedman, veepee for Metro; Major Albert Warner, veepee for Warner Bros.; Nate J. Blumberg, Universal's prexy, and Ned Depinet, exec veepee for RKO.

Trustees' meet will plot the MPF's course in collecting the $10,000,000 fixed upon to initially endow the project. Rules will also be fixed to determine eligibility of beneficiaries to the fund.

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Picture Grosses

ST. LOUIS

(Continued from page 8)

Monterey" (U) and "Two Blondes, Redhead." $19,000.

Missouri (F&M) (3,500; 50-75)—"Fun, Fancy Free" (RKO) and "Old Spanish Trail" (Rep) (m.o.). Solid $14,000. Last week, "Brute Force" (U) and "Fabulous Texan" (Rep). (m.o.), $6,000.

Orpheum (Loew) (2,000; 50-75)—"This Time For Keeps" (M-G) and "Millerson Case" (Col) (m.o.) (2d wk). Fine $8,000 after neat $12,000 first stanza.

St. Louis (F&M) (4,000; 50-75)—"Unsuspected" (WB) and "Each Dawn I Die" (WB) (reissue). Passable $8,500. Last week, "Magic Town" (RKO) and "Dick Tracy Meets Gruesome" (RKO) (2d wk), solid $7,000.

Shubert (Ind) (1,500; 40-60)—"Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues). Oke $6,500. Last week, "Dear Ruth" (Par) and "Cry Wolf" (WB) (2d run), $5,000.

'MITTY' HUGE $18,000, BALTO; 'DOLPHIN' 22G

Baltimore, Dec. 2.

Strong entries sparked by a potent Thanksgiving Day getaway and holding pace over weekend are resulting in all-around good figures. Sockiest are "Green Dolphin Street" at Loew's Century and "Walter Mitty" at Town. Better than average take also is reported for "Daisy Kenyon" at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Green Dolphin Street" (M-G) (2d wk). Starting second round today (Tues) after very big getaway at $22,000, best here in weeks. Second round of "Body and Soul" (UA) was solid $11,300 last week.

Hippodrome (Rappaport) (2,240; 20-70)—"Had to Be You" (Col) plus vaude. Very steady $19,000. Last week, "Green For Danger" (EL) leaning entirely on p.a. of George Jessel to get nice $16,800.

Keith's (Schanberger) (2,460; 20-60)—"Wistful Widow" (U) Opening today (Tues) after second week of "Where There's Life" (Par) did very well at $13,000; first was $16,000.

Mayfair (Hicks) (980; 35-55)—"Heaven Only Knows" (UA) (2d wk). Holding stoutly $6,000 after all right first round of $7,200.

New (Mechanic) (1,800; 20-60)—"Daisy Kenyon" (20th). Nicely received by crix, strong $15,000. Last week, second of "Nightmare Alley" (20th), $9,300.

Stanley (WB) (3,280; 25-75)—"Hagen Girl" (WB). Disappointing $10,000. Last week, reissue of "Each Dawn I Die" (WB), not too bad at $9,200.

Town (Rappaport) (1,500; 35-65)—"Walter Mitty" (RKO). Smash $18,000. Last week, second of "The Fugitive" (RKO), big $10,900.

'Texan' Fancy $19,500 In Denver; 'Exile' Nice 15G

Denver, Dec. 2.

"Green Dolphin Street" is standout here this week with smash session. "Where There's Life" and "Fabulous Texan" also shape as fancy. "Exile" looks nice.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Hagen Girl" (WB) and "Invisible Wall" (20th), after week at Denver, Webber. Big $5,000. Last week, "Body and Soul" (UA) and "Two Blondes, Redhead" (Col), (m.o.), $4,500.

Denham (Cockrill) (1,750; 35-74)—"Where There's Life" (Par). Great $14,000. Holds. Last week, "Unconquered" (Par) (3d wk), fine $13,000 at upped scale.

Denver (Fox) (2,525; 35-74)—"Fabulous Texan" (Rep) and "Spirit West Point" (FC), day-date with Webber. Fast $16,000. Last week, "Hagen Girl" (WB) and "Invisible Wall" (20th), fine $15,000.

Esquire (Fox) (742; 35-74)—"Exile" (U) and "Roses Are Red" (20th), day-date with Paramount. Good $3,000. Last week, "Forever Amber" (20th) (2d wk), also Paramount, fair $2,000.

Orpheum (RKO) (2,600; 35-74)—"Green Dolphin Street" (M-G). Smash $24,000. Last week, "Merton of Movies" (M-G) and "Arnelo Affair" (M-G), $15,500.

Paramount (Fox) (2,200; 35-74)—"Exile" (U) and "Roses Are Red" (20th), also Esquire. Nice $12,000. Last week, "Forever Amber" (20th) (2d wk), mild $11,000 at $1.20 top.

Rialto (Fox) (878; 35-74)—"Body and Soul" (UA) and "Two Blondes, Redhead" (Col), after week at Denver, Webber, Aladdin. Big $6,000. Last week, "Margie" (20th) and "San Antonio" (WB), $3,500.

Webber (Fox) (750; 35-74)—"Fabulous Texan" (Rep) and "Spirit West Point" (FC), also Denver. Fine $3,500. Last week, "Hagen Girl" (WB) and "Invisible Wall" (20th), $3,000.

Prov. Hot; 'Dolphin' Fat 31G, 'Mitty' Wow 22G, 'Widow' Solid at 19G

Providence, Dec. 2.

Unusually high grosses this week with Loew's State leading the list with "Green Dolphin Street." Also hep are RKO Albee's "Walter Mitty," spotted for holdover, and Majestic's "Wistful Widow."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Walter Mitty" (RKO) and "Wild Horse Mesa" (RKO) (2d wk). Second round today. First week was socko $22,000. Last week, "Magic Town" (RKO) and "Tonto Rim" (RKO) (2d wk), $13,500.

Carlton (Fay-Loew) (1,400; 44-65)—"Anthony Adverse" (WB) and "Jezebel" (WB) (reissues). Happy $5,000. Last week, "Nightmare Alley" (20th) and "When Girl's Beautiful" (Col) (2d run), $4,500.

Fay's (Fay) (1,400; 44-65)—"That's My Gal" (Rep) and vaude on stage. Good $7,000. Last week, "Robin Hood of Texas" (Rep) and vaude, swell $8,000.

Majestic (Fay) (2,200; 44-65)—"Wistful Widow" (U) and "Bulldog Drummond Strikes" (Col). Solid $19,000. Last week, "Lost Moment" (U) and "Moss Rose" (20th), $16,000.

Metropolitan (Snider) (3,100; 65)—"Wyoming" (Rep) and Peggy Ann Garner heading stage show for three-day weekend run. Nice $9,500. Last week, "That's My Man" (Rep) and vaude on stage for three-day weekender, $8,000.

State (Loew) (3,200; 44-65)—"Green Dolphin Street" (M-G). Single bill with quick turnover helping to solid $31,000. Last week, "Body and Soul" (UA) and "Private Affairs" (UA) (2d wk), nice $17,000.

Strand (Silverman) (2,200; 44-65)—"Where There's Life" (Par) and "Sweet Genevieve" (Col). Opened Monday (1). Last week, "Golden Earrings" (Par) (2d wk), oke $10,000 after $12,000 opener.

'AMBER' TORRID 24G IN MILDISH PORTLAND

Portland, Ore., Dec. 2.

Downtown firstruns aren't doing too well this week because of number of attractions playing competitive non-theatre spots. Two large houses, Paramount and Oriental, are coining the dough with "Forever Amber," "Bachelor and Bobby-Soxer" looks ace holdover at Music Box.

Estimates for This Week

Broadway (Parker) (1,832; 40-80)—"Unsuspected" (WB) and "Along Oregon Trail" (Rep). Okay $8,500. Last week, "Merton of Movies" (M-G) and "Arnelo Affair" (M-G) (2d wk), $8,000.

Guild (Parker) (427; 65-$1.00)—"Ivan" (Indie). Fair $2,000. Last week, "Know Where I'm Going" (U), oke $800 in four days.

Mayfair (Parker) (1,500; 65-$1.25)—"Life With Father" (WB) (3d wk) (five days). So-so $5,500. Last week, great $14,000.

Music Box (H-E) (1,000; 40-80)—"Bachelor and Bobby-Soxer" (RKO) and "The Web" (U) (3d wk), after two weeks at Paramount and Oriental. Trim $3,500 or over. Last week, about same.

Oriental (H-E) (2,000; 90-$1.20)—"Forever Amber" (20th), also at Paramount. Hot $7,500. Last week, "Foxes of Harrow" (20th) and "Invisible Wall" (20th)), $6,800.

Orpheum (H-E) (1,750; 40-80)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues) (five days). Nifty $6,800. Last week, "Foxes Harrow" (20th) and "Invisible Wall" (20th), big $10,800.

Paramount (H-E) (3,400; 90-$1.20)—"Forever Amber" (20th), day-date with Oriental. Torrid $16,500 or over. Last week, "Golden Earrings" (Par) and "Secret Mission" (EL), strong $11,500.

Playhouse (H-E) (1,200; 40-80)—"Golden Earrings" (Par) and "Secret Mission" (EL) (m.o.). So-so $2,800. Last week, "Nightmare Alley" (20th) and "When Girl's Beautiful" (Col) (m.o.), $2,200.

United Artists (Parker) (895; 40-80)—"Escape Me Never" (WB) (eight days). Thin $5,500. Last week, "This Time for Keeps" (M-G) (2d wk), $6,800.

SAN FRANCISCO

(Continued from page 9)

Going" (U) (4th wk), happy $1,700 in 5 days.

Clay (Roesner) (400; 65-85)—"Tawny Pipit" (U) (3d wk). Big $2,400. Last week, nice $1,900.

Larkin (Roesner) (400; 65-85)—"Know Where I'm Going" (U) (m.o.). Fine $2,400. Last week, "Things To Come" (FC) and "Man Who Could Work Miracles" (FC) (reissues), $1,800.

United Nations (FWC) (1,149; 60-85)—"Hagen Girl" (WB) (m.o.). Weak $2,300. Last week, "Forever Amber" (20th) (4th wk), dull $2,000 at $1.20 top.

Esquire (Blumenfeld) (952; 55-85)—"Pirates of Monterey" (U). Mild $9,000 or near. Last week, "Tree Grows In Brooklyn" (20th) and "Keys of Kingdom" (20th) (reissues), torrid $16,000.

Center (Lippert) (300; 35-85)—"Hell's Angels" (Indie) and "Scarface" (Indie) (reissues). Hefty $3,300. Last week, "Forever Amber" (20th) (m.o.), disappointing $2,800 at $1.20 top.

State (Par) (2,133; 60-85)—"Where There's Life" (Par) (m.o.). Strong $11,000. Last week, "Man of Conquest" (Rep) and "Dark Command" (Rep) (reissues), $8,500.

'LIFE' LIVELY $17,000, K.C.; 'PIRATES' 15G

Kansas City, Dec. 2.

Line-up of pix is improved considerably for this holiday week, and biz is upped accordingly. Leader is new Bob Hope "Where There's Life" at Paramount which likely will be strong. "Song of Love" in the Midland and "Pirates of Monterrey" in three Fox Midwest houses also shape well but are doubtful holdovers. Fairly good weather Thanksgiving Day gave a sizable boost with top admissions in force.

Estimates for This Week

Apollo (Fox Midwest) (1,100; 45-55)—"Northwest Outpost" (Rep) and "Winter Wonderland" (Rep). Good $3,500. House drops back into its regular subsequent-run this week.

Esquire (Fox Midwest) (820; 45-65)—"Along Old Spanish Trail" (Rep) and "Robin Hood of Texas" (Rep). Nice $6,000. Last week, "Adventure Island" (Par) and "Queen of Amazons" (SG), so-so $4,000.

Kimo (Dickinson) (550; 65)—"Open City" (Indie). Returns after four weeks at this house last winter. Good $1,200. House goes back to reissues and firstruns after this week. Last week, "Baker's Wife" (Indie), light $800.

Midland (Loew's) (3,500; 45-65)—"Song of Love" (M-G) and "Crime Doctor's Gamble" (Col). Good $17,000 in 8 days. Last week, "Green Dolphin Street" (M-G) (2d wk), fine $16,000.

Orpheum (RKO) (1,900; 45-65)—"Walter Mitty" (RKO) (2d wk). Light $9,000. Last week, moderately good $13,000.

Paramount (Par) (1,900; 45-65)—"Where There's Life" (Par). Tall $17,000 looms, and certain holdover. Last week, "Unsuspected" (WB), $13,000 in 8 days.

Roxy (Durwood) (900; 45-65)—"Out of Blue" (EL). Solid $7,000 in 8 days. Last week, "Adventuress" (EL) and "Heartaches" (EL), slow $3,500 in 6 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Pirates of Monterrey" (U). Steady $15,000. Last week, "Fabulous Texan" (Rep), $8,500 in 6 days.

Execs Divided

Continued from page 4

all—belonged on the shoulders of the producers.

Goldwyn's attitude was that a positive approach should be taken in publicizing that Hollywood's product output is 100% American and that not even a taint of Communism had been hung on it by the House Un-American Committee. Firing of the "unfriendly 10," he asserted, was a negative approach to the problem.

Other committee members asked what the attitude of the industry was to be if Chairman J. Parnell Thomas reopened his probe, as he states he will. The MPA fought the committee at the recent Washington hearings and now it was falling in line with it, which would put it in an inconsistent position.

In this connection, the opinion was expressed this week by a prominent industryite unable to be at the meetings that the group made a mistake in not including in the policy statement a repetition of the strong condemnation of the committee made in Washington by Eric Johnston and MPA special counsel Paul V. McNutt. His attitude was that the statement would have been much stronger had it taken the form of "a plague on both your houses"—condemning both the committee and the 10 witnesses who refused to answer its questions.

It was mostly the indies—both big and little—at last week's meetings who objected to the anti-Communist policy and took a liberal view. One of them declared afterwards that he would gladly hire every one of the 10 cited if he thought he could do so without endangering his financing and release setup.

MPA Surprised At Silence

Continued from page 4

to comment on the Congressional contempt citations.

In New York, the papers lined up about as expected, with the possible exception of the Herald Trib. It found the attitude of the industry "neither heroic nor inspiring" but questioned whether it wasn't made "admissible" by the very nature of Communism.

"It is doubtful whether any one, with the exception of Mr. J. Parnell Thomas, will feel happy over the action of the Motion Picture industry," the Trib stated. "The industry's own unhappiness is evident enough from the tortured language of the announcement, in which respect for justice and civil liberty struggles both painfully and obviously with the desire to escape the embarrassments brought down by Mr. Thomas' hippodrome."

"Many will feel," the editorial continues, "that it is simply a case of a gigantic industry, always notoriously timid and sensitive to any kind of mass reaction, running to cover from popular hysteria, at the expense of destroying the livelihoods of a few writers and directors against whom nothing has been proved except that they evaded answering as to their political beliefs."

Herald Trib concludes: "It is hard to maintain that a mass-communication industry is powerless to deny employment on suspicion of secret membership in a subversive organization. This newspaper believes that the power must be conceded; but it certainly should be used sparingly as possible, and one trusts that the motion picture industry's insistence on fairness and moderation will be observed."

The Post and PM, as anticipated, lined up against the industry, while the (Scripps-Howard) World-Telegram, Sun, and Hearst's Mirror and Journal-Mirror came out in its favor. The other N. Y. dailies were silent.

The Post used the action for another slap at the Thomas committee, heading its editorial with a statement made by Adolf Hitler in 1933: "The great strength of a totalitarian state is that it forces those who fear it to imitate it." PM called the industry decision "a craven retreat."

Scripps-Howard

The World-Telegram used the same editorial as Scripps-Howard papers throughout the country, praising Congress for the contempt citations. The Sun declared that the methods followed by the industry "may not furnish the perfect answer," but at least they have "the merit of standing boldly for an attempt to deal with a thorny problem."

Washington Post's Stand

The Washington Post, in lining up against the anti-Communist announcement, said: "We think the industry was ill advised in firing the 10 men . . . The industry spokesman, Eric Johnston, declared loftily that 'we are not going to be swayed by hysteria or intimidation from any source.' But the surrender rather belies him."

The refusal of the 10 to answer as to whether they were Communists, the Post points out, is now to be tested in the courts. "It would be well, therefore, to await the outcome of this test before penalizing them. The action of the industry not only presumes that they are Communists, but presumes, in addition, that they were required by law to admit they were Communists when Rep. Thomas asked them."

Employment of the type of publicity used by the Thomas committee, the Post states, has influenced personnel policies of the studios, which, in turn, has influenced the content of films.

One of the few papers that took objection to the House contempt vote was the Miami Herald. It commented that it hoped Thomas noted the Screen Writers Guild election last week had been overwhelmingly anti-Communist. Then it added:

"To smear a vast industry with the blanket blight of anti-American charges is a vicious practice . . . Parnell Thomas' witch hunters made the foul accusation and then refused to submit proofs or let the accused defend themselves.

"The known Commies they did cite for contempt were known as Commies for years and all their records were with the FBI before Rep. Thomas used that information for personal publicity."

The Norfolk Virginian-Pilot stated: "Whatever one's opinion of the procedure, there is no doubt of the right of the producers, as private employers, to decide that the 10 'impaired their usefulness to the industry.'"

The St. Paul Pioneer Press commented on the "big-name galaxy" hired by the industry, including Johnston, Paul McNutt, James F. Byrnes and Donald Nelson. It said "the people will demand that this galaxy announcing the Hollywood housecleaning, see to it that the prominence and public esteem they enjoy will not be misused by the industry they represent," and that the "housecleaning" comes off as announced.

The Cincinnati Star found the industry's statement "a vindication of the Thomas committee's aim and a confirmation of its findings." The Cleveland Plain Dealer "commended" the industry for its stand. The Detroit News found it "a sensible course" and the Kansas City Star said "the industry has done a constructive piece of work."

Herbert Test

Continued from page 1

Henry Blossom, made the motion for consolidation of the suits.

Actions involve the question whether songs composed before 1909, but which were renewed and extended, have the same mechanical reproduction rights under the 1909 law. Filed several years ago, the suits deal with some 12 songs composed by Herbert, MacDonough and Blossom. Plaintiffs are Ella Bartlett, Clifford Herbert, Marjorie Blossom Wilson and Alan MacDonough, surviving heirs.

In seeking an accounting of the profits, plaintiffs charge that some four tunes each have been manufactured and sold by the three disk companies. Recordings of these songs, it's claimed, have sold well over the 1,000,000 mark without payment of royalties to the heirs. Two of the songs involved are "Toyland," written by Herbert and MacDonough, and "Moonbeams," by Herbert, Blossom and others. No date for the trial as yet has been set.

Crux of the suits, as pointed out by copyright attorney Francis Gilbert, hinges on whether renewal rights to a song originally copyrighted prior to 1909, place the tune within the scope of the 1909 law. But the act itself specifically states its provisions, "so far as they secure copyright controlling the parts of instruments serving to reproduce mechanically the musical work, shall include only compositions published and copyrighted after July 1, 1909."

SIMPP

Continued from page 3

He will continue to operate under a constant burden so long as the defendants continue to own and run their own theatres," SIMPP states.

Since the indie is innocent of any attempt to restrain trade or foster monopoly, it's said, he should have a clear right to dispose of his own product upon such terms as he sees fit, brief argues in another point. Hence, the decree should be modified to specifically so provide.

In a last point, SIMPP also asks that the decree be clarified so that there can be no question of the indie's right to roadshow product. These are peculiarly important to indies because they frequently produce films at extremely high costs.

Application was made because defendants refused to okay filing of the brief. Government had consented. Morris L. Ernst is the attorney for SIMPP.

Byrnes-20th

Continued from page 3

preme Court for eight hours to set forth their version of the case. It's likely that the clerk will whittle the time sought somewhat. Further confab of legalites is set for the latter part of this week when the order in which company attorneys will argue is to be fixed. At that time, definite word as to time alloted is expected from Washington.

Meanwhile, majors' lawyers have been at cross-purposes with the Dept. of Justice on the date to exchange briefs. D of J wants that fixed at Dec. 15 while defense attorneys would like an additional week.

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Chouinard Exits Mpls. Indie Group Over Par Deal; 20th Makes Peace

Minneapolis.

After an angry disagreement with members of Independent theatres, Casper Chouinard has resigned as general manager and buyer of the non-profit buying combine, which comprises most of the important Twin City independent situations. The group immediately named Lowell Kaplan, assistant general manager and assistant buyer of another non-profit outfit, Theatre Associates, which includes the territory's largest independent circuits, to succeed Chouinard. Theatre Associates hasn't yet appointed a successor to Kaplan.

Just a few weeks ago Chouinard made a deal for Independent theatres with Paramount. The combine had been laying off the product for more than a year because of refusal to meet the company's terms. Theatre Associates, which includes Bennie Berger, North Central Allied president, is still, in effect, "boycotting" Paramount. The company charges the combine with attempting to dictate selling policies and terms, while group spokesmen allege that Paramount demands are excessive.

Berger, however, made a trip to New York last week to iron out differences which also have kept Theatre Associates and 20th-Fox apart. Upon his return the combine signed up with the distributor.

Chouinard, who has no plans at present, was United Artists' city salesman before becoming general manager of Independent theatres. At the time, trade circles here had him in line for a branch manager's post. Kaplan was head booker for the Eddie Ruben Welworth circuit before he went with Theatre Associates.

Reopen Strand, Dallas

Dallas.

The Strand theatre, completely renovated, is operating as a deluxe downtowner with a second-run policy. Approximately $100,000 has been spent on the house by H. & B. Theatres Inc., whose top officials are Joy N. Houck, A. P. Brashear and E. C. Houck.

O. B. Bridges, formerly manager of the Joy theatre when it was owned and operated by the H&B circuit, has been named manager of the Strand. House was formerly called the Wade.

Jimmy Curtis, former manager of the Tower Houston, has been transferred to the downtown Majestic in the same city as assistant to manager Eddie Bremer.

The C. D. Leon circuit has opened its new Slaton theatre, in Slaton, Texas.

Eugene Kenyon has been named manager of the Village theatre, Port Arthur.

Robert N. Smith is the new owner and operator of the Lantex theatre, Llano, Texas. He has headquarters in Mission, Texas.

The Rio theatre, Bishop, Texas, formerly owned and operated by the Long Circuit, has been purchased by L. S. Arnold, who also operates the Odem at Odem.

Realart's Seattle Exchange

Seattle.

Realart Pictures opened an exchange here for its Favorite Films subsidiary, thus completing the outfit's Coast distribution setup. Gordon C. Wallinger branch manager.

Robert Haase has been named purchasing agent of Hamrick-Evergreen, succeeding Marvin Fox, who returns as manager of the Orpheum. Feimo Larison, former Orpheum manager, becomes manager of the Music Hall, succeeding Cyde Strout, who becomes manager at the Coliseum.

Jack Dudman moves from the Coliseum to manage the Musix Box, with John Bardue shifting from manager of the latter house to be assistant manager of the Orpheum.

Century's 38th Link

Century circuit has closed for a 21-year lease with N. Y. Life Insurance Co. for a 2,000-seater in the latter's 3,000-apartment development near Queens Village, L. I. A. A. Hovell, prez, and Fred J. Schwartz, veepee, handled the deal for Century. Construction of the theatre will begin shortly in the shopping and business area. It's Century's 38th house.

Bert Albright Recovers

Pittsburgh.

Bert Albright, manager of WB State in Washington, Pa., is back on the job again after a lengthy illness, and Paul Williams, from the Etna theatre, has returned to his own house.

Jeanette Rubinoff, former secretary to Joe Feldman, assistant zone manager for Warners, has landed in New York as assistant to Maurice Bergman, U-I Eastern publicity director.

Catherine Predmore, with WB booking office last nine years, has resigned to accept a student bookers' post with Columbia Pictures. She's being replaced by Frances Verenese, who in turn is being replaced by Evelyn Block.

John A. Reilly, until recently manager of the Metropolitan in Bloomfield, has been named pilot of the Mervis Brothers-operated Rialto here.

Mercedes Miller, former office manager's secretary at Metro, now is assistant cashier. John Mayer, who had been office manager before that job was discontinued, is now cashier.

Morris Finkel re-elected president of the AMPTO of Western Pennsylvania at 27th annual convention here last week.

Tyers to Manage Odeon, Toronto

Toronto.

Wannie Tyers, manager of the Capitol, Niagara Falls, will manage Odeon Theatres' Odeon, now under construction here at a cost estimated at $2,000,000 and due for opening next spring.

In appointing Tyers to his new post, prexy J. Earl Lawson indicated that other promotions within the Odeon organization could be expected to follow shortly. Before assuming the managerial reins on the new Odeon, Tyers will study theatre operations both in England and the U. S.

Fox-St. L Pays $2.50 Divvy

St. Louis.

Fox-St. Louis Properties, owner of the Fox theatre and Humboldt building, has declared a dividend of $2.50 on its preferred stock.

The Harlem, 500-seater in East St. Louis catering to Negro trade, has lighted as a unit of the Goldman-Leventhal-Tobin circuit.

The Rock Island, 200-seater catering to Negro trade, is being readied for opening in Venice, Ill. It will be the town's sole film house.

Ray Harrelson is readying his new Worden, a 250-seater, at Worden, Ill., for an early opening.

The Strand, a 300-seater at Pocohontas, Ill., has opened under the ownership of J. W. Thompson, former exhibitor in Highland, Ill.

Ken Wilson has succeeded his father, Robert H. Wilson, who died several weeks ago, in the operation of the Palace, a 500-seater, Jackson, Mo. The elder Wilson, who was editor and publisher of The Cash Book, a weekly paper in Jackson, operated the house while his son was in the Navy.

Dave Ross, Warner Bros. salesman with the Chicago branch, transferred to St. Louis and has been assigned to the southeastern Missouri territory.

Twin-City Downtown 2d Runs

Minneapolis.

Second-runs are returning to both Minneapolis and St. Paul downtowns, with independent houses in both instances adopting the policy. World here, formerly the Newsreel, now operated by Bennie Berger circuit, and the St. Paul Garrick, a Montgomery-Dale-Ryberg operation and erstwhile last-run house, launch the policy this week.

There hasn't been a Minneapolis second-run downtown since the Lyric, Minnesota Amus. Co. (Paramount), became a moveover theatre a number of years ago.

Buster Duckette to Texas

Houston, Texas.

Buster Duckette, from Long Beach, Cal., has been named assistant to Raymond M. Hay, manager of the Kirby theatre here.

George Caldwell has been named manager to relieve Les Martin, skipper of the South Main drive-in, during the latter's vacation. Caldwell will then manage the new Underwood & Ezell drive-in theatre nearing completion in Beaumont.

Griffith Buys Palace

Silverton, Texas.

W. O. Bearden and Preston Tower, owners and operators of the Palace, Silverton, Texas, have sold their holdings to J. Lee Griffith, of Tulia.

Bud Waldron is the new owner and operator of the Elk theatre, in Italy, Texas, formerly owned by Ted Waggoner.

Shorts Producer's 125G Bonus

Colorado Springs.

Profit-sharing bonus of $125,000 has been distributed to its 520 home-office salaries employees by the Alexander Film Co., producers and distributors of advertising shorts. Bonus, believed to be the largest ever paid by a Colorado company, was rated on the basis of length of employment, individual merit and according to base pay.

Company gave its employees $30,000 in bonuses earlier this year and $125,000 similarly in 1946. Besides the 520 home office force, the firm has 150 employees in the field.

Protest Adless News Days

Rochester, N. Y.

Plans of the Democrat & Chronicle for seven adless editions during the holiday season to save newsprint brought squawks from theatre execs here. A delegation told advertising manager Al Mahar that exhibitors are mapping some of their biggest shows of the year for Christmas and New Year weeks, when the stores will have completed their holiday trade. Mahar promised to reconsider the ban as affecting theatres.

Days set for no display ads are Dec. 24, 25, 27, 28, 30, 31 and Jan. 1. Downtown houses are asking for at least two-column, five-inch ads and the nabes for half as much.

District Theatres Into Midwest

Akron.

District Theatres Corp., Washington, D. C., will extend its operations into the midwest by erecting a theatre in Akron early in 1948.

Work is begun on a new 500-seat theatre in Genoa, O., to be completed about May 1, at an estimated cost of $60,000.

Construction of the Mentor Drive-In Theatre, near Painesville, O., has begun, and will be completed for spring opening.

Art Cinema Sells Midtown, Buff

Buffalo.

Midtown, downtown artie, has been sold by Art Cinema Theatres, Inc., of N. Y., to Eastern Theatre Corp. operating a chain of bandbox picture houses in New York, Detroit and Washington.

Lloyd M. Mills remains manager.

Malmquist Mgr. of Iowa House

Des Moines.

Bob Malmquist is the new manager of the Gem, Charles City, Iowa, operated by Central States Theatre Corp.

Charles Finn has succeeded him as manager of the Zephyr, Burlington, Ia.

Borge Iversen's Omaha Parlay

Omaha.

Borge Iversen, of the Fort theatre, Rock Island Ill., has arrived to take over double job of managing the State theatre and handling publicity for the Goldberg downtown and neighborhood chain of nine houses.

He succeeds Al Palladino, manager, and Allen Kohan, publicity and advertising manager.

Fabian Ups Gerry Wollaston

Harrisburg.

Gerry Wollaston, manager of the State theatre, Harrisburg, has been named city manager for the Wilmer & Vincent division of Fabian theatres. The post has been vacant since the death of C. Floyd Hopkins, in 1944.

Wollaston will have supervision over the State, Colonial and Rio theatres.

ARMIT Completes Board

Denver.

With the recent election of two new directors, Allied Rocky Mountain Independent Theatres now has a total of 10 state directors.

Newly-named to the board are Neil Beezley, of Burlington, Colo., and Hobart Gates, of Custer, Wyo.

Films for Tele

Continued from page 2

were just as reticent about their negotiations as was Fox.

As for RKO-Pathe, that company has completely reorganized its tele department. Work was formerly conducted by RKO Television Corp., of which Ralph B. Austrian was prez. Austrian subsequently joined the Foote, Cone & Belding ad agency as tele exec veepee and the corporation was dissolved. All video work is now conducted by the commercial film department of RKO-Pathe, under the supervision of the department's manager, Phillip Nichols.

Pathe's Video Packages

Plans are still nebulous as to how far Pathe will go in producing original packages for tele consumption, Nichols said. Until that's decided, the outfit will re-edit for tele its "This Is America" and "Sportscope" series. Plan is to release 13 or 26 issues of each, built into a 15-minute show that would have room for the usual sponsor's announcement. Nichols declared it hadn't yet been decided how current the shorts would be, but emphasized the deadline would be much shorter than the one-year ruling now in effect.

Plan is to sell the releases either to ad agencies or directly to sponsors, with Nichols and his staff handling the sales personally. Unless the American Federation of Musicians lifts its current ban on the use of union-made sound tracks for tele, Pathe will provide disk recordings with each short, so that the musical background can be dubbed in at the tele studio.

Pathe plans eventually to produce original shows for tele purposes, Nichols said, but all these will be done entirely on film. Outfit will steer clear of live programming entirely.

Louis' 100G From Fight

Continued from page 1

end will be tremendously more than if he wins. Of all his fights, only the first Max Schmeling match, in which Louis was flattened, was highly profitable. Der Mox bought the European rights for a song before the match and collected $250,000.

Radio coverage will be the usual Don Dunphy-Bill Corum airing over ABC, plus NBC television, both under the Gillette deal which gives the Garden and 20th Century Sporting Club $310,000 annually, with $40,000 extra each time Louis puts his title on the line. Ex-Captain Harry Sperber, USA, chief German interpreter at Nuremberg War Crimes Trial, will gab a special shortwave description on State Department radio for Germany.

Press coverage outdoes everything since last Louis-Conn, the $100-top turkey, with 137 press requests in addition to the regular 100 harrying Harry Markson, 20th Century's publicist. Twenty three foreign correspondents will cover, including a man from Joe Stalin's Tass Agency.

This fight will mark the first time that the 20th Century Sporting Club has cut a boxer in for a part of the tele money at the Garden, although Louis reportedly participated when he fought Billy Conn in the outdoor Yankee Stadium in June, 1946.

New York Boxing Managers Guild has been pressing the Garden officials and Mike Jacobs' 20th Century outfit for months to get their video money. They based their demands on the assumption that tele was hurting the gate receipts and thus cutting into their fighters' purses. Both Jacobs and Garden prexy John Reed Kilpatrick consistently maintained, however, that tele was creating new fight fans and not keeping the inveterates away from the boxoffice.

Until now, Louis, as heavyweight champ, is the only one who rated such a split. Other boxers instead were sometimes given a higher cut of the gate.

Because Jacobs has a hefty financial interest in Louis himself, no 20th Century official would divulge how much money Louis is to receive. His cut will come out of the dough which Gillette Safety Razor pays the fight outfit for rights to sponsor the event over the NBC tele web. Original contract called for Gillette to pay $175,000 for rights to all fights staged by 20th Century at the Garden for one year, with that fee including the Louis-Conn bout. Contract has since been renewed, but at an undisclosed figure.

Letting Louis in for some of the tele money, it's believed, will almost certainly pave the way for other boxers to get a cut of the proceeds and might even extend into other sports. Rumblings of baseball players demanding a share of video money paid by sponsors to have regular season games aired have already been heard and the deal with Louis may give ballplayers the first concrete foundation on which to base their claims.

Louis-Walcott bout marks the third heavyweight championship fight since the war's end to be televised by NBC. Web previously broadcast the Louis-Cann and Louis-Tami Mauriello fights under the three-way pact among the Garden, NBC and Gillette.

Remote crew of WNBT, the web's N. Y. outlet, will use its standard two-camera link for the event. Fight will be fed to stations in Schenectady, Philadelphia and Washington. NBC tele announcer Bob Stanton will handle the blow-by-blow account, with Ray Forest doing the preliminaries and color stuff on the main event.

Fight Manager Sues To Bar Video From Stadium

Hollywood, Dec. 2.

Superior Court has set Dec. 5 for hearing on a restraining injunction sought against the Hollywood Legion Stadium's televising of fights there. Action was brought by George Parnassus, managing Fabella Chavez, who meets Buddy Jacklich at the stadium Dec. 12. Don Lee video outlet W6XAO was slated to telecast. Action stems from a refusal of funds to the fighter for extra video privileges, based on grounds of invasion of privacy, rendering services without compensation, etc.

Fighter, maintaining he hasn't given consent to telecasting, names Don Lee as well as the Legion. But the station feels it isn't concerned with internal beefs, taking the position that the Legion is bound by contract to deliver the bouts. The Legion formerly sought waivers from the fighters but abandoned that, feeling that under the boxing commission rules, a fighter must deliver once he's signed for a match.

Allied Guns

Continued from page 7

exhibs resisting ASCAP from having to pay their own litigation damages.

Sydney Samuelson, head of an Eastern Pennsylvania unit, who teed off the increased-admission attack, contended that producers were not only defying efforts to halt inflation and were guilty of building public ill will but were also responsible for flood of municipal amusement taxes. Samuelson said his unit was considering bringing damage suits against distributors who have insisted on increased scales on ground this was an invasion of a lower federal court's decision declaring such procedure was in violation of antitrust laws. Case he referred to is now pending before the U. S. Supreme Court. Delegates were urged by Samuelson to pledge themselves not to buy any advanced-scale films so long as other product to keep their theatres open was available.

Nate Yamins, of a New England unit, who spearheaded the anti-ASCAP barrage, said the association had ready a three-pronged plan for curbing ASCAP, namely, asking the U. S. Attorney General to reopen the BMI consent decree obtained in 1941 so exhibs can be made party to it, introducing legislation in Congress and inviting wholesale suits for non-payment of license fees. Yamins also introduced a resolution which would have Allied States units recommend that members not sign ASCAP agreements under any conditions or terms.

Freedom Train

Continued from page 2

lanche of protests against action of the local authorities, the various groups said they feared serious trouble unless the matter could be dropped, with the Mayor being rapped for his provocative address.

Meantime, the CIO Industrial Council here came out with a stinging statement attacking the city's official stand, though expressing no surprise in view of the past record on racial and civil liberties matters. AFL's Central Trades and Labor Council, after heated debate behind closed doors in executive session, tabled a motion criticizing the city commission, opposition to the action being led by a trio of union card-holding city officials who have long managed to keep the AFL "in line" locally.

Letters are pouring into the newspapers on the subject, discussion is rampant, and the city dads are sticking to their guns, even though all other southern cities are accepting the American Heritage Foundation plan for all citizens to see the Freedom Train together, regardless of race. The Memphis date is expected to go to one of the many Dixie locales that have bid for it.

Grant-Cole

Continued from page 5

er. It leaves Miss Pickford with only two reps on the board, which now consists of seven members, rather than the regular nine.

Remaining are Vitalis Chalif, an attorney related by marriage to the UA co-owner, and Sam Dembow, Jr., veteran film exec. Miss Pickford's partner in UA, Charles Chaplin, has four reps on the board. They are attorneys Charles Schwartz and Herbert Jacoby, both of Chaplin's counsel, Schwartz & Frohlich; Arthur W. Kelly, UA exec v.p., and E. C. Mills, former ASCAP general manager. Ninth board member is Grad Sears, UA prez.

Miss Pickford is expected to name two new directors within two or three weeks. Their absence makes no practical difference in the voting, however, since it takes six votes to pass a measure, meaning that the assent of at least one Pickford rep must be attained.

Tuners, Color Pix In '48

Continued from page 5

these two have been the most apparent as solid boxoffice insurance.

Because many of the forthcoming big musicals will be produced in one or another forms of color, the two categories overlap in several instances. Metro is apparently placing the most emphasis on combining the two forms. Company will have at least six big Technicolor musicals during the next six months, including such top-budgeters as Irving Berlin's "Easter Parade;" Joe Pasternak's "Three Daring Daughters;" "The Pirate," co-starring Gene Kelly and Judy Garland, and others. In addition to the tunefilms in color, Metro also has scheduled "Master of Lassie" and "Three Musketeers" for lensing in Technicolor, thus bringing its total of tinted films to eight.

20th's 7 In Color Plus Korda's 3

Twentieth has seven Technicolor films coming up from its own studios, plus three from Sir Alexander Korda. These include two musicals. Company will also offer three black-and-white musicals during the year, including screen adaptations of the current Broadway legit hits, "Call Me Mister" and "Burlesque." Twentieth's list includes those to be released during the entire calendar years.

RKO will have four color films, three of which are musicals, plus one tuner in black-and-white. Color pix, all to be furnished by indie producers, include Walter Wanger's "Joan," the Ingrid Bergman starrer; Samuel Goldwyn's "Song Is Born," the last of Danny Kaye's films for Goldwyn before he switches over to Warners, and two Walt Disney feature cartoons. Single black-and-white tunefilm is Eddie Cantor's biopic, "If You Knew Susie" (RKO).

Warners will have two musicals, one in color and one monochrome, plus "Adventures of Don Juan," Errol Flynn starrer, also on the color list. Musicals include "My Wild Irish Rose" in color and "April Showers" in black and white. Universal-International will get its single Technicolor film in Walter Wanger's "Tap Roots" and will also have two monochrome musicals. These are both adaptations of Broadway hits, including "Up In Central Park" (originally scheduled for color lensing but later switched to monochrome) and "Are You With It?"

Columbia Tintless

Columbia, usually good for at least two big color musicals a year, will have two tuners forthcoming in the next six months but both are to be in black and white. These are "Eternal Melody," a semi-longhair film starring Jan Kiepura and Marta Eggerth, and Rita Hayworth in "Loves of Carmen." For color, Columbia will offer a Techni-processed "Return of October" and a Cinecolor-processed "Coroner's Creek."

Republic, with its financial interest in Trucolor, has fine films scheduled for lensing in that process. Rep will also release one musical in black and white. United Artists, whose indie producers are still encountering difficulties in lining up financing for their films, has eight musicals and four color pix on its schedule for the next six months. It's uncertain at this point, however, how many of these will be released in that time.

Indies' Colorpix

Among the color films are Seymour Nebenzal's "Queen of Hearts," Charles R. Rodgers' "Scarlet Feather" and two George Pal and two Harman-Ising feature cartoons. Potential UA musicals include Sam Coslow's "Champagne for Everybody;" Federal Films' "Babes In Toyland" and "Carmen from Kenosha" and Triangle Productions' "Stardust Road," the Hoagy Carmichael biofilm. In addition, Hal Roach has scheduled his "Mr. Wilmer" for lensing in Cinecolor.

Cinecolor will get its biggest break through its recent takeover of Film Classics. FC has announced a schedule of at least 14 new films to be produced during 1948, at least 60% of which will be lensed in Cinecolor. This would add at least eight more possibilities to the color lineup.

Trumbo-Cole

Continued from page 4

notices from RKO-Radio. We believe that the courts will uphold our stand on principle which we now reaffirm. As a footnote to the perversion of justice, history will record the temporary triumph of John Rankin of Mississippi, who, in the halls of Congress, brought the citation debate to an end with a calculated anti-Semitic reference. History will further record that a great many members of Congress, to their everlasting shame, laughed and applauded. We, producer and director of 'Crossfire,' a picture which opposes the degrading practice of anti-Semitism, feel that 'Crossfire' will stand as a testament of our Americanism long after Rankin and Thomas are dead."

Lardner, who recently collaborated on the "Forever Amber" script, said:

"I believe the Motion Picture Association has done a disservice to all its employees and to the picture-going public. I don't intend to yield to their pressure just because they yielded to the pressure of the Thomas-Rankin committee."

Five of the "Unfriendly 10" are not under contract to any film studio. They are Herbert Biberman, director, and Albert Maltz, Samuel Ornitz, John Howard Lawson and Alvah Bessie, writers.

Grand Jury

Continued from page 4

citations were based upon a violation of the Bill of Rights and that, therefore, the Attorney General had every right to refuse to prosecute.

Last week also, Abram F. Myers, chairman of the board of the United States Exhibitors, congratulated the majors for barring the cited 10 from employment in their studios. In a wire to Eric Johnston, Myers said:

"I have read with satisfaction your statement of policy in behalf of the major producing companies. Motion pictures are an important communication medium and must not be permitted to fall under the control of any political group, least of all subversive elements. I am moved to send you this word of commendation because public dissatisfaction with the conduct of the production branch of the industry reacts against the theatres. Congratulations on a good start. We hope you will follow through."

THERE'S ONLY ONE
Lord Tarleton
MIAMI BEACH
OCEAN FRONT • 40th to 41st Sts.
Reservations Invited • Walter Jacobs

THEATRE OPERATING EXECUTIVE
Now employed seeks to make change. Will go anywhere.
Over 20 years' experience with chain and independent organizations. Thoroughly competent in booking, buying, advertising and handling of talent as well as theatre operation.
Interested only in lucrative proposition to warrant making change.
All replies held in strict confidence.
Box 6732, Variety
154 W. 46th St., New York 19, N. Y.

DISTRIBUTOR WANTED
For Spanish language pictures. Feature length — beautiful musicals. Made in Argentina.
P. O. Box 2069
Hollywood 28, California

Milw'kee's 247,119 Seats

Theatre survey of the Milwaukee exchange territory, 10th in the series of 31 directories being issued by the Motion Picture Assn., shows a total of 382 theatres with 247,119 seats operating in that area. In addition, there are one drive-in theatre with an 800-car capacity and 15 shuttered theatres with 7,484 seats.

Of the total number of theatres, 176 are circuit-operated with remaining 221 owned by indies having less than four houses apiece.

10% Amus. Tax Levied by Pitt.

Pittsburgh, Dec. 2.

Ignoring the violent protests of show business as well as the more than 100,000 Pittsburgh citizens who mailed in their objections in a mass postcard campaign, Council over the weekend enacted a 10% tax on all amusements within the city limits, to go into effect right after the first of the year.

New levy, added to the existing 20% Federal tax, will apply to pix, legit theatres, sports events, dances, swimming pools, bowling alleys, concerts and even such non-profit, community enterprises as the Pittsburgh Symphony Orchestra and the Playhouse. For night clubs, it'll amount to only a 5% tax inasmuch as council has ruled that the 10% may be applied to only half of the check, figuring the other half to be for food charges.

Film interests in open hearings had charged that tax was discriminatory and almost confiscatory, claiming, furthermore, that it would drive a lot of business into the suburban houses and outlying communities, where the 10% would not be in effect since it applies only to the city. Billboard, newspaper and radio campaigns, in addition to the postcard bombardment, were launched in an effort to kill the tax, or at least cut down the amount, but all this had no effect on Council.

Pittsburgh fathers are believed to have taken their cue from Philadelphia, were 10% tax has been in practice for some time now, and weren't swayed by theatre men's figures that the levy had cut in seriously on attendance and grosses there. To every protest, Council asked protesting interests to suggest an alternate tax to meet the increased costs of city government.

In every case, a levy on payrolls was proposed, but Council and Mayor Lawrence ignored this suggestion, claiming they had previously pledged themselves not to tax payrolls and wouldn't go back on their word. Word of final passage of budget recommendations cast town's amusement interests in gloom and they're fearful of the worst, particularly in face of already declining business anyway.

Fla. Niteries

Continued from page 1

spending will equal that of the wartime years. Another measurement being taken into account by many Florida bonifaces is the fact that Saratoga had a disastrous season. They're now saying that as goes Saratoga, so goes Florida.

The horse-racing situation also put a gloom over the boite ops. Nag owners anticipate a 40% drop in revenue, which was borne out in Monday's (1) Gulfstream opening when only 13,642 attended and handle was a comparatively offish $606,730. Park closed yesterday because of a fee dispute between track officials and racing men. Unless tiff is settled, club owners may lose considerable revenue.

However, the Colonial Inn, Hallendale, about 16 miles outside of Miami, seems to be the only spot that is certain of hitting the black side of the ledger. Gambling is legal in Broward county where the Colonial is situated, and consequently, they're shelling out coin for performers with more assurance than their Miami Beach counterparts. To the opening show Dec. 25, which was to have consisted of Ray Bolger, Joan Edwards and Henry Busse and Pupi Campo bands, has now been added Danny Thomas. The spot also has Joe E. Lewis, Tony Martin and Jane Froman booked for subsequent shows.

Move Vs. Mpls. Building Blockade; City Gets Public Hearing Dec. 24

Minneapolis, Dec. 2.

After S. D. Kane, North Central Allied executive director, pleaded for postponement in order to have time to prepare "an intelligent and thoughtful" picture of the Minneapolis theatre situation, the city council license committee voted to hold a public hearing Dec. 24 on the application of Nathan Shapiro, former night club owner, for a license to build and operate a local neighborhood theatre.

Shapiro's efforts represent the initial move in a compaign to break the present virtual "monopoly" by which Minneapolis theatre owners have blocked new theatre construction in the city limits for more than 10 years. If he gets his license it's assured there will be a number of other applications.

Shapiro has the solid backing of business men and civic leaders in the district where he wants to build. Scores of the section's residents, some carrying signs labeled "We want a Theatre," crowded the council committee room when the matter came up.

Minneapolis members of North Central Allied, independent exhibitors' body, voted unanimously at an "emergency meeting" to fight the license "with every means at our disposal." They allege their investments would be jeopardized and entertainment standards lowered by new theatre construction. However, the Minnesota Amus. Co. (Paramount circuit) is on the sidelines.

Mpls. Drive-Ins Mapped

Group of 16 independent exhibitors who have banded together to build Twin City drive-in theatres and engage in other amusement enterprises to combat "invasion" of the local field by outsiders, have plans completed for one drive-in theatre each in Minneapolis and St. Paul, as starters. Each will have 800-automobile capacity. The sites have been chosen and it is hoped to have the drive-ins ready by next spring. At present there is only one Twin City drive-in theatre which was built by an outside group last summer.

The group of Twin City independents calls itself Minnesota Entertainment Enterprises. It has elected Harold Field president; Ted Mann, first vice-president; Ben Friedman, second vice-president; Abe Kaplan, treasurer; Henry Greene, secretary, and Dolores Lundquist, assistant secretary. Board members are George Granstrom, Eddie Ruben, M. E. Montgomery, Field, Mann, Kaplan and Greene.

Vinnicof Plans 5 More in Cal.

Los Angeles, Dec. 2.

Harry Vinnicof has announced a $1,000,000 program for construction of five theatres to increase the Southern California Amusement Co. neighborhood chain, now numbering 47 film houses. Sites for the new theatres have been bought in Los Angeles and San Fernando Valley.

Building will start as soon as the government eases its restrictions on construction.

2 New Kansas Houses

Kansas City, Dec. 2.

Bonner Springs, Kans., near Kansas City, is to have two theatres. Albert O'Rea, owner of the Iris, is building the second theatre, with a spring opening in sight.

C. V. Crocker, owner of the Crocker theatre, Ulysses, Kans., is building a second house in the same town.

Kaimann-Wehrenberg Win

St. Louis, Dec. 2.

Clarence Kaimann and Fred Wehrenberg last week won the first round in a court battle to construct a 1,000-car drive-in theatre in St. Louis County. Although the St. Louis County Plan Commission last Nov. 4 gave the green light for the construction of the theatre, 150 residents in the vicinity applied to the St. Louis County court for an injunction against the Kaimann and Wehrenberg plans.

Plaintiffs assert they'll appeal the County Court's decision.

New York Theatres

17th WEEK! SAMUEL GOLDWYN presents
DANNY KAYE • VIRGINIA MAYO
'The Secret Life of Walter Mitty'
IN COLOR BY TECHNICOLOR with BORIS KARLOFF
ASTOR BROADWAY & 45th Street

RADIO CITY MUSIC HALL
Rockefeller Center
M-G-M's "GOOD NEWS"
June ALLYSON • Peter LAWFORD
Patricia Marshall • Joan McCracken
in TECHNICOLOR
GREAT CHRISTMAS STAGE SHOW

STATE
STARTS THURS., DEC. 4
Katharine HEPBURN
Paul HENREID
Robert WALKER
in M-G-M's 'Song of Love'
Lorraine ROGNAN
Betty Jane WATSON
Johnny MORGAN

Esther WILLIAMS
Lauritz MELCHIOR • Jimmy DURANTE
Johnnie JOHNSTON • Xavier CUGAT and his Orch.
M-G-M's THIS TIME FOR KEEPS in Technicolor
IN PERSON
Paul WHITEMAN and ORCH.
Gene SHELDON
Marilyn MAXWELL
CAPITOL

RAY MILLAND • MARLENE DIETRICH
in "Golden Earrings"
A Paramount Picture
A MITCHELL LEISEN PRODUCTION
In Person
RAY McKINLEY
FRANKIE LAINE
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

Nip Pix for Nisei

Tokyo, Nov. 25.

Nippon Newsreel Co. last week completed arrangements to have its newsreels air-shipped weekly to the States.

Films are scheduled to be shown principally before Nisei audiences.

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL • IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN • ZASU PITTS
WARNER THEATRE
LATE MIDNIGHT FILM • CONTINUOUS

RKO PALACE B'WAY AND 47 ST
ROBERT MITCHUM • JANE GREER
'Out of the Past'
with KIRK DOUGLAS • RHONDA FLEMING • RICHARD WEBB

THUNDER IN THE VALLEY
Color by TECHNICOLOR
Starring LON McCALLISTER
EDMUND GWENN
PEGGY ANN GARNER
20th
DAN DAILEY
HARRISON and FISHER
ROXY

The THEATRE GUILD presents
the RKO RADIO PICTURE
"MOURNING BECOMES ELECTRA"
TWICE DAILY 2:30 and 8:30 PM
3 PERFORMANCES SUNDAY at 2:00, 5:15 and 8:30 PM
RESERVED SEATS ONLY
GOLDEN THEATRE 45th St. W. of B'way

COOPER GODDARD
UNCONQUERED
RIVOLI
A PARAMOUNT PICTURE

4-A's Ban on Filming Live B'casts May Stymie Network Setup Plans; Pix Needed for Library, Study Use

Television broadcasters' optimistic hopes of rushing their network setups by canning live shows on film may be dashed by a solitary clause in the tele contract now being worked out for all talent unions by the Associated Actors and Artistes of America. That clause would prohibit the filming of any live broadcast.

Exact definition of the clause and its wording in the final contract, which is expected to be forwarded to broadcasters within the next two or three weeks, haven't yet been determined. George Heller, exec secretary of the American Federation of Radio Artists and head of the 4A's video committee, has been unavailable for comment. Consensus among broadcasters, though, is that advance reports indicate they'd be unable to record any live show on film. They base their belief on a similar ruling incorporated in the Actors' Equity charter.

Equity's ruling prevents the filming of any show for any purpose unless a full week's salary is paid to each member of the cast. Several legit producers have attempted to film their own productions, either to make possible a more leisurely study of the actors' work or to furnish a permanent record of the show. Equity has in all cases nixed a waiver on the ruling and the producers have found it prohibitive in cost. Latest instance is Agnes deMille, who asked permission last week to have "Allegro" recorded on film for her personal use. Equity turned down her request for a waiver.

Recorder Ruled Out

Incorporation of such a clause in the forthcoming video contract might prove of incalculable harm to broadcasters. It would rule out entirely any use of such a device as the kinescope recorder for anything but remote shows. And much as broadcasters would welcome a contract with the 4A's after many years of impatient waiting, they're almost certain to balk at any pact that would prevent them from recording their shows on film.

Kinescope recorder, now nearing

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Discrimination Seen By KSTP in Nix on Tower Within Twin City Limits

Minneapolis, Dec. 2.

Metropolitan airports commission for Twin Cities tentatively nixed KSTP's request for approval of a new 568-foot television and FM tower near University avenue, at Minneapolis-St. Paul city limits. Commission approved recommendation of its area planning committee that height of the tower be restricted to 471 feet, a reduction of 97 feet. This drew heated rejoinder from Stanley Hubbard, KSTP.

Hubbard pointed out the tower had been approved by state department of aeronautics and is within regulations of civil aeronautics administration. He charged prejudice against a St. Paul station, and that St. Paul members of the commission, which is set up to govern airports facilities in Twin Cities area, voted against permit without realizing intercity competitions involved.

He said reduction of the tower would deprive 50,000 potential television watchers of service, restricting the area by three miles. He said he is a plane owner himself and anyone flying at an altitude where the tower would be a danger would be endangering city residents.

Commission hinted final approval might be held up pending a decision whether the Twin Cities' prime airport facility should be moved from its present site at Wold-Chamberlain field to another in suburban Anoka, much further out.

Commission meanwhile approved a request for a new radio tower to be built by Bethesda Free church in Minneapolis. Tower would be under 300 feet in height.

Referring to KSTP case, Robert Aldrich, commission executive director, said Air Transport association standards set a structural height of 1,375 feet above sea level at proposed site for the tower. Ground elevation there is 904 feet, thus restricting structure height to 471 feet.

RUPPERT'S PRO GRID PLAYOFF SPONSORSHIP

Ruppert Brewery enters television sponsorship for the first time Dec. 14, when the beer outfit will bankroll DuMont's pickup of the All-America football conference playoff game between the N. Y. Yankees and the Cleveland Browns.

Fact the conference officials have okayed the Ruppert contract indicates the pro football toppers won't have any aversion to accepting money from a brewery for tele rights to a championship game, as evidenced by Baseball Commissioner A. B. ("Happy") Chandler during the last World Series. Chandler turned down a bid of $100,000 for the Series' video rights from Rheingold, despite the bid being the only one that met his asking price. Ballantine's, incidentally, has already signed to sponsor tele broadcasts of the baseball Yankees' regular season games next year.

Football game, to be played at Yankee Stadium, N. Y., will be aired by WABD, DuMont's N. Y. outlet, and transmitted via coaxial cable to WTTG (DuMont, Washington). Bill Slater, who's announced the football Yanks' games during the regular season, will repeat on the playoff match. Yankee baseball team was formerly owned by the late Col. Jacob Ruppert, head of the brewery firm. Lennen & Mitchell is the agency.

Auto Firms Ready Full-Scale Plunge

Automobile manufacturers, who've never been among the top radio spenders, are expected to plunge into television full-scale after the first of the year. Chief reason for this is the feeling among many automotive officials that tele offers them an ideal medium.

With almost every car on the market still at a premium, manufacturers see no need for spending big money on radio shows to further their sales. Most of them, consequently, are interested mainly in institutional plugging that will keep their names before the public as insurance against the time when new cars will be more plentiful. Because of tele's small cost as compared to a big network AM show and because tele is concentrated today in the big money markets, manufacturers see it as a natural for filling all their needs.

Ford Motors, only automotive sponsor of a bigtime radio show today, is also in the minds of competing companies readying a tele campaign. Ford currently is the biggest advertiser on video, sponsoring shows in most of the tele markets. Other manufacturers are already worrying about what such a one-company operation might do to them in terms of future sales and so are planning their jump on the video bandwagon.

In addition to the institutional

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Agency Men Feel They're Being Stymied By Secrecy of Set Mfrs.

Television would make greater strides in the sale of facilities, it is believed in some advertiser quarters, if the set manufacturers were less inclined to make a secrecy of their business. These observers point out that as an industry video set makers play their cards too close to their chests, being loath to disclose information on the number of sets they've turned out.

This lack of facts and figures, runs the complaint, precludes any approach to measuring costs in relation to potential listeners. Agency men are, on the other hand, wondering whether they might be able to get around this particular yardstick, one to which the advertiser has been conditioned by radio and other media, by talking rather terms of "sales impact" as far as television is concerned. In other words, instead of using per listener as a cost basis, the buyer of video should consider the exceptional power that the new medium exerts because not only of its novelty but its uncharted spectator reactions.

It may be recalled that in the early days of radio the novelty factor played an important part in the relation between sales and per listener cost. It was found that sales exceeded cost by a wide margin, not so much because facilities and programs were so cheap as the fact that people bought the product out of the sheer novelty of being asked to do so by radio voices. Also out of appreciation, as well, for the entertainment, etc., afforded by radio.

KLZ's New Promotion Manager

JOHN CONNORS

Connors moves into his new job from KLZ's writing staff with 11 years of radio and advertising agency experience plus four years of Army public relations work behind him. He'll keep KLZ's oft-cited promotion activities in high gear.

KLZ, DENVER.

Memphis Permit Okayed by FCC; Six More Bids In

Washington, Dec. 2.

The FCC last week handed out the first commercial television permit to Memphis, and, on the receiving end, accepted a half-dozen more bids for tele operation in the top markets.

Grant went to the Memphis Publishing Co., licensee of station WMT and publisher of the Commercial Appeal. Company, which boasts of having one of the first FM stations in the Deep South, will get a chance to make television history on the No. 4 channel.

Meanwhile, the Cherry and Webb Broadcasting Co., licensee of WPRO, put in a bid for the No. 13 channel for a 5 kw picture transmitter in Providence, R. I. Out in San Diego, the Jack Gross Broadcasting Co. came through with the second bid for tele operation in the town. Company operates KFMB, San Diego, and will spend $130,425 for a television plant, using the No. 8 channel.

Also on the Coast, S. H. Patterson owner of KSAN, applied for the No. 9 channel for San Francisco. He will put $131,000 in plant and $6,000 a month in operating expenses.

From New Orleans, WDSU, having recently completed new studios and an overall expansion, asked for

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Pitt.'s Brace of Tele Bids

Pittsburgh, Dec. 2.

First two stations here under the gun with applications for television were KQV and KDKA, both of which filed at about the same time.

KDKA's video outlet will serve some 2,500,000 persons in a 4,500 square-mile area. Coverage would extend 40 miles from the transmitter site which will overlook the Oakland district. Joe Beaudino, head of KDKA, says minor changes in the station's 500-foot FM tower will enable it to carry both FM and television programs.

Tele Can Learn from the Newsreels

FOOTBALL ROUNDUP: Television in the east is not doing a good football job. It's been getting by on the novelty angle. Take Rowan's 92-yard run against Navy. Any viewer wanting to find out what really happened on that play will have to see the newsreels. The tele version merely showed Rowan going through the line, cutting to his left and scampering alone the rest of the way. How or why he got in the clear so quickly remained a secret. Subsequent newspaper accounts spoke of two blocks that shook Rowan free. Tele showed neither of them. The fault? Closeups. This angle narrows the field so much for the cameramen they have missed play after play all season. A medium shot (the longer view) would protect both cameraman and viewer.

But the video directors of the mobile units, the boys who call the camera shots and lens angles, can't think in any other terms except "closeup." So instead of having the best seat in the place, midfield and up high where he can see everything, the viewer finds himself sitting on the bench—the worst seat in the joint. This is going to become an aggravation when the novelty wears off.

Someone might also ask the camera directors what's so fascinating about a closeup of a football flying through the air on a pass or kick. Because of this, tele missed the drama and excitement of Swiacki's (Columbia) big day against Army. NBC has fallen into the steady routine of the medium shot for the huddle and then the closeup for the play. Between a man in motion and ends split wide, quick handoffs, pitchouts, spins, and fakes, the cameraman doesn't know where the ball is half the time. But it's not his fault when he muffs a play. The medium shot would protect him, especially on blocked kicks, and reduce the necessity of fast camera pans which is confusing to the eye on the screen.

The way is stands, camerawise, there is much television can learn about football from the newsreels. It will also see something by picking up Sunday's N. Y. Herald Tribune (Nov. 30) and studying the six column picture on page one of the sports section. It is a reproduction of Rowan's run as television should have and could have but did not show it. It is the camera angle tele must come to when the ball goes into play. For mobile video directors the lesson is that the entire Navy team is in this photograph with each figure large enough for easy identification by number. This is the view that would give the viewer the entire pattern of play, and until television does so it will only be doing half a job.

Television Reviews

MISSUS GOES A-SHOPPING
With John Reed King, Jimmy Brown
Director: Frances Buss
30 Mins.; Wed., 1:30 p.m.
SONDRA PRODUCTS
WCBS-TV—CBS, N. Y.
(Modern Merchandising)

John Reed King's "Missus Goes A-Shopping" offers the best proof to date of the feasibility of staging certain types of television shows "on location," as CBS execs have termed their out-of-the-studio offerings. Whether the techniques, adopted by CBS after it shuttered its studios last spring, can be followed for all types of shows remains to be seen. It certainly added plenty of color and authenticity, however, to the King opus.

"Missus," long a radio standby, was staged in the CBS studios for months without a sponsor. After a year's hiatus, the web gave it another chance by presenting it in an actual grocery store. Response from potential sponsors was evidently tremendous, since CBS succeeded in signing four of them to a year's contract on a rotating basis.

Show itself, with King emceeing an audience participating stint with various women shoppers attracted to the store, is corny as ever. Housewives seem to go for it; however, which is all a sponsor need be interested in, and there's no question that the hausfraus taking part in the proceedings are having fun. With years of experience in handling the fickle femmes, King has acquired a surefire knack of kidding them along and making them like it, and with an able assist from Jimmy Brown, as his "Uncle Jim," makes the knack pay off.

Show caught (26) was staged in a grocery store on Long Island, with

(Continued on page 34)

MITCH GRAYSON INTO K&E'S VIDEO DEPT.

Accent on hypoed planning for future television operations by the Kenyon & Eckhardt ad agency was indicated in announcement Monday (1) by William B. Lewis, veepee and radio director, of the appointment of Mitchell Grayson to the agency's video department.

Grayson until last week directed "Superman" for K&E's Kellogg account. In addition, he has recently directed a Mutual documentary on "War Babies" and a four-web-sponsored, plattered dramat saluting the Ad Council (see Radio Reviews).

In his new assignment, Grayson will work with Garth Montgomery. Tom Carpenter is also now assigned to K&E's tele department.

While the agency at present has no shows in video, there are strong indications that K&E toppers are blueprinting a major drive to set the agency among the leaders when tele emerges into a full-blown ad medium. Grayson's first assignment, Lewis said without elaboration, will be "preparation of a new television series for the agency."

Other Television News on Page 34

FCC to Explore Par-DuMont Tie In Mass Hearing

Washington, Dec. 2.

The FCC will explore the stock ownership and management interest of Paramount Pictures in the Allen B. DuMont Labs and Par television subsidiaries in Boston and Detroit at a consolidated hearing here Jan. 5, it was announced last Friday (28). In the same package, the FCC tabbed for hearing all tele bids for Detroit, Boston and Cleveland—where the Paramount companies and DuMont are competing for stations.

The Commission explained it was using this technique of getting evidence on the record on the extent of Par's control over DuMont, which has an immediate impact on bids of DuMont for Cleveland; New England Theatres, Inc. for Boston, and United Detroit Theatres for Detroit. The last two companies are Par subsidiaries. All bidders for these three cities will participate in the Par-FCC squabble on the issue of common control of DuMont, and then hearings will be split to hear individual bids of all companies for each of the three cities.

Commissioners Rosel Hyde and Robert F. Jones dissented from this procedure, preferring instead to have the Paramount-DuMont ownership issue handled in a separate hearing. They make the point that the other bidders for scarce television spectrum in Boston, Detroit and Cleveland have a good chance to gang up on Par and DuMont as it now stands.

At the present time, the film company and DuMont are in the pot for a total of nine video stations. Between them they have gotten five grants, and unless FCC finds that Par is no longer in a position to control DuMont, will have to drop their four other bids—including those in Cleveland, Boston and Detroit.

Following are involved in the Cleveland video scrap: DuMont; WGAR Broadcasting Co. and United Broadcasting Co. (WHK).

Competition in Boston includes: New England Theatres, Inc.; Empire Coil Co.; Boston Metropolitan Television Co.; New England Television Co. and the Massachusetts Broadcasting Corp. (WCOP).

In Detroit, United Detroit Theatres, Inc. is competing with WJR and the Fort Industry Co. (WJBK.).

Nebraska Breaks Ice

Omaha, Dec. 2.

First televising of a football game in Nebraska took place when the Univ. of Nebraska Athletic Dept. and WOW sent out the Nebraska-Oklahoma game.

It was not a broadcast by radio but was a "piped" show only a short distance from the field. But it broke the ice. Result of the experiment was good from a technical standpoint.

N. Y.'S SUNDAY PRODUCTION JAM

CBS' Top-Priced Braintrust

CBS' program department coin splurge is probably unequalled among any of the other networks or among the top agencies along Madison-Park avenue in N. Y. There's a reported $175,000 a year salary nut, for example, behind the five-man brain trust comprising veepee Hubbell Robinson, Jr., Harry Ackerman, who joins up next month; Ernie Martin, who masterminds the Coast comedy shows, and the production team of Cy Howard ("My Friend Irma") and Irving Mansfield ("Godfrey's Talent Scouts").

CBS acknowledges that's a lot of coin to channel into one segment of operation, particularly since the 175G represents only a partial breakdown of programming department costs, but the web is also cognizant of one of the swiftest payoffs in network annals—"Irma" and Godfrey, both moderately-budgeted, hitting the Top 15 bigtime within three months after bowing in commercially.

'Big Sister' Curbs Neuroticism, Cinches Marriage Tie, It Says Here

By **JERRY BAXTER**

Chicago, Dec. 2.

Scientific stamp of approval on soap operas as "psychologically beneficial to listeners" is contained in a 127-page study of "Big Sister" to be issued this week (4) by Social Research, Inc., of Chicago. Said to be one of the first studies of the effects of daytime serials on individual listeners, it was undertaken for CBS last year, following an outburst of anti-soaper beefs.

Findings, based on psychological and socio-economic studies of 70 women in Chi and Detroit, are that "Big Sister" curbs neurotic tendencies among listeners; strengthens the marriage tie; provides techniques for solving emotional and inter-personal problems; directs private reveries and fantasies into socially approved channels of action; increases women's sense of security and importance; and, finally, has a positive, adaptive effect on listeners' personalities.

Investigators learned that the aver-

(Continued on page 36)

CBS Setting Deal For Rooney Show

Mickey Rooney will probably do a dramatic series on CBS starting this winter, with the network producing the show and trying to land a sponsor for it. The deal is virtually set, and is likely to be sewed up by the end of the week.

The show will not be the one which the William Morris agency has been peddling the last year or so for the film star, but has been worked out by CBS. The writer-producer staff for the series will probably be assigned within a few days.

No time spot is disclosed for the stanza, which will air from Hollywood.

DOROTHY LEWIS DROPPED BY NAB

Dorothy Lewis, coordinator of women's programming activities for the National Assn. of Broadcasters, is being dropped from NAB's payroll immediately after the Assn. of Women Broadcasters, femme branch of the NAB, holds its convention in Washington next Jan. 28-31. NAB spokesmen, while not inclined to elaborate on the reasons, admitted this on being questioned yesterday (Tues.) as to whether, with NAB's New York office being closed, Miss Lewis would transfer to the association's Washington headquarters.

It was also admitted that Robert Coleson, who has been in charge of NAB's Los Angeles office, also being closed, likewise is not shifting to Washington. But whether he is being dropped from NAB entirely was not immediately determined.

Kucera Joins FCB Exit

John Kucera, business manager of the radio department of Foote, Cone & Belding, has resigned. Understood his departure was related to those of George McGarrett and Norman Winters, reported last week.

Kucera is considering three agency propositions.

Nesbitt Mulled as Co-op

Deal is in the works for revival of John Nesbitt's "Passing Parade" as a co-op offering on the Mutual web.

Package has been offered the net by Feature Productions (Schwimmer & Scott agency), Chicago, but the web hasn't made a final decision.

Ginny Simms In Coke Show Scram

Coca Cola this week suddenly found itself sans a femme vocalist for its Sunday evening CBS show when Ginny Simms gave notice that she was checking off the show and returning immediately to the Coast.

Coca Cola tried to persuade Miss Simms to stay on at least another week, pending the finding of a suitable replacement, with the coke company's agency, D'Arcy, thrown for a last-minute audition loss. However, Miss Simms chimed in with a definite nix.

Checkout of Miss Simms took everybody by surprise, particularly since the show, on which she's co-featured with the Percy Faith orch., has quickly nurtured into one of the brightest programming stanzas in Coca Cola's air career. Only reason given by the singer is that she's anxious to go back to the Coast and her family. (It's been a N. Y.-originating show since its inception.)

Don Richards, of 'Finlan's Rainbow,' goes in as this Sunday's sub, and for the next few weeks show will have a gueststar policy.

Money Talks

Fort Wayne, Dec. 2.

WGL, owned by the Farnsworth Television and Radio Corp., has made arrangements with NBC to carry the "Metropolitan Opera Auditions of the Air," program to be sponsored over ABC network. Another Fort Wayne station, WOWO, an ABC affiliate, also will carry it.

ABC "Auditions" will be sponsored by Farnsworth beginning Jan. 4.

LOTSA GRIPES AND CONFLICTS

Splurge of Sunday dramatic programs in New York in recent months has created a production jam. It is seriously affecting not only actors, but as a consequence, also producers and writers.

There are 13 dramatic programs, mostly commercials, produced Sunday in New York at present. They include "Theatre Guild of the Air," "Ford Theatre," "Christopher Wells," "Shadow," "Counterspy," a spot on "Harvest of Stars," Gabriel Heatter's "Brighter Tomorrow," "Sherlock Holmes," "Greatest Story Ever Told," "True Detective Mystery," "Nick Carter" and "Exploring the Unknown."

Many of them conflict directly on the air, but virtually all of them involve dress rehearsal or at least major rehearsal conflicts. As a result, in all but a few cases, actors cannot appear on more than one of the shows the same day. That is arousing loud yelps from the more sought-after players, who would normally be able to play additional programs if they weren't so closely bunched. But it's also giving a break to many of the less active performers, who are now getting the calls when the top actors are unavailable.

As a consequence of the premium on leading players, producers are trying to make their calls further and further in advance, so as to get the ones they want. Calls are now being made as much as two weeks ahead, instead of two or three days, as formerly.

In one instance recently, a producer began calling actors the previous Monday for the male lead of his Sunday show. He made 23 calls before he finally got someone on Thursday. The actor he obtained was not, of course, of the same calibre as the one he'd originally sought, nor was he as suitable for the part. But the director was glad to get him, under the circumstances. He alibied in advance to his agency and sponsor for the anticipated quality of the performance.

A secondary result of the production jam-up is that writers are being pushed more and more to get scripts in far ahead of time. Where one week was previously sufficient in most cases for the revised draft of a script, producers are now heckling their writers to have the material, at least in reasonably finished form, in three weeks or more in advance. That enables the producer to make his casting calls in time to get the actors he wants.

Naturally, the writers are griping about the situation, but so are the producers and actors, not to mention the agency and sponsor representatives involved.

SCRIPTER EXITS 'BURTON'

Martha Alexander bows off the writing assignment of "The Second Mrs. Burton," daytime serial on CBS for General Foods, effective Dec. 26. Her replacement hasn't been set.

Precedent-Making Rise of Two CBS Built Shows Cues Likely Change In Future Agency-Net Relations

CBS top brass this week took a gander at the newest Hooperatings, with its revealing lineup of programs showing the web's brace of house-built commercials, "My Friend Irma" and "Arthur Godfrey's Talent Scouts" berthed in the Top 15 category, and immediately tore into old records and files is an attempt to find a precedent for speedy payoffs.

The network says there just isn't a precedent for wrapping up a coveted Top 15 audience on a pair of moderately-budgeted web-built shows within three months after they've been launched commercially. In fact, they point to the inability to find even any package operation that can make the same statement. (With "Talent Scouts," "Lux Radio Theatre" and "Irma," all slotted back-to-back Monday nights, hitting the rating jackpot, CBS' one enviable night of program parlaying has become strictly a walkaway).

However, there are far more significant overtones, of a decided long-range character, concerning the "Irma," "Talent Scouts" career, that intrigues not only CBS but the trade in general. As the networks move more and more into the programming picture, peddling products of its own and transcending the role of a medium with only circulation to sell,: it's considered inevitable that the whole agency-network relationship will be drastically altered.

In recent years, it's been the agency that's paid the piper and not only told him what to play but where he must play it.

Now along comes CBS and, in sharp contrast to the no-hit score among agencies that have gone to bat for clients during the past year with new shows, the network has clicked with two programs in the $5,000-to-$7,000 a week bracket. And with both of them having already climbed into the Top 15 bracket, the fact that five years hence they'll still be priced under $10,000 is, in the opinion of many long-range trade observers, one of the most irresistible talking points anybody's made in commercial radio in a long time.

ABC on Shopping Binge with Morgan

As of last week, all hopes of a new Henry Morgan-Eversharp alliance faded, and with the lapse of the Milton Biow agency option on the show, the ABC network settled down to the business of peddling the show around the agencies.

Chief factor in the anticipated arm's length attitude of bankrollers in latching on to the show is Morgan's kidding-the-commercial routine. It's his stock-in-trade, an integral part of the Morgan comic pattern, hence it's considered a certainty that Morgan won't yield to any sponsor demands to plug-em'-straight.

If Morgan remains unsold at Eversharp's Dec. 24 checkout, ABC will likely sustain him for a while in his half-hour Wednesday slot following Bing Crosby. Meanwhile, the pre-Crosby 9:30-10 niche being vacated by Lucky Strike (Jack Paar) goes to Elgin-American's Groucho Marx show, currently heard Mondays.

Hoover's 'FBI' Guestshot, Relents on Com'l Show Nix

J. Edgar Hoover, director of the FBI, will guest on Jerry Devine's "This Is Your FBI" series Friday night (5) over ABC for Equitable Life. He'll give a "vital message to the American people."

It'll be the FBI chief's first appearance on a commercial dramatic show, having previously rejected such offers.

This, Too, Is Radio

Chicago, Dec. 2.

Among program availabilities listed by J. Walter Thompson is an item titled "So You're Going To Have A Baby," which has a contest angle that can be described as unique. Contestants would consist of expectant mothers, the idea being for mothers and friends to guess in advance, by mail, the future infant's sex, weight in ounces, and time of arrival.

Attending doctor would corroborate the facts for a cash payoff to winners. Package, suggested as a twice-a-week quarter hour, is tagged $6,000.

Chesterfield's Deal No Treat to OG

Chesterfield cigarets will sponsor the Giants games over WINS, New York, for the 1948 season. Deal was set last week through Art Flynn Associates and the Newell-Emmett agency. Price for the package is reported to be close to $225,000.

Pabst, which backrolled all the games last season, had offered to resume for 1948 if it could split the bill with some other account, but when Chesterfield offered to make a complete buy the brewer's proposition was dropped. While the Chesterfield dicker was on Foote, Cone & Belding put in a bid for Rheingold beer.

Giants' tieup with Chesterfield creates an unprecedented situation for baseball in the New York market. Old Gold, which underwrites the Brooklyn Dodgers broadcasts over WHN, New York, will now find another cig account competing for the same audience whenever the Brooklyn and New York teams meet.

Wilson, GM Set Fifth Chi Pro Grid Tieup

Chicago, Dec. 2.

For the fifth consecutive year, Wilson Sporting Goods and General Mills will co-sponsor the ABC broadcast of the East-West playoff for championship of the National pro Football League here Sunday, Dec. 21. Harry Wismer will be at the mike, with Red Grange assisting.

If ties resut in the East and West divisions, the broadcast will be postponed until Dec. 28.

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WMC, WREC Face 'Unfair' Charges In Freedom Train's Memphis Furore

Memphis, Dec. 2

Charges of unfairness will be filed against WMC and WREC, local NBC and CBS outlets, respectively, by Memphis AVC chapter as the outgrowth of furore over the Freedom Train, according to AVC chairman Barney B. Taylor.

Taylor, World War II hero decorated with the DSC, and twice-wounded Purple Heart wearer, said he will make the charges with the FCC as a result of the two stations' failure to allow equal time for answering Mayor Pleasant's radio speech regarding the cancellation of the Memphis date by the Freedom Train in a dispute over segregation of races.

Mayor Pleasant had included AVC and Taylor particularly in his 12-minute radio talk, broadcast free of cost over six local stations, attacking critics of the city's official stand that led to loss of the Freedom Train visit. AVC sought equal time for Taylor to answer, but WMC and WREC managements said they would allot time equal only to that in which Taylor and AVC were discussed, three minutes in case of WMC, five for WREC.

"We contend that the Mayor's inflamatory remarks needed to be answered in whole, not just in part, and we demand as much time as he was given in order to make the answer," Taylor declared. "Four stations, WHHM, WMPS, WDIA and WHBQ, consented to our request and we are given time equal to that of Mayor Pleasants' on all four.

"WREC and WMC chose to think that some of the time would have to be saved for any others who might also want to reply, although AVC was the only organization seeking radio time for that purpose. We felt that three minutes and five minutes were insufficient. So the AVC chapter here is filing a complaint with the FCC by letter against the unfair unethical and unreasonable stand taken by thes two stations. I am writing personally to every member of the FCC to lay the complaint before them."

Taylor pointed out that all FCC members are also members of the American Heritage Foundation, sponsor of the Freedom Train, and, as such took part in setting up the rules for its tour which brought the train into conflict with Memphis official insistence upon separate hours for visiting by races.

Pharmaco Unhappy With Backus, 'Song of Stranger' Ratings; Dropping Both

The two-way sag of Pharmaco's three-way deal in Mutual shows has the sponsor shopping for something better. The Jim Backus Show and "Song of the Stranger" are headed for fadeouts, charged up to their failure to pick off satisfactory ratings. Both have been slipping steadily toward Hooper's cellar.

Of Pharmaco's three Mutual buys for the current season, only "Charlie Chan" looks firm, being at the moment the web's top Hooperated airer.

It's believed the Feen-a-mint outfit will retain the Backus Sunday night and "Stranger's" Monday-Wednesday-Friday afternoon time slots if the agency can come up with more promising stanzas. Agency for the trio of Pharmaco shows is Ruthrauff & Ryan.

BURROWS MOVES UP AS LISTERINE PAYS

Abe Burrows, currently heard in the 10:30-10:45 Saturday night segment on CBS, moves into the Saturday 7:45-8 p.m. period when Listerine starts picking up the tab on the 15-minute airer after the first of the year.

Burrows will be showcased back-to-back with Hoagy Carmichael, whose Sunday afternoon quarter-hour sustainer will be moved into the 7:30 Saturday niche.

Meanwhile, there's a possibility that "It Pays to be Ignorant" will be co-oped by CBS in the Saturday 7-7:30 period, preceding the Burrows-Carmichael shows. Philip Morris is giving up sponsorship of "Ignorant," having bought the new Dinah Shore-Harry James musical show.

Reams (WTOL) For Gov.

Toledo, Dec. 2.

Frazier Reams, Toledo, principal owner of WTOL, has announced his candidacy for the Democratic nomination for governor at next year's May primary.

He is a former state welfare director, and served two terms as Lucas County prosecutor.

Metro Eyeing KLAC Coast Buy

Hollywood, Dec. 2.

Metro's Leo may soon be roaring over the Coast airways. There's a deal in the works whereby the studio would take over Dorothy Thackrey's KLAC, a situation that would duplicate Warners' operation of KFWB and Loew's WHN, New York. Leo's paw has been extended in this direction for some time though always pushed away until now when it's admitted that both sides are eager but disagreeing on price.

Howard Stark, rep of a station brokering house, has been here a week on an intensive investigation of the local radio scene, with particular attention being given KLAC's reputation and position, though deal is being worked on top level between Bert Lebhar, of WHN, and Thackreys in the east. Thackreys want to unload all radio and seek $1,000,000 for KLAC and its sister station, KYA, San Francisco. If sold separately, the Thackreys want $700,000 and $500,000, and Leo wants to spend only $900,000 for the twain. Actually, however, Metro doesn't want KYA at all but would take it and possibly re-peddle it later to get the long-desired Hollywood outlet. KLAC cost Thackreys close to $500,000 and KYA cost $325,000. It's possible also, pending FCC approval, that the Thackrey's two video permits would be included in the deal, though actually involving no physical assets to date and being only on paper and in minds.

Teapot Tempest in Cleve. Twixt Scribes, B'casters Over Sports Releases

Cleveland, Dec. 2.

Misunderstanding threatened to touch off an editorial war between the city's sportswriters and radio news and sportscasters.

It broke out when Cleveland's baseball president Bill Veeck issued a hold-for-midnight release on the announcement that Lou Boudreau had signed a two-year contract. Midnight release came around 5 p.m., when all newsmen knew that Boudreau's return to town that day meant a contract was to be inked, and consequently they rebelled.

First release break came around 8 p.m. with all stations then pitching in on the 11 - 11:15 news-sport period to give all details.

To iron out difficulties Veeck met amicably with Tom Manning, Ed Wallace, WTAM; Van Patrick, Charles Day, Jim Martin, WGAR; Jake Hines, Bob Godley, WHK; Gordon Cobbledick, Plain Dealer; Ed McAurley, News; Frank Gibbons, Press, the UP and INS, and a release-compromise for all sports was set up with 11 p.m. for all a.m. releases and 6 a.m. for all p.m. releases. Radio wanted 7 p.m. as release for morning side but Veeck and Cobbledick were adamant, favoring midnight and then agreeing to the 11 o'clock hour.

Beryl Davis 'Hit Parade' Pact Vice Doris Day

Lucky Strike means finer contracts, as far as British chirper Beryl Davis is concerned. After getting a good U. S. buildup via guestshots on Vaughn Monroe's Camel show during the last several months, Miss Davis celebrated Thanksgiving by inking a deal to take over Doris Day's spot on "Hit Parade."

English thrush, who made her American air debut less than 12 months ago in a "Beryl by Candlelight" sustainer on ABC, got the nod for the Lucky Strike stanza after Kitty Kallen had nixed the spot because she wanted to stay in the east.

D'ARTEGA

Between high-pressure record and transcription dates, D'Artega "shuffles off to Buffalo" to conduct the Buffalo Philharmonic Symphony Orchestra in a special request program (Dec. 5th).

Returning to New York his immediate chore will be to satisfy the ravenous appetites of Lang-Worth affiliates for "more D'Artega!"

LANG-WORTH, INC., NEW YORK

Stern, Bulletin Deal Gets FCC OK

Washington, Dec. 2.

The FCC, by a four-to-two vote yesterday (1), okayed without hearing one of the largest and most complicated package radio station sales in history.

Deal involved the transfer of WCAU and FM affiliate from J. David Stern to the Philadelphia Evening Bulletin, and twin sales by the Bulletin of its station WPEN plus FM affiliate to the Sun-Ray Drug Co. (when the Bulletin contracted to buy the prize clear-channel outlet WCAU, it had to divest itself of WPEN to meet the FCC ban on dual ownership). Commissioners Clifford J. Durr and Robert F. Jones voted for hearing on the deals.

Sales ticket on WPEN and WPEN-FM was pegged at approximately $800,000 although this figure may vary as much as $25,000 either way in the final settlement. Sun-Ray will follow through on policies now in effect at the Bulletin station. Exact figure involved in the Bulletin-Stern transaction is less easy to gauge.

In the contract, the Bulletin agreed to pay Stern $4,500,000 for WCAU, WCAU-FM and his two Camden newspapers. Stripped price for the radio properties was given as $2,900,000, although Stern agreed to sell only if his newspaper and radio holdings were transferred in the same package.

In a separate deal, the Bulletin last winter bought the newspaper facilities of Stern's Philadelphia Record Co. for $3,400,000. Other debts and contracts to be assumed by the Bulletin run the total sales ticket on the entire package to between $8,000,000 and $10,000,000. The Bulletin kept WPEN-FM and WPEN-TV and turned over to Sun-Ray, WCAU-FM. To keep the record straight, station calls were switched, of course.

Elfert's Program Spot

Sam Elfert, publicity director at WLIB, N. Y., for the past year, was appointed program director of the station Monday (1) by Mrs. Dorothy Thackrey, station owner. Elfert replaces Don Martin, who left to freelance.

Elfert will also supervise station's publicity, with Mary Gruber acting as his assistant in both connections.

Radio's
Jo Ranson
Tells About
"Famous Air Fluffs"
in
VARIETY's
forthcoming
42d Anniversary Number

From the Production Centres

IN NEW YORK CITY . . .

NAB prexy Justin Miller gives the Radio Execs Club the latest word on the code today noon (Wed.)....Curtis J. Hoxter prepping a radio column for the Newhouse Syndicate, for which Dell Chandler used to write.... Young & Rubicam has picked up Patsy Campbell's option on "Second Mrs. Burton"....Freelance writers Margot Gayle and Dena Reed have a piece on "Dramatic Lessons for Your Child" in the Jan. Reader's Digest.... Busiest-man-of-the-week title claimed by Mason Adams, who plays the title role in five-a-week "Pepper Young." Last night (Tues.) he had a character part of Harry the Hack in "Big Town." To round out the week he'll do leads in "Grand Central Station" Saturday (6), "Ford Theatre" Sunday and "Inner Sanctum" next Monday....NBC exec veepee Frank Mullen on a swing to Chicago, Milwaukee and St. Louis....Daughter, their fourth child, born to Mr. and Mrs. Wells (Ted) Church on Thanksgiving Day. He's director of CBS news broadcasts....Don Martin, program director of WLIB, has checked out in order to (1) direct some children's albums for Tiffany Productions; (2) finish a book on Paul Whiteman; (3) work on a television show....Michael O'Donnell, formerly with the NBC Music Library, named head of WINS' music library....Nan Coburn, assistant publicity director at WHN for two years, resigned Nov. 29. Doctors ordered temporary retirement.

Mary Alice Thompson, formerly a secretary in the radio department of Young & Rubicam, has joined Warwick & Legler as secretary to Samuel Youngheart, vice-president and account executive....Sherwood and Al Schwartz, formerly with the Ozzie & Harriet show, will write the new Danny Thomas series for General Foods....James O'Neill, of the "We, the People" writing staff, out of action with the flu....Leonard Holton, who wrote the "Arthur's Place" series for Borden and was previously an exec with Young & Rubicam for several years, is one of the writers of the "Blondie" series.... Sigurd Larmon, prez and board chairman of Young & Rubicam, was in Washington last week for huddles with Charles Luckman and a group of senators and congressmen on the subject of food conservation. Understood he returned with ideas for policy for General Foods, one of the agency's major clients.

Mutual veepee Abe Schechter on a 10-day swing through the very deep south....Martin Block in Monday (1) from Encino, Cal., and originating his Mutual disk jockey stint this week and next via WNEW....Henry Morgenthau III breaking into radio at WNEW, dividing his time between the program dept. and publicity....Riki Englander, radio director for Red Cross, UJA and other drives, and Hal Kosut wed Thanksgiving eve. After a brief New England honeymoon they'll settle in Torrington, Conn., where the groom will be associated with WLCR, skedded for a December opening ....Irving Gitlin, assistant to CBS science director John Pfeiffer, assigned to do research for CBS' "School of the Air" programs. Succeeds Miss Charlotte Brown, who's going to New Mexico for her health....E. P. H. "Jimmy" James, Mutual ad-promotion-research v.p., hopped to Pittsburgh to address an ad club-radio club get-together yesterday (Tues.)....Molly Ballantyne, Neil Fitzgerald and Marjorie Maud into "Our Gal Sunday" cast. Teresa Keane added by "Stella Dallas"....Florence Warner has resigned from Biow agency publicity dept. Undergoes serious operation in Des Moines.

IN HOLLYWOOD . . .

Paul Franklin withdrew as director of Steve Slesinger's Zane Gray show because of the time conflict with the other Slesinger program, "Red Ryder," which he also produces and which airs on the same day over Don Lee-Mutual....Producer Bob Redd and Jim McFadden of the McKee-Albright agency are experimenting with a new character for Jack Carson that would make him more sympathetic and less cocky. Several new approaches will be tried and Carson is all for the change....Frank Cooper has BBD&O interested in his new game program, "Holiday at Home".... ABC's Ed Noble and Robert Hinckley due in this week from Frisco for three-day session with Don Searle and his cabinet....Carleton Alsop chalked up his cue-flipping finger for fourth platter in the Joseph Cotten transcription series. Packaging the dramatics with Cotten is Stuart Ludlum, onetime ad agency exec. Alsop will have the aid of Frances Purcell, late of the Kudner agency, in the production of subsequent disks ....Pasadena's radio die-harder, the Star-News, finally yielded to the pressure of its opposition, the Independent, which goes daily after first of the year, and assigned Charles D. Perlee to do a daily radio column. Bill Bird of the Independent has had things his own way for a good many years and recent poll conducted by his sheet disclosed that the radio department is favored above all others in the tab....Fresh approach to air-dramatics has been devised for Mickey Rooney, who goes under the needle at CBS within the next two weeks. Net may showcase it as a sustainer until a buyer comes along....Andy Hecht, Coast rep for Reader's Digest, has a book on the stands with a chapter on radio memorabilia. Tome is called "Hollywood Merry-Go-Round" with an intro by Bob Hope.

Gene Autry denies he's associated with Ralph Atlass in his buy into three stations and also spiked reports he and Atlass are dickering for Dorothy Thackerey's KLAC, which is said to be on the block....Lou Place, Coast head of Russel Seeds, made a quickie flight to Chicago for problem session with Freeman Keyes....Jack Benny helps kick off March of Dimes drive in Colorado early next month and originates his broadcast of 18th from the Mile High capitol....After hearing Metro's coloratura find, Mary Jane Smith (she's 15), at the Elgin rehearsal, Gordon Howard, ad chief for the watch firm, ordered her fee for the Thanksgiving Day broadcast doubled....Don Searle is having more fun denying reports that he's quitting his veepee post with ABC while supervising furnishing his new office in a revamped rotisserie a block away from his present NBC quarters....Murray Bolen takes over production reins of "Club 15" from Cal Kuhl, who is back at Thompsons. Bolen also has permish to do the Bob Burns open-enders....Brad Brown named to produce Zane Gray show on Mutual....Ted Husing coming out to call the plays in the USC-Notre Dame game for those who refuse to pay a hundred bucks for a pair of 20-yarders....Lewis Allen Weiss beat the pneumonia rap and beads east next week for Mutual board meet.

IN CHICAGO . . .

Al Morey, of WBBM's production dept., has been named special program development director, attached to sales....Mrs. Don McNeill and three sons will make their annual Yuletide visit to "Breakfast Club" Dec. 19.... Dwight B. Olson took over as chief announcer of WGIL, Galesburg, Ill., last week....Joseph Lohman, of the U. of Chicago, is set as moderator of WIND's "Forum of the Air," which bows Dec. 14....NBC news ed Jim Aldrich bedded by a stomach ailment.. Linn Burton dubbed "Chief of the Airways" by Ottawa Indians.... Biggies on hand for the tee-off of tele station WTMJ-TV, Milwaukee, Wednesday (3) include NBC's Niles Trammell and David Sarnoff....Ted Malone here for the 4-H Congress.... Jack Owens is skedded to do his "cruising crooning" on the stage of the Oriental late this month....Scripter Gary Miller back at his typewriter after basking in Florida three weeks....Karl Sutphin, ABC promotion chief, plugging the "Groucho Marx Show" by passing out long black cigars with the time and station on the label....Jim Campbell has bought himself a farm near LaPorte, Ind., for week-end assaults on the soil....Alex Dreier banqueted NBC's press staff last week by way of paying off a bet. Commentator had bet the flacks he could reduce to 200 pounds in four months....Marie Gunderson leaves Mutual this week for wedding bells on the Coast. She'll wed Bob McKinlay of Elsinore....Tiff between columnist Dale Harrison and disk jock Dave Garroway isn't the usual fake feud for publicity purposes. Their needles are tossed in earnest.

DURR, G-MAN SCRAP SHAPES UP

Industry's 100G Fight-Petrillo Fund

The industry, prepping for a last-ditch fight with James C. Petrillo, boss of the American Federation of Musicians, is reported to be earmarking a $100,000 budget for the scrap. The fund, principally, is to hire a general counsel to represent the entire industry and to buy the services of a top public relations man to do the flacking.

It's reported that Ed Kirby, former NAB public relations man, has put in a bid for the flack post and in some quarters the name of Steve Hannegan, who was once offered a flacking job on behalf of Petrillo, has been prominently projected.

Best guess in N. Y. industry circles is that one of the larger public relations outfits, with outlets in several cities, will get the nod.

Petrillo About-Face on Co-ops Portends a Get-Tough Showdown

James C. Petrillo's sudden about-face last week in revoking a six-year ban on live music on network co-op shows is looked upon in the trade as both an enforced concession and an ominous portent. It's felt to be a concession by the American Federation of Musicians boss in the hope of winning concessions for the union in contract negotiations—which resume next Monday (8) in Chicago. And it's felt to portend a complete shutdown on the webs next Jan. 31 if Petrillo fails to win the concessions he seeks.

Meanwhile, the nets hailed the Petrillo action as erasing an inequitable situation which permitted transcription packagers to sell their shows, with live music, locally while the webs could not. ABC, CBS and Mutual immediately made preparations to yank vocal groups from their co-ops and install orchestras. It looked as though, all told, some 200 musicians would get employment denied them under the AFM ban. ABC talked of adding a pop musical show to the list.

It was a short heyday for the a-cappella boys, who've got to hunt jobs again.

Petrillo's order, which went out last Wednesday (26), was effective immediately and holds until existing network contracts expire Jan. 31, is believed to have been prompted by realization on the part of the union that Dan Golenpaul, producer of "Information Please," had a strong case in his complaint to the National Labor Relations Board against the Petrillo ban. Golenpaul charged that the ban violated the Taft-Hartley Act, was restrictive in its effect and, if carried to its logical conclusion, ought to apply not just to co-ops, but to all network shows.

Await Chi Huddle

With a showdown in network negotiations in the offing and a trial in Federal court on charges of Lea Act violation facing him, Petrillo, it's figured, saw a chance to side-

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ABC Mulls Co-op For Hub Symph

James C. Petrillo's reversal on co-op programming, which now permits use of live musicians, is expected to pave the way for the first coast-to-coast longhaired musical on a co-op basis.

ABC network has under serious consideration the launching of the Boston Symphony Orchestra as a co-op sponsored 60-minute show. Symph is now heard on a sustaining basis on Tuesday evenings, bracketed with "Town Meeting of the Air," which is also being sold on a co-op basis.

Boston Symph in previous years had been bankrolled nationally for several seasons by Allis-Chalmers and last year by John Hancock Insurance Co.

ABC is convinced the orch's $10,000 weekly talent nut can more than pay off via the co-op formula.

Kirby Back in Uniform

Col. Edward M. Kirby is back in uniform—but just for 30 days. He was recalled to make a study of developments in radio communications in the two years since he left the Army.

Meantime, his new radio station in Nashville, WMAK, is still under construction.

Donald O'Connor Show Being Mulled by Schenley

Deal is in the works for Schenley to sponsor a comedy series starring Donald O'Connor. Negotiations have been in progress a week or more between the the Biow agency, which has the Schenley account, and the Sam Jaffe office, representing the film comic.

So far, no time slot has been lined up for the series. Schenley recently relinquished its Thursday night spot on CBS, at the same time that it dropped the "Suspense" series.

The O'Connor program would originate on the Coast.

Industry Groups Pick Frontmen In Petrillo Showdown

Washington, Dec. 2.

Battle lines of the anti-Petrillo forces began to take shape today (Tues.) with announcement by the National Assn. of Broadcasters of the membership of the executive committee and two subcommittees of the recently formed All-Industry Music Committee. At the same time it was disclosed that one of the subcommittees, on public relations, was meeting in New York today and that the second subcommittee, on legal phases of the fight, would meet tomorrow (Wed.). Both would elect chairmen at these huddles, it was said.

Each industry within the all-industry group named a rep to the executive committee and to each of the two subcommittees.

Members of the exec committee:

A. D. (Jess) Willard, of NAB, flywheel of the anti-Petrillo mobilization; Frank E. Mullen of NBC, for the networks; Edward Wallerstein of Columbia Recording, for the record companies; Raymond Cosgrove of the Radio Manufacturers Assn., for set manufacturers; Richard Testut, Associated Program Service, Inc., for transcription companies; Everett L. Dillard of the FM Assn., for FM interests, and Emerson Markham of General Electric's WRGB, for the Television Broadcasters Assn. NAB's Richard Doherty will serve as secretary of the group.

No meeting has been held, or has

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Duluth Dailies Drop Radio Listings; Want Regular Adv. Rates

Minneapolis, Dec. 2.

Duluth Herald and News-Tribune, Ridder newspapers at head of the Lakes, have refused to publish radio time schedules any longer as a public service. It was reported newspapers demand full advertising rates for space occupied by programs.

First day of new policy it carried only programs of WDSM, station owned and operated by the newspapers. Newspaper operators said WDSM had contracted to pay for programs at regular rates. Three other stations affected by policy have not yet fallen into line.

'RUMOR REPORTS' IRK FCC MEMBER

Washington, Dec. 2.

What looks to be a king-sized fight to the finish is shaping up here between FCC Commissioner Clifford J. Durr and FBI chief J. Edgar Hoover. At issue is FBI's practice of forwarding to the radio agency unsolicited reports on radio station bidders, described by Durr in a strongly-worded statement yesterday (1) as frequently no more than "unsubstantiated gossip or rumor, of nonexpert personal opinions on political, economic, or social philosophies."

The FCC commissioner maintained that this info, "coming as it does from a police bureau of such prestige and power," may wrongly affect the judgments which FCC members must make on the qualifications of applicants to become radio licensees.

Two other members of the FCC bench jumped to the FBI's defense. In a letter to the No. 1 G-Man yesterday (1), acting FCC Chairman Paul A. Walker expressed "confidence" in the FBI, invited Hoover to continue shipping over "relevant" information on persons in radio and emphasized that Durr's criticism was made "on his own personal responsibility." The letter, written "by direction of the Commission," also disavowed any responsibility for Durr's first blast at the FBI made during a speech to school broadcasters in Chicago last month.

Commissioner Robert F. Jones injected himself into the fight Monday night (1) by issuing a seven-page statement in which he said in effect that Durr needn't point the finger at the FBI because the FCC itself passes certain information along to other government agencies. As far as the FBI is concerned, Jones declared he firmly believed the bureau "has not only the right but the duty and responsibility of furnishing to the FCC information it receives in the course of its investigations."

'Qualified' Testimony Needed

The Durr statement made much of the fact that FBI, in its "far-flung investigations," is likely to come across information "of real value to the Commission," but added that the FCC must rule on applications on the basis of public testimony "presented under oath by qualified witnesses," with the party against whom such testimony is offered given the right of full cross-examination.

Durr continued: "It would be wholly improper for FCC to base decision on 'information' not con-

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MAURICE GORHAM IN SUDDEN BBC EXIT

London, Dec. 2.

Maurice Gorham, BBC executive for 21 years and head of television for the last two years, quit abruptly yesterday (Mon.). He refused to discuss the matter with VARIETY, but it's rumored that the rumpus arose from administrative changes in BBC, in which Gorham found himself answerable to the newly formed cabinet of five, instead of solely to Sir. William Haley.

Norman Collins, director of light entertainment programs, succeeds Gorham.

Paul Whiteman
harks back to
"When Radio Was Young"
* * *
a feature in
VARIETY'S
42d Anniversary Number
Due Shortly

Radio Editorializing In for Tough Industry-Wide Going Over at N.Y. Sesh

The whole question of editorializing on radio will get a comprehensive going over at a conference to be staged in New York under auspices of the Bureau of Applied Social Research of Columbia Univ., it's been learned. The session will be attended by members of the Federal Communications Commission, key figures in the National Assn. of Broadcasters, top educators of the nation, leading broadcasters and top-shelf leadership from the various segments affected by the Mayflower editorializing decree.

The meeting was originally scheduled for next week as a prelude to the long-heralded and comprehensive Washington hearing to review the FCC's ban on editorializing by station licensees, but was postponed this week following announcement that the D.C. hearings may not start on the scheduled Jan. 12 date because the FCC bench wants time to get the clear channel oral argument out of the way by Jan. 19.

The Manhattan conference, similar to one staged under the same auspices at the Commodore hotel, N. Y., a couple years back when the Blue Book was the dominant industry issue, is being arranged by Dr. Paul S. Lazarsfeld, of Columbia.

Meanwhile both the FCC and the NAB have started the machinery rolling to prepare for the Washington hearings.

Widespread Invites

FCC general counsel Benedict Cottone, who is handling the Mayflower hearing, last week dispatched invitations to some 85 organizations and individuals to participate in the D.C. sessions. Those not able to appear in person were urged to submit their views in writing.

At the same time, in response to a request from NAB general counsel Don Petty, the Commission pushed up from Dec. 1 to Dec. 15 the deadline for filing notices of appearances. NAB has over a score of witnesses line up with more to come and asked for the additional time to coordinate an "industry-wide" showing.

The FCC letter declared: "In the

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The Wrong Dial

Philadelphia, Dec. 2.

WPEN's new auction show, "Going, Going, Gone," includes an automobile auctioned off to the highest bidder. While the program was on the air, for the sponsor, Leonard Derringer, Inc., a rival dealer down the street was showing a used car to a prospect.

As a sales clincher, the used car dealer pointed out that the accessories in the car were in tiptop shape. To demonstrate, he turned on the heater. Then he switched on the radio. Out of the radio came the voice of Roy LaPlante, the Derringer program's auctioneer, "Knocking down" the same kind of car. And the air bid was $200 less.

So the prospect strolled down the street and bought a car at Derringer's.

BMB Still Looking For That Aspirin As Woes Pile Up

The calm expected to spread over troubled Broadcast Measurement Bureau waters in the wake of four-network signaturing hasn't come to pass. Financially, a crisis still exists. Mutual prexy Edgar Kobak, who wanted a network committee named—but with station managers as well as web execs on it—has bolted BMB's projected formation of a networks-only group. It's understood, also, that CBS prexy Frank Stanton has indicated he does not care for the BMB plan as it stands.

BMB board chairman Harold J. Ryan, of Toledo, was in N. Y. yesterday (Tues.) for an executive committee dinner meeting of the bureau scheduled last night, but could not be reached for comment on the developments. It's believed Ryan had expected to name a network committee composed of prexies of the four webs and that disinclination of Kobak and Stanton to participate would form the major topic of discussion in the exec committee huddle.

Meanwhile industry sentiment appears to be growing that basically BMB's fault lies in the composition of its Board—that the management needs strengthening by inclusion on the board of hard-hitting business men.

Shampoo's $1,000,000 Local-Slanted Budgets To Sell the 'New Look'

Shampoo manufacturers, now taking a beating in the competitive market, are planning to boost their sales via intensified local radio spot campaigns, to the almost total exclusion of network shows.

Switch in plugging will be based on the idea of selling a new "lustre look" for femmes' tresses to tie in with the "new look" in long skirts and sagging hemlines. Among the first to air the new ad-policy in the shampoo business is Roche, Williams & Cleary, N. Y. distribs of Rayve Creme Shampoo.

Outfit's prexy R. A. Porter announced that 75% of the 1948 radio budget, estimated at about $1,000,000, will be swung into local spots, with new network time not planned for 1948. Pitch will be made in singing commercials and local 15-minute and half-hour shows with strong femme appeal.

In addition to the radio campaign, four-color half-page and full-page ads will run in 15 top-circulation mags.

Chi News Strike Gift to Stations

Chicago, Dec. 2.

Rush of retail stores to radio began here last week, following printers walkout at six dailies. Power stations with limited availabilities generally gave preference to present sponsors, while indies took care of Johnny-come-latelies. New shows supplement black and white, since sheets are running ads if clients prefare their own plates. Shows also are insurance in case of a complete press shutdown.

Station skeds are bristling with news, including additional programs and news spots on regular shows. Heaviest new lineup is offered by WIND, indie, which hired five extra newswriters. Four dailies, which previously sponsored 29 newscasts across the board, are continuing on that basis under joint sponsorship. Ulmer Turner, radio ed of the Sun, is doing 10 WJJD newscasts daily from his desk.

Sheets, meanwhile, publish without interruption in varitype photo-engraved form. Odd part of the whole deal is that, although printers aren't printing, Chicagoans are being bombarded with more news than at any time since D-Day.

CBS AUDITIONING NEW AMSTERDAM COMEDY

CBS is auditioning a new half-hour comedy show built around Morey Amsterdam. Irving Mansfield, producer of CBS' "Arthur Godfrey's Talent Scouts," will produce and direct.

Amsterdam is currently on WHN, the Loew-owned N.Y. indie and is also a member of the WOR "Stop Me If You Heard This" comedy show panel.

Nielsen Publicizes 'Top 20' to Knock Hoop for a Loop

A. C. Nielsen, the Chicago audimeter man, rolled out his ponderous research guns yesterday (Tues.) and let fire the most savage barrage yet against his much-more-publicized rival, C. E. Hooper. Officially releasing, for the first time, the "Top 20" network programs, both day and night, as measured by the Nielsen Radio Index system, Nielsen turned loose a volley of salvos aimed at knocking Hooper's coincidentai-telephone setup for a loop.

In effect, it was the opening blast in what promises to be an all-out slugfest for supremacy in the rating field, with CBS' newly announced radar listener measurement jumping in the ring just in time to become involved in the fray. Nielsen, probably with a weather eye on the latecomer as a decided threat to his audimeter system, chose to center all his fire on his old foe, and declared in sum:

That the radio industry has gotten along long enough on a one-rating system; that the NRI "Total Audience" rating, "unlike the coincidental-phone rating, . . . does not discriminate against radio as an advertising medium"; that NRI measures "the full impact of a program, a network, a station, or the entire medium," whereas Hooperating "can represent less than 20% of the country's radio homes;" that projectible ratings (which Hooper proposes to start issuing soon) are available via NRI but "are utterly impossible with other audience research methods because of their limitation to large cities and telephone homes."

In releasing his Top 20 lists—just two weeks after CBS, a Nielsen subscriber, took it upon itself to give the press an earlier NRI top 20—Nielsen didn't promise to continue releasing such tabulations. It depended, he said high-mindedly, on how the press treats the tabulations and whether the industry "shows a willingness to accept and use" the

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White House Aspirants Eye Closely Effect Of Stassen Polit. Platter

Washington, Dec. 2.

Over 150 stations throughout the country have already replied to a query from indie radio producer Ed Hart & Associates on their willingness to air gratis two recorded interviews featuring the views of GOP presidential candidate Harold Stassen on top-level domestic issues.

This is heavy response on a sample query which went out to 400 stations over the Nov. 23 weekend and, as a result, some of the other political aspirants in both the Demo and GOP ranks are eyeing the Stassen radio campaign closely. So far as is known, it is the first time a White House candidate has used the technique of free recordings to reach a nationwide radio audience.

If the favorable response continues, Stassen backers said they might ship out a second platter giving their candidate's views on foreign policy. One of the original platters scores an "exclusive" in airing for the first time the Minnesotan's nine-point "anti-inflation" program. Contrary to an intimation in VARIETY last week, the Stassen stanzas are not, in any case, available for commercial sponsorship.

Father Peyton's Yule Show

Biggest all-star Christmas show outside Elgin's two-hour Yule splurge is being wrapped up by Father Patrick Peyton, creator of "Family Theatre," for airing on the Mutual web Saturday, Dec. 20, 9-10 p.m.

Ethel Barrymore will narrate the stanza, titled "The Joyful Hour" and probably to include a dramatization of The Nativity. Bing Crosby, Dick Haymes and Dennis Day will be heard from Hollywood, and Perry Como, Kate Smith and the Mullen Sisters from N. Y. Other participants from the Coast will include Maureen O'Hara, Maureen O'Sullivan, Roddy McDowell, Jeanne Crain, Joan Leslie, McDonald Carey, Pedro deCordoba and Ricardo Montalban.

Nielsen Radio Index—Top 20 Nighttime Shows

(Week Oct. 19-25)

TOTAL AUDIENCE*

Rank	Program	Current Rating	Points Change	Prev. Rank
1.	Fibber & Molly	24.8	+1.2	1
2.	Amos 'n' Andy	23.8	+1.1	3
3.	Chase & S'born Program	23.1	+3.5	11
4.	Truth Or Consequences	22.8	+3.9	17
5.	Bob Hope	22.5	—0.4	2
6.	Fitch Bandwagon	22.5	+3.9	19
7.	Fred Allen Show	22.3	+1.7	6
8.	Life of Riley	21.6	+1.5	7
9.	Jack Benny	21.3	+2.1	13
10.	Duffy's Tavern	20.5	+3.4	(g)
11.	Red Skelton	20.3	+0.3	8
12.	My Friend Irma	19.5	—3.0	4
13.	Sam Spade	19.5	+0.3	14
14.	Date With Judy	19.5	+2.1	(g)
15.	Inner Sanctum	19.3	—0.6	9
16.	Great Gildersleeve	19.3	+2.5	(g)
17.	Hit Parade	19.1	+0.7	20
18.	Kraft Music Hall	19.0	+0.8	(g)
19.	Blondie	18.9	+1.6	(g)
20.	Mr. District Attorney	18.7	—3.2	5

NRI HOMES PER DOLLAR

Rank	Program	NRI Homes	Change	Prev. Rank
1.	Curtain Time	572	+195	18
2.	Big Town	490	—7	2
3.	Famous Jury Trials	458	+60	13
4.	Fat Man	456	—21	3
5.	Nick Carter	455	—54	1
6.	Date With Judy	455	+49	12
7.	Gangbusters	447		(g)
8.	Crime Photographer	442	+19	9
9.	Inner Sanctum	435	—14	6
10.	Break the Bank	423	—52	4
11.	Sam Spade	416	+6	11
12.	My Friend Irma	398	—61	5
13.	Man. Merry-Go-Round	386	+27	20
14.	Truth or Consequences	382		(g)
15.	Life of Riley	379		(g)
16.	Waltz Time	372	—25	14
17.	Grand Ole Opry	372		(g)
18.	Duffy's Tavern	370		(g)
19.	Murder & Mr. Malone	367		(g)
20.	Mr. District Attorney	366	—62	7

(g) Not ranked in Top 20 in preceding report.

* Includes only 30-minute, once-a-week programs.

Everybody Wants To Get Into The Radar Rating Act

Everybody's getting into the radar act, including C. E. Hooper, who claims he's had an outside outfit tinkering for the past two years with high-frequency measurement of radio listening. No field tests have been made, Hooper reports, but one is coming up. The test probably will be made on FM listening in New York City, sometime after the first of the year.

Hooper is not unmindful, however, of the fact that his use of radar to measure tuning would give his arch-competitor, A. C. Nielsen, grounds for a loud snort—the radar technique being in effect an instantaneous audimeter system, providing the same sort of movement-of-dials info which Nielsen's tape machines give.

Hoper says he considered some time ago the idea of springing the radar gadget "as a publicity stunt" but discarded the plan because of the almost certain reaction from the rival camp that "now Hooper's turned to the audimeter technique."

Now that CBS, Albert Sindlinger and possibly others are jumping into radar experiments, Hooper thinks he will go ahead with his own gadget. "We will examine any new avenue of audience information," he explained.

He's still sticking by his telephone-coincidental guns, of course. As for the claim that radar offers speed in reporting listening, Hooper retorts, "If that's the appeal, we've got instantaneous reports, too! We can give anybody from the President on down a rating on a program within a couple of hours. I don't think information gathered by radar can be compiled and transmitted to a central point much quicker."

'Network for Peace' Now Embraces 100 Stations

Washington, Dec. 2.

More than 100 radio stations, including three regional webs, are now carrying the "United Nations Today" show on the "Network for Peace," Chris Cross, U. S. radio liaison officer for the United Nations, wrote Justin Miller, prexy of the National Assn. of Broadcasters, last week.

The show offers listeners an objective daily report on goings-on at Lake Success, including pickups of actual debate in important sessions. Cross said the informal "Network for Peace" is still expanding and explained that he was forwarding this info to Miller because of frequent allegations that "American radio does not devote sufficient time and energy to public service programming."

PHILCO IN DALLAS FM DEAL

Dallas, Dec. 2.

Sanger department store, Dallas, and Philco Radio Corp. are co-sponsoring a nine-hour daily program, 10 p.m. to 7 a.m., via the FM facilities of KIXL, beginning this week.

It's a year's contract. News and disk music is the format.

How Hooper Rates 'Em

(DEC. 1)

Program	Rating
Bob Hope	25.9
Jack Benny	25.3
Fibber & Molly	25.0
Charlie McCarthy	24.4
Amos 'n' Andy	22.6
Fred Allen	22.2
Red Skelton	21.8
Radio Theatre	21.8
Mr. District Attorney	21.0
Walter Winchell	20.3
Truth or Consequences	20.3
My Friend Irma	18.2
Al Jolson	18.1
Phil Harris	17.7
Godfrey Talent Scouts	17.4

1946 Hits All-Time High, $39,637,000, in Private Export of Air Equipment

Washington, Dec. 2.

Last year was the all-time high for the private export trade in radio equipment, according to a survey of the Dept. of Commerce. Exports of receivers, receiving tubes, components and accessories were the second highest since 1922 when the group was first classified separately.

Value of the 1946 exports was $39,637,000, about one-third over the prewar peak year of 1937 and nearly double the 1939 figures. However, it fell about $5,000,000 under the $44,781,000 peak achieved in 1944 when virtually all the exports of radio equipment were military and about three-fourths were sent abroad under lend-lease.

"The total amount of the 1946 export trade," comments Commerce, "is more significant when one considers that it was accomplished against considerable odds, both at home and abroad. The problem of reconverting plants, shortages of basic raw materials and components, labor difficulties and an unsettied national price control system, all operated to hold production below the levels originally hoped for by manufacturers.

"U. S. radio receivers — and in some instances receiving tubes and components — have been and will continue to be denied importation by several countries because of patent pools, high import tariffs, or programs for protecting and promoting domestic industry. Despite the many obstacles, receiving equipment and components are still being widely distributed abroad.

"Latin America has tripled its prewar imports and continues to be our best market export area. Sales to our southern neighbors in 1946 accounted for 60% of the total trade.

Lester Gottlieb

Kicks Around a Television Log

in

"The Video and Me"

a feature in the forthcoming

42d Anniversary Number

of

VARIETY

News' Beef Over Denny's FM Vote May Cue Others

Washington, Dec. 2.

The N. Y. Daily News' attack on former FCC Chairman Charles R. Denny, Jr. for voting on the N. Y. FM cases after he had contracted to become NBC general counsel, may be precedent for some other disappointed bidders in other cities, according to talk here.

However, FCC'ers point out that Denny in no instance cast a vote during his last two weeks at the Commission where his ballot decided a case one way or another. In those cases, he refrained from voting. The vote against the Daily News, for example, was 4-to-2 with Denny participating.

The News' blast, however, has stirred up plenty of comment. "Labor," weekly publication of the Railroad Brotherhoods which has consistently opposed newspaper ownership of radio stations, this week jumped into the fray. The paper, under the heading "Another FCC Scandal," declared: . . . "this trick of dangling a big job under the noses of members of regulatory commissions is largely responsible for the flagrant failure of those commissions to function in the public interest."

'Aldrich' Troupe To Tour Vet Hospitals

Harry Ackerman is readying a troupe to present an "Aldrich Family" sketch at vet hospitals in the N. Y. area, under Theatre Wing auspices. Company will include Ezra Stone, Jackie Kelk and all the regulars of the radio cast, except Katherine Raht, who's in the legit show, "The Heiress," and cannot participate, plus a number of femme characters specially written in.

Idea is to give the ex-GIs plenty of gals to gander.

CFRB Goes 50 Kw.

Toronto, Dec. 2.

Indicating a relaxation of policy on the part of the Canadian Broadcasting Corp. toward privately owned stations in the Dominion, grant of a boost in power from 5,000 watts to 50,000 for CFRB, Toronto, was announced today (Tues.) by Harry Sedgwick, prexy and general manager of the station. While five government - owned stations have 50kw power, the grant to CFRB is the first to a privately owned outlet.

CFRB, operating on 1010kc, is the sister station of CKLW, Detroit.

BBC'er to WCOP

Boston, Dec. 2.

Joseph Kenneth Meyer, former BBC announcer, is on staff at WCOP (ABC) as of this week. Meyer was affiliated with CBC, Canada and, since 1945, with the BBC in London, handling special assignments and his own trans-Atlantic show "Hello New England."

He's also giving course in production and microphone technic at Curry College.

NBC's Policy On Good Taste Is Still Hazy

A few weeks back a pair of NBC top execs, Ken Dyke, of programming, and Harry Kopf, of sales, went to the Coast to sit down with the web's flock of comics, as well as writers and directors, ostensibly to set up a code for good taste on the air.

Last week NBC came out with a three-page press release announcing conclusion of the series of informal discussions with, among others, Jack Benny, Eddie Cantor, Fibber & Molly, Bob Hope, Edgar Bergen, Burns & Allen, Dennis Day, Kay Kyser, Red Skelton, etc. The statement told of prexy Niles Trammell's delight over the enthusiastic and voluntary cooperation of all talent, clients and agencies in the "joint exploration of ways and means to keep broadcast material clean and acceptable in the American homes at all times."

Aside from suggesting that the idea kicked around will be incorporated into network policies and that they'll expand rather than restrict the "exercise of ingenuity and ability," NBC's statement remains pretty nebulous as to future tabus or liberalized viewpoint.

Dyke has made some off-the-cuff revelations as to easing the ban on such words as "diaper"—previously denied comics—and giving the okay on heretofore banned lyrics, but just where the differences exist and the clipped tabus begin and end are something left for the listener to decide.

Only concrete policy set forth in the release is a new 30-second "fading" method inaugurated by the web when it feels it necessary to cut objectionable material. Web says comics will only be faded if, after agency-client-talent huddles, they refuse to comply with web standards.

There'll be a standby announcer who will express the network's regret in "interrupting this program in order to delete material which in its opinion would be objectionable to listeners in many American homes."

Minneapolis Station In Documentary Series On Juvenile Delinquency

Minneapolis, Dec. 2.

WCCO, Wednesday (25), started series of four documentary radio discussion shows to attack problem of juve delinquency. Series is sponsored by Minnesota Radio Council and spotted at 8:30 p.m.

Same station was responsible a few months ago for the highly successful "Neither Free Nor Equal" series attacking midwest racial discrimination. Series was since produced by other stations.

Half-hour juve delinquency broadcasts follow "Neither Free Nor Equal" format in dramatizing actual cases. Following each broadcast, "town meeting" discussions are booked in both St. Paul and Minneapolis studios, with public invited. Similar meetings were set in other communities in the area.

Programs were to serve as bases for definite followup activity by some 20 civic and service organizations through the state. Participating in initial forum were Dr. H. S. Lippman, of Wilder child guidance clinic; Dr. Paul Berry, sociologist at Macalester College, and others.

Meanwhile, Mayor Hubert H. Humphrey of Minneapolis, who has been active in promoting tolerance, awarded WCCO a certificate of merit for its production of the "Neither Free Nor Equal" series.

'Favorite Kid' Salute

Laurence Hammond, indie producer, will tee off a new show idea on Mutual tonight (Wed.), 10-10:30, with Milton Berle, Guy Lombardo, Red Barber and Oscar M. Lazrus, board chairman of the Benrus Watch Co., guesting in a "My Favorite Kid" salute to today's youth.

Each of the guests will intro as his "favorite kid" some youngster outstanding because of business, athletic or musical ability. Youth organizations such as the Boys Clubs of America and Junior Achievement, Inc., nominated the juveniles. Bill Slater will emcee the stanza, which Sidney Sion and Jim Turjian are scripting.

MIDDLE-OF-ROAD SWEEPS AFRA

'One-Man FCC Campaign?'

Washington, Dec. 2.

In what may well be a precedent in campaigning for a job as Federal Communications Commissioner, backers of Chicagoan John Bickley, described as a "well-known public utility expert" have distributed publicity here and in Chicago announcing his candidacy for the FCC chairmanship.

The White House was "blank" on the announcement and FCC'ers reported knowledge of no Congressional campaign to seat Bickley. The office of Senator Scott Lucas of Illinois had no correspondence on the subject.

An undated release mailed to the press declares: "Outstanding industry spokesmen in the radio and communications fields today recommended to President Truman the appointment of John H. Bickley of Chicago, well-known public utility expert, as chairman of the Federal Communications Commission."

Bickley served as chief accountant with the FCC in its investigation of the Bell Telephone System between 1935-37. He is a former director of accounts and finance for the public service commission of Wisconsin from 1931-37 and now has a private accounting practice in Chicago.

RWG's Minimum Basic at CBS Already Starts to Look Like Maximum Basic

The new Minimum Basic Agreement between the Radio Writers Guild and the networks is already showing signs of becoming a maximum basic agreement. CBS, for instance, has frankly told scripters that its policy henceforth is to stick to the letter of several clauses in the pact, in contrast to its former action in granting more liberal terms on the matters involved.

For the present, negotiations between writers and CBS, at least those relating to contractual matters, are handled for the network by its legal department. Only editorial and production matters are handled by the script and production executives. So far, the network is continuing to pay above scale for first performance rights for scripts, but is flatly refusing to budge for the MBA terms as to exclusivity, second performance rights, etc.

One writer, who in the past had sold scripts to the network, refused last week to agree to the CBS terms for a script for its "Studio One" series. The price, the same as before the MBA became effective, was agreeable. But the network legal staff cited the MBA terms covering exclusivity, subsequent performance and subsidiary rights, and insisted on sticking to them. In this case, the terms were said to be more severe than the author had previously obtained for "Studio One" scripts. So the deal fell through.

LAUNCH PREPARATIONS FOR NAB COAST MEET

Hollywood, Dec. 2.

NAB's first Coast convention and first spring conclave promises to be the biggest and best to date when convened May 17, 1948, here. Preliminaries are already underway and indications are that previous attendance figures will be passed and events outdone in the best Hollywoodian tradition.

C. E. "Bee" Arney, secretary-treasurer of NAB, is expected to set up semi-permanent residence here some time in February to mastermind the event. Due to the geography of the town and sparse accommodations for conventions of size considerable work must go into obtaining of living accommodations, meeting places for meeting proper, transportation, etc. Further complicating is anticipation of extra heavy socializing, vacationing and other extra curriculars.

CBS Wed. Night Spot Seen Open for Hancock 'Point'

CBS has come up with Wednesday 10:30 p.m. as an availability for "Point Sublime," which John Hancock (insurance) has been testing for the past seven weeks on some ABC stations in California and Texas. McCann-Erickson agency is considering it.

Account originally wanted to do the testing on the CBS Pacific link (Sunday 10:30 p.m.), where the program originated, but a cross-country deal on "Strike It Rich" at the time blocked the bid.

Ludlow's Fantasy

Ben Ludlow is composing and arranging a Christmas fantasy for broadcast Dec. 21 by the Detroit Symphony, via ABC.

He's also composing, arranging and conducting the music for a series of 13 quarter-hour dramatic shows, "It Can Happen to You," for the American Cancer Society.

C&S Coffee's Busy Time-Buy Stint

What perhaps rates as the speediest instance of big-money time-buying in the business is the campaign for Chase & Sanborn coffee which the J. Walter Thompson agency got under way Monday (1). It took JWT's head time-buyer, Linnea Nelson, and her staff less than a day and a half to line up availabilities and to issue contracts to over 200 stations. The campaign, which will run through the current month, is figured to cost over $225,000.

The agency got instructions last Wednesday afternoon (26) to buy time on women's participation programs wherever available in markets of 50,000 population, with five days later as the starting time. Realizing that she had but two hours to make inquiries, since a holiday (Thanksgiving) and a weekend intervened, Miss Nelson and her assistants kept putting in call after call to station reps. By Friday noon (28) the 200-odd stations had been selected and the rest of that afternoon was spent in making out contracts.

Agency denied that the sudden burst of activity was due to a decision to unload some year-end money. The spot campaign, it explained, was tied up with a new copy twist that the java packer had introduced on its "Charlie McCarthy" show (NBC) the Sunday before (23).

STATE DEPT. UPS RUSS PGMS. TO 2 HOURS DAILY

Washington, Dec. 2.

State Dept. yesterday (1) brought its DX programming to Russia up to two full hours a day, with inauguration of a new 30-minute show beamed specifically at the Russian seaport Vladivostok and the maritime provinces of Siberia.

The new program, headlining U. S. news and features, will be relayed at 9 p.m. Russian time from a 50-kw. transmitter in Manila. The broadcast is being prepared by the regular "Voice of America" staff in New York. State Dept. is now beaming 32 DX shows a day in 22 languages.

RALPH BELLS' FLACK SHOW

The Ralph Bells (Pert Kelton) have a projected radio series which they're submitting to agencies. It's written by Michael Morris and is at present in script form.

It's a situation comedy about a press agent and his wife.

NIX RED SMEAR, FACTIONALISM

The Independents, moderate-liberal faction in the New York local of the American Federation of Radio Artists, won a landslide victory over the conservative Artists Committee group in the local board election last week. Sweeping all but two of the 23 places on the board, the Indies gained overwhelming control of the local, putting out of office nearly all the established AC members.

The only Artists Committee candidates elected were Clayton Collyer and William Adams, both actors, who won out over the Indie nominees, James McCallion and Les Damon. The fact that Collyer, president of the local and national first vice-president, as well as the recognized leader of the AC, was elected by only 10 votes over McCallion, a newcomer politically, indicated the extent of the Indie sweep.

The decisiveness of the vote, in which a relatively heavy turnout of 1,100 ballots were cast, also suggests future repercussions nationally in the union. For instance, Collyer ran nearly 100 votes behind Nelson Case and Ben Grauer, who got 564 votes each. In the actor classification he was 90 votes back of Carl Swenson, who received 558 votes. Three other AC stalwarts, all recently-elected national officers of the union, were defeated in their own local. The trio are Margaret Speaks, fourth vice-president; Ned Wever, fifth vice-president, and Alan Bunce, treasurer. Thus, three of the recognized heads of the AC and among the most outspoken of its defenders at the last national convention were, in effect, repudiated by their own local.

What the immediate results of the election will be in the New York local is not yet clear. Obviously, Collyer, who previously appeared solidly entrenched as local president, is now in a shaky position. Since the vote became known he is reported to have held private discussions with various influential members of the Indie group. He is also said to have expressed the wish to disassociate himself from some of the more intense AC partisans.

Hint at Indie Split

There appears to be the possibility of a split among the Indie forces over the question of the coming election of local officers. As a move toward re-establishing unity within the local, certain of the Indie members have suggested the re-election of Collyer as local president. They feel that, particularly since he has expressed conciliatory

(Continued on page 32)

Football Coach Finally Breaks Down to Permit Pre-Game Pep Talk Pickup

Young & Rubicam has finally arranged to pick up a locker-room pep talk by a college football coach to his squad, for broadcast on the "We, the People" series for Gulf, via CBS. The network has okayed using a recording for the stunt.

The spiel will be given by Jeff Cravath, coach of Univ. of Southern California, in the locker room before the Notre Dame game, Saturday (5). The between-the-halves confab will not be picked up, but a mike will be taken into the dressing rooms of both teams after the game, to record statements of the players and coaches. Understood a hidden mike may be used, so the speakers will be less self-conscious.

The recordings will be edited for brevity and continuity, as well as language, and will probably be aired as part of the "We, the People" broadcast next Tuesday night (9). Previously, the agency had been unable to arrange for any such pep talk pickup, as no coach would consent to risk distracting the players (or himself) by having strangers present during the gab sessions. The USC authorities had approved the idea, but Cravath had nixed it. However, he finally agreed to the pre-game pickup.

Radio Will Improve Sales for 1947 But Net Profits Less Than '46—NAB

Washington, Dec. 2.

The broadcast industry, as a whole, will register more sales to advertisers than ever before in 1947 but, because of the several hundred new stations on the air since V-J Day, will chalk up less profits in 1947 than 1946.

So estimates the National Assn. of Broadcasters on the basis of a "projectionable sample" of NAB membership whose finances were analyzed by NAB research director Kenneth Baker. His study covers station earnings for the first nine months of '47 for those stations which were on the air in both '47 and '46.

Baker reported an average increase of 8% in gross broadcast revenues for 1947 over last year for these stations. At the same time, operating expenses moved up 9%. Reasons given for boosts in operating budgets ranged from operation of non-profit FM affiliates to meeting increased wage demands.

The NAB study concluded that small stations appeared to be "least affected by increased operating costs, just as small stations seemed to show the largest average revenue increases" for 1947.

On the basis of his study, Baker declared "it would seem that the 1947 non-network gross revenue of broadcast stations would be in the neighborhood of $275,000,000. This figure would be comparable with the $241,000,000 reported by the FCC for 1946.

"Since the 1947 figure applies to more than 1,400 stations, while in 1946 there were only 953, these estimates indicate the trend toward lower profits...may be continued into 1947." If these figures are correct, average revenue for stations as a whole, will drop from over $252,000 in 1946 to $196,000 plus in 1947.

The NAB study also showed: large stations (7.5 to 50 kw) experienced a 7% hike in gross revenues through September, 1947 and an 8% boost in costs. Medium-sized outlets (500 watts to 5 kw) had a 6% hike in revenues; an 11% jump in expenses. Small stations (250 watts or under) generally fared better percentage-wise, reporting a 10% hike in revenues and only a 5% increase in operating costs.

Not So 'Sweet Sue'

Clue hunters seeking "Miss Hush's" identity are flooding Variety's switchboard in calls for info.

Giveaway pot provided by sponsors of Ralph Edwards' "Truth or Consequences" NBC Saturday night quizzer now approximates $23,000. With the contest in its sixth week, gal's name is still a mystery but Variety's Sue Morgan is going nuts. She clocked over 300 calls in four days.

AFRA Strike At WHN Averted

Threatened strike by the American Federation of Radio Artists against WHN, New York, was avoided Friday (28) by a last-minute agreement on disputed wage increases for announcers. Several other issues remain to be settled, but all are said to be relatively minor, and unlikely to cause another stalemate.

Negotiations for renewal of the old contract, which expired Nov. 1, have been in progress for many weeks, but broke down early last week over the union's insistence on pay increases. The newly-elected New York local board met in emergency session Friday afternoon and authorized the walkout, but an agreement was reached before the strike deadline that night.

The question of an AFRA shop clause in the new pact will be decided by a special election, and other remaining differences are expected to be ironed out shortly. The new contract will be for two years.

ZIV'S $1,000,000 COLMAN GROSS

Frederic W. Ziv's "Favorite Story," plattered dramat series starring Ronald Colman, has become a $1,000,000 item—the first open-end transcription show to clock up this figure in gross sales to sponsors. Several outlets added in the past week pushed the stanza over the top. Total number of stations now carrying "Story" has reached 275.

Achievement is a phenomenon for several reasons. Show became generally available only last April. It's the most expensively budgeted show among Ziv's 23 properties, Colman's take running $3,000 per program plus a percentage of sales and the production budget running around $10,000 per week. Stanza is strictly a quality article, with accent on smart showmanship.

Million-dollar pot represents contract periods, since the minimum sale is for 52 weeks and several sponsors have bought the show for two or three years running.

John L. Sinn, Ziv's exec veepee, believes no other open-ender has done more than $400,000 in sales up to a three-year period.

Femme Participationers Set Small Account Eye

Women's participation programs on local stations have suddenly become a concerted center of attraction for small accounts seeking to spot their products. Among such products that bobbed up last week were Blondex hair rinse, Chasex skin cream, Honey Butter and Soapine.

Alfred Lilley & Co., agency on Chasex, is centering its time inquiries in markets where there's weekend skiing. Henry P. Loudon, agency for Soapine, is interested in New England outlets. Agencies on Blondex and Honey Butter are Gray & Wagner and E. T. Howard, respectively.

WBAL Consultant Peters Admits Letter Agreeing With Blue Book Plaints

Washington, Dec. 2.

Surprise development at FCC's hearing on the renewal license of Hearst-owned WBAL, Baltimore, yesterday (1) was an admission by Paul A. Peter, private radio consultant for WBAL. Under quizzing, Peter admitted writing a letter Nov. 12, '47, in which he expressed "essential agreement" with Blue Book statements about WBAL's programming in a sample week in 1944. Hearst attorneys are now in court in an effort to upset Blue Book statements on WBAL's programming as "false and prejudicial."

The Blue Book charged that the WBAL format in 1944 had less than 2.5% local live sustainers between 8 a.m. and 11 p.m., and no sustaining shows during the entire same week between 2 and 11 p.m. Peter said his analysis, however, turned up only 446 spot announcements on the station as opposed to 507 quoted in the Blue Book.

Intermountain's 60G Biz

Salt Lake City, Dec. 2.

The Intermountain Network signed up about $60,000 worth of business for November, to top its previous record established the month before.

Biz inked by Lynn Meyer, v.p. in charge of sales for the net, included a full 17-station exclusive of the Notre Dame-Southern California game to be played Saturday (6), with Tidewater Associated Oil picking up the tab. Tidewater is also sponsoring the Univ. of Utah-Arizona game on Dec. 6.

'Let Truth Be Known' Is Radio's Smart Salute to Ad Council's Bangup Job

Next Wednesday (10) some 1,200 affiliates of the four major networks will start spinning a platter. It's a platter that spins a radio document called "Let Truth Be Known," and it unfolds in simple dramatic episodes a big job undertaken by the Advertising Council.

This is radio's tribute—a four-network salute—to an organization that, in addition to products, has been peddling human relations and public responsibilities. And because the networks feel the job that's been done is of such importance, they've united to produce and distribute this transcribed half-hour dramatization for all their affiliates, with the request that it be given prime showcasing between Dec. 10 and the end of the month.

Here is shown that the same people who sell soap, cereals and cigarets can do as good a job in selling tolerance and understanding of basic public issues. It's the lesser-touted phase of the Council's work, but one which it has done magnificently.

LET TRUTH BE KNOWN
With Van Heflin, Santos Ortega, Elspeth Eric, Ralph Bell, Ruth Yorke, Joan Shea, Bill Griffis, Judith Lockser, Ben Cooper, Juano Hermandez, announcer, Hugh James; John Gart orch.
Writer: Arnold Perl
Director: Mitchell Grayson
Supervisor: John Coburn Turner
30 Mins. (Transcribed)
Produced by 4 Networks

In the highly-dramatic and tense war years, the channeling of the Council's energies into emergency measures was an accepted thing, but recognition for the less emotional peacetime job, of equal importance to the nation, has been apt to go by the boards. And because the networks have recognized the value of the Council's unsung job in the post-war years, they have gone all out in spotlighting "Let Truth Be Known."

Conceived by CBS prexy Frank Stanton, the radio tribute has been translated into one of the effective documentaries of the year, one in which no punches have been pulled. It has a scripting job by Arnold Perl that's full of understanding and fire. The truth that's made known in dramatic sequences poses the democratic way as against the totalitarian way of solving three of the major problems on the U. S. agenda. There's the all-important problem of anti-Semitism. There's the economic plight of the school teacher, and there's the need to conserve food so that Europe will not starve.

Perl's method of identifying these problems with incidents in the everyday life of the listener, and so making each listener a part of the job to be done, is as forceful as it is dramatic. Of utmost importance is the fact that he's outlined a positive plan of action on all three fronts, showing how the ordinary guy, armed with information, can act: how he can start the ball rolling and contribute toward a solution.

Van Heflin does a splendid job as the narrator and, in fact, the entire cast appears to have been chosen wisely. Mitchell Grayson's direction is controlled but vital. The various component parts, including John Gart's orchestral assist and John Coburn Turner's overall supervision help make "Truth" a fine document.

Considering the content and the production, the Dec. 31 tally should read: Played by 1,200 stations. It merits that kind of recognition.

Rose.

HOME FORUM

With Ann Holden
Producer: Ann Holden
30 Mins.; Mon.-thru-Fri., 3:30-4 p.m.
Participating
KGO-ABC, San Francisco

There is a solid meatiness to this interview and comment program which makes for easy and incisive listening. Avoiding the lofty vacuum which besets and makes ridiculous the obviously elocution-pitched delivery of many women air spielers, Miss Holden's warm, ad lib, unartificial delivery handles a wide range of interests from child care and poetry to books, music and current trends, all with equal acumen and interest.

Ten years on the air, and an assured listening audience, has also given her a sure touch in the handling of her "guests" (theatrical and other notables) who come to or through San Francisco. Interviews are stimulating, and on the ungabby side, with topics reflecting the interests of radio audience as well as the experiences or background of the interviewee.

Program has average of eight participating sponsors per program, with Miss Holden passing on products before accepting them. Definitely a bright spot on the local air.

Ted.

WILLIAM L. SHIRER

With George Hogan, announcer
Producer: Jack Fern
15 Mins., Sun., 1 p.m.
Sustaining
Mutual, from New York

William L. Shirer returned to the air Sunday (30), on a new network (Mutual), and on sustaining for five weeks, when a new sponsor (Piedmont Shirt Co., pacted through the Weintraub agency) takes him on. It was good to have him back, to hear his cool, level utterance, his easy-to-grasp speech, and balanced, non-hypoed analysis, presenting the news and his interpretation of the news.

It was also good to hear his assurance that he would have full freedom of expression (for which he thanked Mutual) and that he would tell what he thought was behind the news, because otherwise his program wasn't worth its salt. Speakers with no opinion, he said, can't help the public much in making up its mind about a situation. Shirer said he fully realized the responsibility of a man behind the mike, and that radio commentators had no monopoly on wisdom and truth. He would try to present all sides of a story, as a reporter should. But he would arrive at his own opinions and wouldn't try to hide them. The opinions would be his own, neither his sponsor's or net's.

With this calm, dispassionate avowal out of the way he went to work on the news, on the UN's historic decision to partition Palestine and its significance. He dressed that section up with a dramatic interpolation, in a flashback to the UN voting. He pointed out how the British had tried to thwart the efforts of the majority to reach the decision. He decried Arab threats—unless the big powers aided them.

He went on more briefly to other news, the Paris situation, Chinese situation, Marshall Plan, London Council of Ministers. The talk, as usual with Shirer, sounded authoritative, analytical and highly informative. His return boosts radio a bit.

Bron.

DISPLACED

With Paul Muni, Leon Janney, Scott McKay Carl Emery, Arthur Kohl
Writers: Fred Methot, Don Agger
Director: James Sheldon
Producer: Ted Hudes
30 Mins.; Sat. (29), 2:30 p.m.
WNBC, N. Y.

Produced and transcribed for the Citizens Committee on Displaced Persons, this is a radio adaptation of a New Yorker article (Sept. 13) by Daniel Lang and is the true story of Kurt Maier, Czech musician, from Munich until his arrival in America this year. Stanza is expected to be aired over more than 200 stations throughout the country. It deserves such airing, for, though it's an old story by now—of Nazi persecutions, concentration camps, homeless people, etc.—it needs to be retold frequently, lest complacancy make us forget that the DP problem hasn't yet been solved.

It was particularly appropriate for WNBC to carry "Displaced," for Maier now is featured in an early-morning show on this network flagship. In fact, it would seem that the station missed a terrific bet, with considerable impact, in not even mentioning this fact over the air. A brief bow by Maier at the show's curtain might have been employed, if only by implication, to show how one DP fitted himself into American life. As it was, there was simply a passing reference to Maier in the credits as co-arranger of the music for the airer.

Dramat reenacted Lang's interview with Maier at the pier upon the latter's arrival in N. Y., with Maier, portrayed by Paul Muni, telling his story in flashbacks. Muni gave the role everything possible. Overall production was sufficient but not impressive. It would have helped somewhat if the stanza could have had orchestral rather than soaper-type organ bridges.

Doan.

TUNEFUL TRAVELERS

With Al Ross, Raymond Tompkins, Joe Miller orch.
30 Mins.; Sun., 4:30 p.m.
BALTIMORE TRANSIT CO.
WBAL, Baltimore
(Jos. Katz)

A talent seeking program with a nicely tied-in "courtesy" angle, this half-hour airing is just right for a public service slot, the reason for sponsorship by the local traction company. A tuneful trolley directed by announcer Al Ross picks up contestants on its way around town and the winners selected by a mail poll of listeners win engagements at local theatres, niteries or station broadcasts.

Spliced in between the auditions, Raymond Tompkins, traction company public relations director, makes awards to employees selected via letters from the riding public for exemplary courtesy.

Ross paces well and orchestral spelling and accompaniment of aspirants is okay.

Burm.

RADIE HARRIS

With Celeste Holm; Tony Marvin, announcer
Writer: Radie Harris
Producer: Will Roland
5 Mins.; Mon.-Fri., 3:55 p.m., EST
CO-OP
CBS, from New York

Radie Harris, who gets around among the personalities of show business, has started a new capsule interview series weekday afternoons on CBS, on a local co-op basis. Her guest for the initial show Monday (1) was Celeste Holm, who that evening was to resume the Ado Annie role, which she created, in "Oklahoma!", at the St. James, N. Y.

The show, obviously, is primarily a name come-on operation, depending on the marquee value of the guests, rather than the quality or scope of interviewing possible in the five-minute format. In the case of Miss Holm, she spoke a trifle too rapidly, of her pleasure at returning to the Rodgers-Hammerstein musical, mentioned a recent picture (the title of which didn't register) in which Olivia De Havilland gives a nice performance, referred to her own current film, "Gentleman's Agreement," and wound up with an anecdote which she attributed to novelist Laura Z. Hobson's seven-year-old son.

As a tease for the following day's (Tues.) broadcast, Miss Harris announced Keenan Wynn as guest. Miss Harris' voice and delivery lacked variety. Tony Marvin put the show on the air and signed it off.

Hobe.

Follow-up Comment

...g **Crosby** was impressive on his Philco show Wednesday night (26) on ABC as the narrator of Jean Holloway's dramatization of Edward Everett Hale's "The Man Without a Country." There was one other notable aspect of the broadcast. That was the impression on the listener, particularly during the present emphasis on patriotism, of the familiar story of Philip Nolan's disgrace. There has always been something disturbing about that notorious incident. But this broadcast suggested as never before (not even on several previous presentations of the same script) that the punishment imposed on Nolan was inhumanly cruel. It was deliberate and unrelenting. Only death brought release for the officer who, on thoughtless impulse, wished never to hear of the U. S. again. No one could seriously have thought Nolan really meant what he had blurted out in a moment of rage. In fact, as Hale's account says, Nolan's epitaph contained the statement that "No man ever loved America more than he." Only the most supremely self-righteous patriot would willingly face the same strict accountability of his every reckless word that Philip Nolan faced. And this broadcast suggested that, in the case of "The Man Without a Country" the intended villain emerged a finer figure than did the zealots who judged him.

Charles Boyer and Madeleine Carroll co-starred Monday night (1) on Lux "Radio Theatre" in an adaptation of the romantic fantasy, "The Ghost and Mrs. Muir." If any listener could accept such incomprehensible casting as the French-accented Boyer in the swashbuckling role of the British Capt. Gregg, played on the screen by Rex Harrison, the rest of the program must have seemed sheer realism. Anyway, Miss Carroll was plausible and appealing as Lucy, and it seemed pleasant to have her back in show business again. But there must be an "explanation" for that Boyer casting.

CBS' notable "Doorway to Life" series on the emotional problems of childhood fashioned a landmark in broadcast history Sunday (30) with a frank and mature foray into sex education. One of the towering achievements of this program is that it settled once and for all the question of whether such material can be handled satisfactorily on the air. With its searching but unsensational approach, this show definitely cleared the way for treating sex problems on a profounder level than that of soap opera.

Despite the measured tone of the script, this dramat's straight talk on how babies are and are not made came as a surprise to tabu-ridden dialers. The program didn't tell everything but indicated enough to parents on how to handle kids at the why-and-how stage. Lesson was drawn via the case history of a 10-year old girl whose mother used the hush-hush attitude. Frustrated and distrustful, the kid's normal curiosity was twisted into a neurotic compulsion for lying, cheating, eavesdropping and other nasty habits until an understanding teacher intervenes with the facts. Together with the expert script, all other phases of this program were handled with taste and showmanship.

Herm.

ELGIN THANKSGIVING SHOW

With Don Ameche, emcee; Jack Benny, Red Skelton, Jimmy Durante, Garry Moore, Allan Jones, Larry Storch, Margaret Whiting, Sweeney & March, Page Cavanaugh Trio, Yehudi Menuhin, Vera Vague, Doctors of Harmony Quartet; Sir Lancelot, Mary Jane Smith; Lou Silvers orch, Ken Carpenter, announcer
Writer: Ed Helwick
Producer: Earl Ebi
2 Hours, Thurs. (27), 4-6 p.m.
ELGIN WATCH CO.
CBS, from Hollywood
(J. Walter Thompson)

Twice a year—Thanksgiving and Christmas—CBS, through the good graces of Elgin Watch Co., wraps up a good chunk of the talent market for the brace of two-hour holiday air shows that have been taking on something of an institutional character.

They vary but little in format and showcasing of topflight air talent—even down to the year-in-year-out emcee reprise by Don Ameche—but it's becoming as habit-forming as the traditional Turkey Day dinner. And in terms of brightening up the late afternoon holiday kilocycles, it still rates the No. 1 spot for its relaxing payoff as a stuffed-belly antidote.

This Thanksgiving found Ameche still adorning the emce spot and putting the usual lineup of top talent through the paces. Any parlay topped off by Jack Benny, Red Skelton, Jimmy Durante and Garry Moore is a surefire guarantee of a comedy semester. Throw in some musical interludes by Yehudi Menuhin, Margaret Whiting, Mary Jane Smith, the Page Cavanaugh Trio and Allan Jones, with an additional comedy assist by Vera Vague and Larry Storch, and it adds up to another one of those flavorsome holiday packages off the top Elgin-J. Walter Thompson production shelf.

Elgin has gone off the deep end on one or two occasions in the past with a greater talent splurge; there have been more exacting Thanksgiving-Christmas Elgin productions; there have been far better scripting assists in previous years and less obvious muffing of lines—but come 6 p.m. signoff time and the overall effect upon the listener remains pretty much the same. A nicely-patterned music-comedy-variety package, with the usual serious overtones via dramatic vignettes keyed to the holiday motif, plus Ameche, the finesse kid himself for the wrap-up job.

Elgin, of course, gets in its fair quota of commercials, delivered straight and integrated into the show's comedy pattern, with an assist from the talent, etc.

Rose.

RICHMAN SPORTS

With Tom Manning
5 Mins.; Mon.-thru-Fri., 6:25 p.m.
RICHMAN BROS.
WTAM, Cleveland
(McCann Erickson)

NBC's well-known sportscaster, Tom Manning, uses this five-minute spot to excellent advantage with a complete round-up of the day's sports. One of the veterans in radio sportscasting, Manning's background is extensive; his associations with leading figures stands him in good stead.

Frequently, when the day's sports news is light, he'll bring in a top figure as, for example, Lou Boudreau, manager of the Indians on the day he signed a two-year contract; Wes Fesler, State's football coach when the season ended. Manning's use of language is colorful.

Manning's following in the Northern Ohio area is large, and because of his style, his odd, and sometimes picturesque use of language, he is either liked or disliked. There is no middle ground with his listeners.

Mark.

MOST GRATEFUL MAN IN THE WORLD

With Alexander Scourby, narrator
Writer: Richard McDonagh
Director: James Harvey
30 Mins.; Wed. (26), 11:30 p.m.
Sustaining
NBC, from New York

On Thanksgiving eve, NBC knocked off its regular "Your United Nations" program with its international slant for a patriotic paen to the United States. Titled "The Most Grateful Man In the World," show had a familiar ceremonious atmosphere that never quite ignited into a moving statement of faith. Maybe it was striving too hard to be that, but the program couldn't overcome some shallow history and some synthetic flagwaving.

Seeking some underlying meaning in the major turning points of American history, program looked back over 300 years highlighting the birth and development of U. S. democracy and the fortitude of the people who defended it. There were flashbacks to a New England colony, Valley Forge, Gettysburg, etc., always with the American do-or-die spirit prevailing in the end. It was primer school history at best. Good production and cast, headed by Alexander Scourby as narrator, succeeded, however, in giving a measure of solidity to the airer.

Herm.

ELLERY QUEEN

With Larry Dobkin, Alan Reed, Herb Butterfield, Virginia Gregg; Paul Masterson, announcer; Rex Koury, organist
Writers: Manfred Lee, Frederic Dannay
Director: Dick Woollen
30 Mins.; Thurs., 7:30 p.m.
Sustaining
ABC, from Hollywood

The "Ellery Queen" that ABC debuted last Thursday (27) as a sustaining proposition is with one exception the same member of the whodunit tribe that has been making the rounds of other networks the past eight years under the aegis of such accounts as Bromo Seltzer and Anacin. The exception is that "Queen" as a program now carries a torch — a torch made merely of papier mache.

That "torch" could be taken as a symbol of smart-aleck cynicism. Or, it could be looked upon—to interpose the benefit of the doubt—as a suave way of casting a bone of appeasement to those who have been assailing radio for its overexploitation of crime drama. The torch is paraded in the prolog to the program and that's the last seen or heard of it.

States the prolog: "This program is being presented in the interests of a safer community and is dedicated against crime, against the crime of bad citizenship and intolerance, which is a crime against America." In reviewing the plot, the situations and the dialog which followed, the listener must have wondered just where did all those high-sounding phrases receive dramatic materialization during the course of the script. What he heard was a straight cops and robbers opus, with the usual shootings and conkings and masterminding perplexities, plus the usual device of "Queen" stopping the narrative at the 24:30 mark to permit the guest "armchair" detective to make a stab at guessing the solution. The high-sounding dedication had been quickly put away in mothballs for next week's installment.

The quick shrift that the guest guesser received on the opening stanza lent the impression that the angle was being retained either as a memento or a franchise-holder. Larry Dobkin, the current "Ellery Queen," seemed to be anxious to get the interruption over as quickly as possible. On the other hand, the show may have been running behind time and Dobkin was heeding the whirling finger of the director.

As a piece of whodunit entertainment "Queen" started off on its right foot in every way. It was typically well contrived "Queen" plotting and dialoging. There were also the usual hackneyed character and action resorts, such as the guy who has a habit of juggling a couple of silver dollars and escape from a closet by the use of a bobbypin. The direction kept the thing smoothly balanced and paced and the cast patterned themselves closely enough after the long line of their character antecedents on the "Ellery Queen" series.

Even without the dedication, "Queen" has sufficient flavor and freshness of appeal to ensnare a substantial air following. ABC could strengthen its Thursday evening possibilities by putting it back-to-back with "The Clock" and moving "Candid Camera" down a half hour to preceed "Willie Piper." The switch might benefit all of them ratingwise. ABC would also be practicing its theory of program-type sequence.

Odec.

SOMETHING FOR THANKSGIVING

With John Garfield, Jane Allison, John McGovern, Donald Hastings, Edith Wood, Jeff Morrow, Peggy Allenby, Kermit Murdock; George Hicks, announcer.
Writer: Ira Marion
Director: Charles Power
30 Mins.; Thurs. (27), 10:30 p.m.
Sustaining
ABC, from New York

Part of a Thanksgiving week "air parade" arranged by the National Cancer Foundation, this one-shot dramat was scripted by ABC staffer Ira Marion to point up that the NCF is something to be thankful for, and consequently deserves widest public support, because no one knows where or when cancer is going to strike and few families are prepared to meet the crisis it causes. ABC donted the time for the program, John Garfield volunteered his services, and the music was contributed through the courtesy of the American Federation of Musicians.

Plot was simple, easily understood, plainly told. It came out of the NCF files, an actual "case history" of a motherless family in which the father was suddenly, incurably stricken. The oldest son (John Garfield) couldn't afford hospitalization or treatment for his father and had to quit his job to take care of his father at home; the other son, 12, quit school to help. They were pretty desperate by the time an NCF rep arrived on the scene and smoothed things out. The girl Garfield thought he'd have to forget about marrying was the one who called NCF to the rescue.

Role was right up Garfield's alley and he handled it with dispatch. Rest of cast was par. Production

(Continued on page 36)

Merry Christmas

W J R

G. A. RICHARDS, *President.*

HARRY WISMER, *Asst. to the Pres.*

AFRA Election

Continued from page 29

sentiment, his reelection might serve to placate some of the extreme AC members, who might otherwise become further alienated, thus creating a permanent rift in the union.

However, other Indie members are strongly opposed to what they say would be "compromising away the election" after they've won it. They argue that there should be a thorough house-cleaning in the local, with a new lineup of officers and a careful study, with the idea of revision, of policies adopted during the AC regime.

There appeared to be a possibility yesterday (Tues.), that the various groups might agree to support Virginia Payne, until recently national first vice-president, as compromise candidate for local president.

Forms for nominating petitions will go out to the local membership in a few days. Any group of 20 or more members may nominate. The deadline for nominating petitions is Dec. 16, after which ballots listing the various nominees will be sent to the membership. The actual election will be Dec. 31.

The Indie victory is regarded as a repudiation by the membership of organized factionalism and machine politics in the union. Despite its denials, the Artists Committee was considered to have operated as a machine and, until exposed at the national convention last August, worked more or less secretly.

Since a primary part of the Indie campaign was opposition to factionalism, with a promise to disband after the election, it remains to be seen whether political activity within the local will now cease. Since the election, Indie leaders have reiterated their intention of disbanding the organization. There has been no definite statement on the subject from the AC.

The election is also viewed as a rebuke by the membership to name-calling and smear tactics within the union. From the start, the basic issue of the AC has been that its opposition was either communist or communist-dupes. Although AC heads avoided accusing any individuals of communist affiliation, they repeatedly raised the issue of communism within the union and, even as recently as the election meeting, warned the membership against being "used" by communists. With the Indies also disavowing communism and barring communist sympathizers, the whole question had little relevence. The voting indicates that the members refused to take this talk of communism seriously.

The next election of members of the national board will take place next May, with the new board taking office the following fall. Meanwhile, a pro-AC committee has prepared a report recommending revision of the New York local constitution, to be submitted to a special membership meeting and referendum soon.

Industry

Continued from page 27

yet been calendered, for the exec committee, it was reported.

Members of the public relations subcommittee:

Robert K. Richards, NAB; Paul Raibourn, for TBA; Robert Swezey, of Mutual, for the nets; Bond Geddes, for RMA; Stanley Manson of WHAM, Rochester, for FMA; Joseph Bailey, of Lou Cowan Productions, for e.t. packagers, and Milton Rachmil, of Decca, for the record companies.

Members of the legal subcommittee:

Don Petty, NAB; John W. Van Allen, for RMA; Stanley Harris, of Majestic, for the record companies; Walter Socolow, of Lang-Worth Feature Productions, for e.t. interests; Leonard Marks, for FMA; Joseph McDonald, of ABC, for the networks, and Thad Brown, Jr., for TBA.

Pittsburgh—Claude Morris, former program manager for couple of stations around here, has resigned from the Julius Dubin office to join the Walker, and Downing advertising agency's radio department.

AFRA Vote Breakdown

The new board of directors of the New York local of AFRA, elected in last week's balloting, are as follows, according to categories, with the number of votes each received indicated in parenthesis:

Announcers, Nelson Case (564), Ben Grauer (564), Dan Seymour (546), George A. Putnam (517), and Richard Stark (509), all Independents.

Actors, Carl Swenson (558), Carl Eastman (510), Arnold Moss (492), Virginia Payne (486), Ted Osborn (484), Clayton Collyer (468), Lucille Wall (464), Anne Seymour 461), and William Adams (459), all Independents except Collyer and Adams, who were AC nominees.

Singers, Nancy Douglass (503), Genevieve Rowe (501), Julie Conway (497), John Neher (464), Ed Lindstrom (463), Eugene Lowenthal (463) and Ray Charles (460), all Indies.

Independent station announcer, Joe O'Brien (476), and sound effects man, Robert Prescott (496), both Indies.

Following are the defeated candidates in the New York local election, according to classification, with the faction and number of votes each received:

Announcers: Tom Shirley (423), Dwight Weist (408), Howard Claney (400), Adelaide Hawley (399), Ron Rawson (358), all AC, and as unaffiliated write-ins, with one vote each, Richard Bradley, Ford Bond, Roger Krupp, Norman Brokenshire, and Johannes Steel.

Actors: James McCallion (458), Alan Bunce (429), Ned Wever (419), Vinton Hayworth (414), Elizabeth Morgan (404), Lon Clark (397), Carl Frank (397), Les Damon (395), Walter Greaza (396), and Minerva Pious 318), all AC except McCallion and Damon, who were Indie, and Miss Pious unaffiliated. Also the following unaffiliated write-ins, with one vote each, Frank Butler, Leon Janney, Richard Sanders, Paul Potter, Joseph de Santis, Hester Sondergaard, Ann Elstner, Charles Irving, Grace Valentine, Elliott Nugent, Philip Loeb, Hiram Sherman and Helen Hayes.

Singers: Irene Beasley (458), Margaret Speaks (451), Travis Johnson (417), Len Stokes (403), William Perry (388), Norman Horn (378), all AC; also the following unaffiliated write-ins, with one vote each: Ross Leonard, Alex McKee, Marion McManus, Evelyn MacGregor, Margaret Daum and Felix Knight.

Sound effects men: George Lehman (370), AC; also a write-in vote for Donald Bain, unaffiliated.

Betty Lou-Riggs Show For 1st Wasser Package

Pittsburgh, Dec. 2.

First package show of Pete Wasser, who recently resigned as manager of KQV to go into indie radio producing here, will be a series of five-per-week, open-end quarter-hour transcribed programs starring Tommy Riggs and Betty Lou. Format has already been worked out and first programs will be cut this week.

Riggs will continue in the character he's already established on a number of network commercial stints, featuring as before his imaginary little girl. Scripting is being done by Ed King, KDKA staff writer whose summer replacement comedy, "King for a Minute," was a click on that station this year. He's also doing a role in the show along with Stephanie Diamond, local radio actress who was on NBC with the late Joe Penner a decade ago.

Durr

Continued from page 27

tained in the record, and it is wholly improper for anyone to attempt to influence it to make its decisions other than on the basis of the record."

Paraphrasing samples of several FBI radio reports, he declared: "It is of little help to the Commission to be informed that an applicant was in 1944, at the height of the war, reported by an unidentified source as being in contact with another unidentified individual who was suspected of possible pro-Russian activity, or that an applicant has been reported by an unidentified source to have been a member of the committee to greet the late president of a large labor union, or that an applicant spoke at a testimonial dinner for the retiring president of a lawyer's organization, etc."

The FCC member obviously had his tongue in his cheek when he added: "In view of its many other heavy responsibilities, therefore, I think the FBI might well be relieved of the burden of forwarding to the Commission, confidentially and by special messenger, the published programs of meetings at which broadcasters, radio commentators and others are speakers." Durr said such meetings are usually well covered by the press.

SAMMY SOLO'S WHN SHOW

Sammy Solo, armless war vet recently spotlighted Arthur Godfrey's Talent Scouts CBS program, has been signed for a series of Saturday afternoon programs on WHN (N.Y.).

Solo, who sings and is a protege of Ham Fisher, the cartoonist, will be heard Saturdays from 4:45 to 5 p.m. starting Dec. 20. Joel Herron's orchestra will provide musical background.

Inside Stuff—Radio

Cloak-and-dagger boys will take over the Radio Writers Guild's shop-talk session tomorrow (Thurs.) night at Holland House, N. Y. Writer Robert Arthur will wield the gavel in a discussion with Robert Newman, who scripts "Murder at Midnight;" Frank Telford of Young & Rubicam, who directs "Molle Mystery Theatre," and Milton Lewis, author of "The Thin Man" and "Inner Sanctum," participating.

Seminars start at 8:30 and are open to anyone interested in radio writing.

The AFM need look for little cooperation from AFRA or the technician groups of the IBEW and NABET if aid is sought in its current network re-negotiations. For having always lone-wolfed its way the AFM will find itself in exactly that position—unless advancing solid guarantees of future mutual assistance to the others. Its frequently stated non-interference—nearer bordering on non-interest, as well—policy when others cast hungry glances is a thorn to AFRA and IBEW. AFM also once crossed NABET lines in Los Angeles, an unforgotten incident. Similarly, Petrillo once sought platter-spinning engineers in his group, bucking IB. In L.A. the AFM has also failed to join others in the Council of Broadcast Guilds and Unions, and more recently let it be known that AFRA's then bustling network negotiations were none of its affair and would get no official backing.

One additional resolution adopted at the last American Federation of Radio Artists convention, not included in the summary in last week's VARIETY of the various resolutions, called for the national board to report to the locals "as soon as possible" on the status of the following resolutions of the previous (1946) convention: (a) dance remotes, (b) interim conference of locals, (c) unity with the American Federation of Labor and the International Brotherhood of Electrical Workers; (d) active and associate membership, (e) operation of national board being referred to planning committee, (f) ruling that delegates and alternates be present at all caucuses of locals, (g) national health and welfare program, (h) uniform local caucus procedure, (i) publication of a brochure on the history of AFRA, (j) new members, (k) national insurance for members (1) blanket contract covering all owned and operated stations. The national board has taken no action on the resolution.

It took intervention by Howard Hughes to fix it so Donald Buka could appear on Alan Ladd's NBC show from Hollywood Sunday, Nov. 23 and reach N. Y. in time to rehearse for last Sunday's (30) "True Detective Mysteries" on Mutual. Buka had finished making retakes on Hughes' film, "Vendetta," when director Richard Sanville asked him to appear on the NBC airer. Buka was eager to work again with Sanville, who directed him for a year and a half in "The Sparrow and the Hawk" from N. Y., but he had train reservations to leave the Coast ahead of broadcast time. A call to Hughes, who's headman of TWA airlines, did the trick. Buka got a seat on a plane leaving 25 minutes after the broadcast. He made it by having a car rush him from studio to airport.

Editorial

Continued from page 27

coming hearing the Commission is interested in determining whether any editorialization is consistent with the licensee's obligation to operate in the public interest; and, if so, whether any limitations or conditions for the expression of the licensee's objective opinions are advisable or necessary to insure the maintenance of a system in which all sides of controversial issues are to be afforded a fair and equal opportunity for the presentation of their particular viewpoints."

So far, only a handful of would-be witnesses have signed up to testify. These include: Nathan Straus, WMCA; Robert Leigh, former head of the Commission on Freedom of the Press; Joseph Beirne, head of the Communications Workers Union; the "Voice of Freedom" Committee; The Progressive Citizens of America and the American Civil Liberties Union. NAB, in addition to a strong showing by broadcasters, hopes to put top spokesmen of the publishing and pix fields on the stand. Eric Johnston, Motion Picture Assn. prexy, John S. Knight for the publishers, and other members of NAB "Freedom of Expression" Committee have given informal commitments to appear.

Memphis—Harold F. Walker, sales manager for WISH, Indianapolis, has joined WMPS, Memphis, as commercial manager.

Coast Collarites Vote Closed Shop at CBS; NBC

Hollywood, Dec. 2.

Office Employees International Union, Local 174, white collar workers, voted 81 to 7 for a closed shop at CBS and NBC. Election was conducted by D. W. Sargent of the National Labor Relations Board, as required by the Taft-Hartley Law.

Union's current contract expires Dec. 31. Negotiations for a new contract will be started this week by Max Krug, union business representative.

Boston—Thomas H. Dunn, longtime account exec with the Harry Frost agency, Boston, has joined staff of WCOP (ABC) as sales rep. Will concentrate on local stuff.

NOW... in NORTH JERSEY
WNJR
The Radio Station of the Newark News
with 5000 WATTS that REACH 1,000,000 HOMES
1430 KILOCYCLES
MArket 3-2700
WNJR
91 93 HALSEY ST
NEWARK 2, N. J.
The Radio Station of the Newark News

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

WE'RE COCKY
... about the percentage of yearly renewals—nearly perfect!
WIP BASIC MUTUAL
PHILADELPHIA'S PIONEER VOICE
Represented nationally by EDWARD PETRY & CO.

KGO at 50,000 Watts
Most Powerful Station On Pacific Coast!

The new KGO transmitter, on the air December 1, emits a signal of *well over 100,000 watts* in the San Francisco Bay area! Thus, it completely BLANKETS one of the nation's richest, most important markets.

In addition, literally thousands of *new* radio families all over the West Coast can now tune in this great new station. Its signal extends all the way from the Columbia River to the Mexican border.

Don't overlook KGO in YOUR spot sales plans for 1948! And don't delay—because time on the West Coast's most powerful station won't wait! Call the ABC representative in *your* city—*today*.

ABC SPOT SALES DIVISION

American Broadcasting Company

New York *33 West 42nd St.*
Chicago *Civic Opera Bldg.*
San Francisco *155 Montgomery St.*
Los Angeles . . . *1440 Highland Ave.* • **Detroit** . . . *Stroh Bldg.*

Dodgers Ask 100G for Tele Rights, Causing Ford, GF to Reconsider B.R.

Brooklyn. Dodgers have upped their asking price for television rights to all home games in 1948 to $100,000, double the amount paid last year. Dodgers' price, though not nearly as high as the $300,000 package deal set by the N. Y. Yankees two weeks ago, offers further indication of the baseball club owners' feeling that tele will be worth far more than radio in a few years and that now is the time to get in on the gravy.

It's believed the Dodgers' asking price includes only rights to the games, unlike the Yankees deal with Ballantine's, which calls for the services of Mel Allen, and Russ Hodges to double on the radio and video commentary. Fact that both teams won their respective league pennants last year is believed to have figured to a large extent in the price increase. Ford and General Foods, which co-sponsored the Dodger games last season over CBS tele, are reportedly set back by the Dodger boost and are taking their time in deciding whether to repact for 1948.

Considerable doubt has arisen in the industry, meanwhile, over the wisdom of having Allen and Hodges take a crack at handling both radio and tele commentary simultaneously. Broadcasters are agreed that the two are among the top sports announcers in the business but believe the basic differences in the two media will prevent them from doing a top job on either.

For radio, it's pointed out, the announcer must give a rapid-fire play-by-play account, making certain the viewless listeners get all the color and intricate byplay of the game. With tele cameras on the spot, however, such fulsome commentary may be far more than necessary for the televiewers. If the commentators tried to compromise between the two media by cutting down on their wordage, then it's believed the radio listeners would be left out in the cold.

Broadcasters also point out that tele cameras often have their lenses turned on the crowds during the game for color shots. It would be too bad, they say, if this happened while the announcer was still trying to fill in the radio listeners with more detail on a play, or was talking about any other action that might have preceded the shot. Yankee management, however, is reported determined to go ahead with the experiment.

Ellis Fumbles

N. Y. World-Telegram staffer Edward Ellis gave television broadcasters their laugh of the week in his recently-concluded series on video by reviving the old color vs. black and white fight.

Discussing RCA's all-electronic color process, Ellis remarked about how much better an accompanying shot of a football game would have been if it had been viewed on an RCA color receiver. Game, though, was one aired by CBS, leaders of the opposition against RCA in the color argument.

BBC BEEF VS. WEFM EXCLUSIVE FM BOOST

Chicago, Dec. 2.

BBC complaint to the FCC that Chi FM station WEFM was interfering with telecasts in southern England was welcomed here last week by E. F. McDonald, prexy of Zenith Radio Corp. and owner of WEFM. Complaint bolsters McDonald's long-held contention that the 50mc band should be exclusively allotted to FM.

McDonald first announced that the only way to prevent interference with English tele would be for "every other radio service throughout the world to shut down and get off those frequencies." Later, however, he said that WEFM temporarily would operate at hours when English tele was not in use. He also attributed the interference to extreme sunspot activity, which will not recur until 1958.

Kools to Pick Up Tab For Chi's Video Cagers

Chicago, Dec. 2.

Brown & Williamson Tobacco (Kools) will sign the check for WBKB telecasts of Saturday night college basketball doubleheaders here, starting Dec. 13. Home town ball bouncing will be done by De Paul and Northwestern Universities.

Sponsor will usa quartet of animated Kool penguins in one-minute film commercials prepared by Television Advertising Productions. Russel M. Seeds is the agency.

Williams' 1-Acter on Tele Hits Camera Trouble Snag

NBC television's big buildup for the start of a series of dramatic shows in cooperation with the American National Theatre and Academy went for naught, when a studio camera conked out a few minutes before the show was ready to take air Sunday (30) night.

Show, a one-acter by Tennessee Williams, titled "Last of My Solid Gold Watches," was scheduled to start at 8:30 p.m. NBC engineers worked on the camera until 9:15 but couldn't get it fixed, so the station finally resumed broadcasting with a film show. Play has been rescheduled for tomorrow (Thursday) night.

If another camera doesn't do a last-minute conk, meanwhile, NBC on Sunday (7) will air the second in its series of plays done in cooperation with the Theatre Guild. Show is "Late George Apley," starring Leo G. Carroll and featuring many of the original Broadway cast. Web and the Guild ran into difficulties when it was discovered that 20th-Fox, which produced the "Apley" film, owned tele rights to the show. Twentieth okayed it for video, however, and NBC is ready to go.

TBA SETTING UP 1-DAY N. Y. INDUSTRY CLINIC

One-day television clinic tees off next Wednesday (10) at the Hotel Waldorf-Astoria, N. Y., under the aegis of the Television Broadcasters Assn., with TBA members from 12 states expected to attend. All sessions except the awards luncheon will be open only to TBA members, in order to permit the tele officials to kick around freely the problems confronting the industry.

Highlighting the clinic, in addition to the awards, will be a demonstration of the Bell System's new microwave link between N. Y. and Boston; talks by three Eastman engineers on rapid processing of film for video and recording of tele images on film for transcription purposes, and election of directors and officers of TBA. J. R. Poppele, veepee of WOR, N. Y., is current prexy. Paul Raibourn, Paramount veepee, will chairman the awards lunch.

Philadelphia—Alan Scott has been added to staff of KYW, replacing Robert Warren, who Monday (1) joined the NBC staff in New York. Scott, Navy veteran, is handling the "Man on the Street" program.

PAT BALLARD Presents

A NEW RADIO SHOW

"THE SONG WRITING MACHINE"

(From The Guild Theatre)

STARTING DECEMBER 6TH

On WOR-MUTUAL Every Saturday Night

9:30 P.M., EST

With

UNCLE JIM HARKINS, JOHN WINTERS, ALAN HOLT, PAT BALLARD

Roger Bower, Director. Elliot Jacobi, Arr.

During which 2 members of the studio audience, with the assistance of above machine and cast, become songwriters. The listening audience hears the songs a few minutes after they are written and the following week a completed song based upon titles and lyric ideas submitted by the listeners is performed. All songs published by Pat Ballard Music (ASCAP); contestants receive 100 copies, a royalty contract and a vocal recording.

Management: GALE, INC. (Mitchell Benson)

NOTE:—"The Pat Ballard Song Writing Machine" Reg. U. S. Pat. Off. Machine Pat. Pending. Program Copyright 1947.

NBC Falls in Line

Way the usually non-committal NBC executives have gone out on several limbs recently to plug television is believed to point up as much as anything else the rapid expansion already made or expected to be made in the immediate future by video. Until now, NBC toppers have been noted for their aversion to making optimistic predictions but that has'nt prevented them from boosting tele to the skies.

Veepee over tele Frank E. Mullen has emerged as the chief crystal-gazer for the web. Already committed to the boast that tele would represent a capital investment of more than $6,000,000,000 within five years, Mullen declared on the "Hi Jinx" radio show last week that a tele hookup between N. Y. and Chicago by the end of 1948 is a "good possibility." He also repeated an earlier statement that tele would be available to 22,000,000 viewers in the country next year and that a N. Y.-Hollywood link should be in operation by 1950.

Memphis

Continued from page 24

the No. 6 video channel, will spend $150,000 on the station and locate its studios at the Hotel Monteleone. Second bid for Atlanta, Ga., within the past week arrived from the Constitution Publishing Co., licensee of WSB, asking for the No. 2 slot. First bid came in from the Fort Industry Co., licensee of WAGA there, several days ago.

Fort Industry also filed last week for uncontested tele channel 5 in Miami, Fla., to bulwark operation of its standard broadcast station WGBS. Company already holds video permits in Detroit and Toledo.

Memphis Eyes Early Start

Memphis, Dec. 2.

Television for Memphis during 1948 was promised by officials of WMC, The Commercial Appeal station, after the FCC gave approval late last week to the local NBC outlet for the first video setup in the midsouth.

Construction has already begun on the transmitter building for the new television station on Thomas Road near Five Points northeast of the city and on the 750-foot tower which is to loft antennae for WMC, WMC-FM and the tele station.

Henry Slavick, general manager, said the antenna has been ordered and will be en route to Memphis within 30 days. The Chicago-New Orleans coaxial cables are being laid now, he said, but will not be prepared to bring outside television programs to Memphis for about 18 months. However, WMC expects to proceed with its own television feature as soon as facilities are installed.

Tele station is expected to be assigned the call letters WMC-T or WMC-TV. Service is promised a radius of 40 miles, employing 13,600 watts visual and 7,120 aural.

4 A's Ban

Continued from page 24

commercial perfection after years of research on it by engineers from Eastman Kodak, DuMont and NBC, is a specially-devised camera that takes pictures on film off the face of a video tube. It was such a camera that made possible NBC's airing films of the British royal wedding within 29 hours after the event occurred. With little likelihood of coast-to-coast network facilities being established before 1950, many broadcasters had planned on using the device to can their live studio shows on 16m film and then air-freight the film to affiliate stations throughout the country.

Such film, it's been claimed, would serve all the purposes that are served by electrical transcriptions of radio shows. It would furnish a permanent record of a program in case of legal entanglements and would give actors and directors a chance to study their work before the video cameras.

Auto Firms

Continued from page 24

plugs, manufacturers are also considering sponsorship on a participation basis by local dealers. Ford has led the way in this form of advertising also, making its plugs in most instances between the car itself and the service offered by dealers. Already interested enough in such a deal to start negotiations with various of the N. Y. broadcasters are both Packard and General Motors.

Most manufacturers had a taste of video advertising last year via a film especially produced for the Automobile Manufacturers' Assn. by ABC tele. Film obtained good results when aired over several tele outlets, paying off in both viewer interest and the extra ballyhoo usually available because of tele's novelty status with most of the press and the public.

Television Reviews

Continued from page 24

CBS' remote cameras, under the direction of Frances Buss, on the spot. Set was obviously no problem and the integration of plugs for Sondra Brand Products on sale in the store, was a natural. Occasional glimpses of the storekeeper standing around with his hands in his pockets were funny but the number of shoppers attracted to the store must have paid off in plenty of extra sales.

Camera work was a fairly easy job in such a concentrated locale, with the lensers having little more to do than point their cameras at the proceedings. What with the bulky cables trailing around among the crowds of curious women, the lensers made out well. *Stal.*

THE BELLS
With Maurice Franklin, Abby Lewis, William Kane, Susan Thorne, Pat Fay, Don Roper, William Marceau
Writer: Henry Irving
Director: Kay Emery
Producer: Bob Emery
30 Mins.; Wed. (26), 7:30 p.m.
WABD-Dumont, N. Y.

"The Bells" can be written off as one of the infantile works of the infant art of television. In its writing, thesping, settings, conception and execution, this half-hour dramat resembled nothing so much as the nickelodeon fare during the cinema's earliest days. Apparently, despite the 30 years of film producing experience and 25 years of refinement in radio techniques, the new medium of video will have to find its own, building up from amateurishness to a level of professional showmanship.

Failure of this particular program can be defined not in terms of its specific weaknesses but in its readiness to accept uncritically all of the shopworn cliches already discarded by the films and radio.

Played without conviction, story was an unimaginative takeoff on the crime-and-punishment theme which was expanded without substance or movement. Locale was France in the 1830's, with the central character being a respected bourgeois who had killed a rich traveler years back and who was haunted consequently by the ringing of bells in his ears.

In lead role, Maurice Franklin was compelled to use such a hoary device as a sotto voce aside to convey his story. Besides the retelling via flashback of the murder incident, there was little to this dramat except some childish use of hypnotism and awkward posturing by members of the cast. *Herm.*

GREETINGS FROM SANTA CLAUS
Producer: Ernest Walling
30 Mins.; Tues. 7:30
GIMBEL BROS.
WPTZ, Philly

Children make good video material. That was shown forcibly in this one-shot, half-hour segment from Gimbel Bros. dept. store Toyland, when the camera was trained on WIP announcer Howard Jones garbed as Kris Kringle doing the "Whattya Want for Xmas" routine with a long string of moppets.

Their answers and wide-eyed reaction to the Beard made good viewing not only for children in the tele audience but for grownups, too. It was cute, corny perhaps, but in line with the Xmas spirit.

There were no commercials but it was made plain that the telecast was coming from Gimbel's and that parents could fulfill most of the desires of their kids right at the store. *Shal.*

Opened October 15th

BOWMAN ROOM

Biltmore Hotel, New York

HELD OVER

To December 20th

"Lanny Ross, longtime idol of the air waves, is at the Bowman Room . . . we need entertainers of his caliber . . . he let his naturally forceful and engaging personality take the stage and hold it."—ROBERT W. DANA, World-Telegram.

"Tops in Town . . . Lanny Ross' One-Man Show at the Biltmore."—DOROTHY KILGALLEN, Journal-American.

"Lanny Ross, in better voice and handsomer than ever."—LOUELLA PARSONS.

"Ross' voice retains the flexibility and sweetness that stamped him as one of the outstanding tenors of radio."—KAHN, Variety.

"Opening nite crowds at the Biltmore aren't going to forget Lanny Ross' amazing song show. Lanny, for more than 45 minutes sold class, charm and singing ability. He was never better. So, what are you agencies and sponsors waiting for?"—SID WEISS, Radio Daily.

"He has triumped not only on the air, but in the swank night spots, in the movies and in the concert establishments, including the Hollywood Bowl."—BEN GROSS, New York Daily News.

"The audience simply wouldn't let Ross off and he did encore after encore." — HY GARDNER, Journal of Commerce.

"Caught Lanny Ross' opening of the Biltmore Bowman Room . . . what an affair it was! We think he sings better than he did before his war service."
—HERSCHELL HART, Detroit News.

"Good voice and hep routine based on many years of showbiz experience."—BILL SMITH, Billboard.

Opening

ROXY
New York

Gala

CHRISTMAS

Show

ENGAGEMENTS FOR EARLY '48

PARK PLAZA HOTEL—ST. LOUIS
FEBRUARY 13

LAST FRONTIER—LAS VEGAS
MARCH 12

CONCERTS
1946-1947

Rochester, New York
(2 Concerts)
Cincinnati, Ohio
Detroit, Michigan
Memphis, Tennessee
Amarillo, Texas
Omaha, Nebraska
Indianapolis, Indiana
Hollywood Bowl,
Hollywood, California
Phoenix, Arizona
Tucson, Arizona
Bimidji, Minnesota
Everglades Club,
Palm beach

MAJESTIC RECORD Releases

WHIFFENPOOF SONG
UNDERNEATH THE CLOCK
AT THE BILTMORE
MOONLIGHT AND ROSES
THE WINTER SONG

Lanny Ross

Thanks to

Harry Kalcheim of William Morris Agency, David Hocker and James A. Davidson, and my host of friends across the country for a wonderful year in '47 and for repeat bookings in '48.

Agencies: WILLIAM MORRIS AGENCY, Inc.
JAMES A. DAVIDSON, Inc.

NARBA Closes Shop in Cuba; Blocks Moves to Upset Existing Allocations

Washington, Dec. 2.

The engineering conference laying the groundwork for a new North American Regional Broadcasting Assn. treaty prepared to close shop in Havana this week, having successfully squelched several moves to upset present radio allocations in any of the countries signatory to NARBA.

Last week's session was punctuated by the refusal of the Cuban and U. S. delegates to permit discussion of a Mexican proposal which would require shifting of all U. S. stations on the 980kc and 630kc channels to the 1,220 and 1,570kc bands. The Mexicanos want the lower channels for use as clear-channels south of the border to give them wider coverage outside the big cities. There are eight U. S. outlets, including WMAL, Washington, on the 630kc slot and seven operating on 980kc (including KMBC, Kansas City, Mo.; WRC, Washington, KFWB, Los Angeles, etc.).

Both Cuba and Mexico indicated opposition to a present treaty provision preventing location of any stations within 650 miles of the border when that particular channel is in use by a neighboring country.

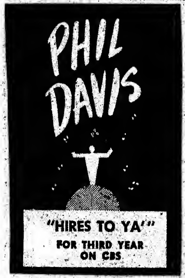
The Mexicans wanted some of their clear channels protected from interference all the way to the Canadian border "to permit broadcasting to Mexican subjects within the U. S."

Balto.'s 6th Station

Baltimore, Dec. 2.

A sixth AM station was added to the local radio front with the opening of WSID here this week. Operating in nearby suburb, Essex, on a daytime schedule on 1570 kilocycles at 1,000 watts, the new layout is headed up by Sidney H. Tinley, Jr., local insurance and real estate operator with A. C. Goldbach, formerly of WCBM here, acting as general manager and chief engineer.

Raymond Kay is program director and Armand Terl, commercial manager.


PHIL DAVIS
"HIRES TO YA'"
FOR THIRD YEAR
ON CBS

WFIL Donates Recorder To U.ofP. for Teaching Aid

Philadelphia, Dec. 2.

A wire recorder has been presented to the Univ. of Pennsylvania by WFIL to facilitate the use of radio programs in classroom instruction. Presentation on behalf of WFIL was made by Walter H. Annenberg, publisher of the Inquirer, to Dr. Reese D. James, director of journalism courses at the university.

Dr. James said he planned to record programs off the air with the device, and then play them back for further study by the students. The recorder is the most recent model of the engineering products division of RCA.

2-Day N.Y. Origination For 'Morning Matinee'

Cincinnati, Dec. 2.

"Morning Matinee," full-hour morning program starring Ruth Lyons and Frazier Thomas, originating at Cincy's WLW and also aired over WINS, N. Y., 8:30 a.m., will go to N. Y. for two days origination Friday and Saturday (5-6) at WINS.

Each year Miss Lyons devotes several days to collecting funds for hospitals, in cooperation with the United Hospital Fund drive, and N. Y. proceeds will go to the Hospital for Special Surgery. Show is sponsored by Rem, Woodbury Soap, Hi-mac Candy and Robin Hood Flour.

'Big Sister'

Continued from page 25

age soap opera fan is a lower middle class housewife and that the social themes of "Big Sister" conform with ideas of people in this category. The study indicates that through use of other sets of social themes, serials could penetrate to the upper middle class, comprising 15% of the population. In other words, there's room for Park Avenue operas, advertising luxury items.

Some portions of the report merely verify what agencymen and programmers have suspected all along. It was found, for example, that "social significance and improvement" must be secondary; that listeners identify personal problems with those of soap opera characters; that realistic treatment of basic sociological and psychological themes must be avoided; and that men must be portrayed as dependent on the wisdom of the wife and mother.

Study was directed by two U. of Chicago professors, W. Lloyd Warner, sociologist, and William E. Henry, psychologist, retained as consultants by Social Research. Contract with CBS stipulated that the network was to have no hand in directing the survey and that the results would be published whether good or bad.

On the basis of the study Social Research claims that it can now doctor ailing soapers and pre-test the acceptability of new ones.

Radio Reviews

Continued from page 30

was so-so. Garfield's thought sequence (in a sound chamber) weren't any too intelligible. Marion's script was crisp and professional.

Perhaps one time is as good as another to air such a show—no one likes to contemplate the possibilities of cancer striking himself or his loved ones—but this unhappy episode (which left the father dying despite NCF help) was particularly hard to stay with after a pleasant Thanksgiving repast. *Doan.*

SUNDAY AT 4:30
With Boston Symphony, Arthur Fiedler, conductor
Producer: Jack Wright
30 Mins.; Sun, 4:30 p.m.
FIRST NATIONAL BANK
WBZ, Boston; WBZA, Spfd.
(B. B. D. & O.)

Boston's top-ranking live show, this one's in its fourth year and gaining in prestige and audience every season.

Format is straight music of the light classical variety played by the famed Boston Pops orchestra under Arthur Fiedler, though it's never billed as the Pops orchestra due to contractual agreement with Symphony Hall. Actually, the summer Pops concerts use about a dozen more men, but this radio ensemble has all the power and liveliness of the bigger group, and Fiedler's name, long one of the most potent in this field, hypos the interest.

Up until this season "Sunday at 4:30" has been a production using the Opera House with a live audience of 3,000, but now it's in WBZ's studio A sans audience. Reason for change, mainly, is that same audience turned up each week, but there's a considerable scaling in former $155,000 budget, too. New note this year is the Youth Opportunity auditions, which brought in about 500 applications for soloists with the orchestra. Judges picked 14 to appear on the 30-week season, and those who've appeared so far demonstrated plenty of big time talent in arias, concerto movements, etc.

Fiedler, with a genius for programming, fills the 30-minute spot with sock standards plus novelties, revivals and the Strauss waltzes he's famous for, and the studio set-up sounds fine. Commercials are held to a minimum and are institutional in tone, and there's a two-minute description of various bank activities in the middle.

Streeter Stuart, WBZ ace announcer, handles the commercial chore as well as the musical commentary. As the top local airer, this bank job rates with the top national musical slots, and gets a big Hooper in the area. A slickly produced job. *Elie.*

APPOINTMENT WITH JOANNE TAYLOR
With Helen Tait, Kay Arnold
Producer: Gene Dennis
Director: Eddie Edwards
Writer: Sylvia Wallnow
15 Mins.; Mon. thru Sat., 9 a.m.
TAYLOR DEPARTMENT STORE
KMBC, Kansas City
(Potts, Caulkins & Holden)

Joanne Taylor has an established rep as radio saleslady for the John Taylor store in Kansas City. The program originated with Caroline Ellis as Joanne over 14 years ago, and the show has been on at the same time, on the same station, for the same sponsor ever since, with a number of changes in the lead. Recently the Taylor store was bought up by R. H. Macy, and a change was called for in the radio quarter hour.

Heretofore the show has been an attempt to bring the listener in for a look across the desk of Miss Taylor as a fashion buyer for the store. The new format, began several weeks ago, apparently aims at broadening this scope, leaving out details of store operation, and concentrating on the fashion angle and local news of interest to women.

Show opens with comments on news items and follows with announcements of club news. This takes less than five minutes, and balance of the show is devoted to fashions and household goods for sale in the Taylor store, making the show over 50% commercial. Currently the show is using a daily prize letter comeon, with the writer of the winning letter—asking Miss Taylor a question of interest to women—getting a surprise gift from the store stocks.

Current edition of the show is far behind its predecessors, with noticeable gaps in both production and performance. A lot of dough, by local standards, is being spent to create a radio show with the equivalent appeal of a Charm or Vogue article, and the result is too glossy. Miss Tait in the name role is stiff and formal, and the scripting needs some down-to-earth lacing together. As it stands the show is aloof and upstage and beyond the outlook of the average Kansas City housewife.

There's a deal of work to be done with this show. *Quin.*

Pat Ballard's 'Bushel' Insurance Vs. Petrillo

Pat Ballard, who starts a new WOR-Mutual show, "The Song Writing Machine" Dec. 6 (9:30 p.m.), has non-music package ready in case the Petrillo musician ban jerks his program. New show is tagged "A Bushel of Fun" and entails an audience-participation game called "Vice Versa," also invented by Ballard.

Cast will include Robert Denton (NBC announcer-m.c.), Alan Holt Trio (vocal; no instruments), and a comedian guest star. Lew Lehr ("Stop Me if You've Heard This One"), is pencilled in for first guestshot. Ballard says the show gives away "bushels of prizes" yet is a low-budget package in line with the new economy wave in radio-packaging. Pat Ballard Music Corp. is titular owner and producer of the show, with Gale, Inc., to do the huckstering.

Nielsen

Continued from page 28

rankings "without an undue amount of bickering . . ."

The press has been needling Nielsen for months to release rankings similar to Hooper's Top 15, but his answer, as of last year, was that NRI's attorneys had counselled the firm against it on the grounds that Nielsen might lay itself open to lawsuit for possibly adversely affecting the sponsorship of certain programs. When it was pointed out that Hooper seemed to get in no trouble doing so, Nielsen wryly replied that his firm "had more to lose" by such an action.

Nielsen only hinted at this in yesterday's announcement, saying "Our total investment in the development of NRI service is now approaching the $5,000,000 mark, and with our current NRI operations still a long way from a break-even basis, we have an understandable reluctance to give away a part of that which we have to sell!" He added, furthermore, that he wasn't anxious to "aggravate the chronic radio industry ailment of 'RATINGITIS'."

But, he added, with NRI withholding its data, "the entire industry has available to it only a form of rating which is inaccurate in concept and inadequate in coverage," a situation which Nielsen agreed was intolerable.

At the same time, he was ready to admit—in fact, to stress—that ratings aren't everything. One needs the "far more comprehensive 'Analysis' data which comprise the bulk of the NRI research operation" to determine how to improve a program, either audience-wise or sales-wise, Nielsen said.

Four types of Top 20 ranking, day and night, were released by the researcher. They were "Total Audience," "Average Audience," "Cumulative Audience" (covering a four-week period), and "NRI Homes Per Dollar." Fourth named tabulation was easily the most potent eye-catcher, although the wide discrepancies in the Top 20 by Total Audience as compared with Hooper's list caused raised eyebrows.

Interesting to note was the fact that "in the interest of fair play," Nielsen confined his evening listings to half-hour, once-weekly shows (i. e., "Theatre Guild" was not eligible) and daytime shows to 15-minute strips.

Top 20 listings released by Nielsen have the same belatedness characteristic of the hitherto fully confidential NRI reports. Rankings released yesterday were for the second half of October.

Fadiman's Educ'l Shows

Clifton Fadiman has recorded two half-hour programs for a special educational series for the Great Books Foundation of the Univ. of Chicago. The shows, dramatizations on the career of the Athenian historian, Thucydides, are for distribution to stations throughout the midwest, to be performed gratis.

The "Information, Please" m.c. did the shows through his friendship with Robert M. Hutchins, chancellor of the Univ. of Chicago.

Washington—Local watter WWDC has made a tie in with Washington's 13 police stations to aid the radio outlet's "Good Neighbor Christmas Party" for the Home for Aged and Infirm here. All the precincts will serve as collection posts for gifts for the 450 aged men and women of the institution. WWDC will periodically collect the presents and deliver them. The radio station will also operate a collection booth of its own at Connecticut Ave. and K Sts., N. W.

'SUPER SLEUTH' AS LIVE SHOW FOR WEEWATTERS

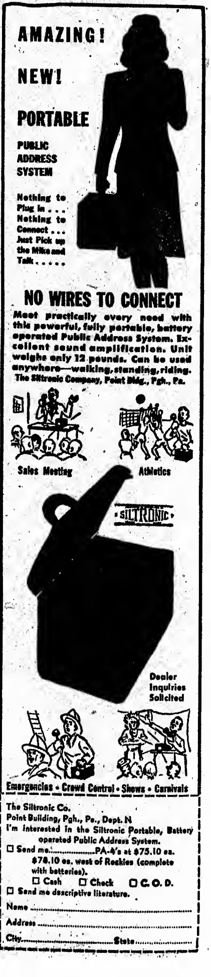
Chicago, Dec. 2.

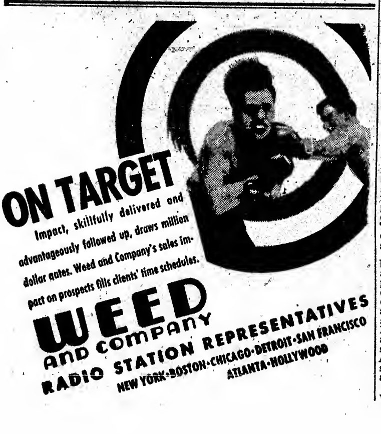
Attempt to interest weewatters in staging live dramatic shows will begin in December when Jack Strausberg Productions, Chicago, markets a new "Super Sleuth" series. Scripts for the program will be leased to stations for production by hometown talent, idea being that local thespians will provide a welcome change from the usual disk and transcribed fare.

Scripts call for a maximum of three actors, but they also can be produced as a one-man show. Promotion includes comic book tieins, comic strips, premiums and possibly film shorts. Art work will be handled by Strausberg, who has illustrated the Bob Hope books and several syndicated features.

Firm already is marketing "Now I'll Tell One," one-man script series sponsored on southern stations by Lane-Rexall drugs through the Chase agency, Atlanta.

Detroit — Goodwill Station, Inc. (Detroit's 50,000-watt WJR) is paying a 10c year-end dividend in addition to its regular 25c. for the quarterly dividend, President G. A. Richards announced, bringing the year's earnings to $1.10 on 518,000 shares of stock. This regular and extra dividend will be payable Dec. 15.


AMAZING!
NEW!
PORTABLE
PUBLIC ADDRESS SYSTEM
Nothing to Plug in . . . Nothing to Connect . . . Just Pick up the Mike and Talk . . . . .
NO WIRES TO CONNECT
Meet practically every need with this powerful, fully portable, battery operated Public Address System. Excellent sound amplification. Unit weighs only 12 pounds. Can be used anywhere—walking, standing, riding.
The Siltronic Company, Point Bldg., Pgh., Pa.
Sales Meeting
Athletics
SILTRONIC
Dealer Inquiries Solicited
Emergencies • Crowd Control • Shows • Carnivals
The Siltronic Co.
Point Building, Pgh., Pa., Dept. N
I'm interested in the Siltronic Portable, Battery operated Public Address System.
☐ Send me..................PA-4's at $75.10 ea. $78.10 ea. west of Rockies (complete with batteries).
☐ Cash ☐ Check ☐ C. O. D.
☐ Send me descriptive literature.
Name ....
Address ....
City.................... State ....


ON TARGET
Impact, skillfully delivered and advantageously followed up, draws million dollar notes. Weed and Company's sales impact on prospects fills clients' time schedules.
WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO
ATLANTA·HOLLYWOOD

Schaefer Beer's 55G Splurge for 'Open House'

Schaefer Beer has bought the transcribed half-hour musical show, "Hollywood Open House," for New York, and show will bow on WNBC, N. Y., tomorrow (Thurs.) in the 7:30-8 p.m. slot. Show was bought from the Kermit-Raymond Co. through BBD&O on a 52-week basis, with cost estimated at $55,000 for the year.

Show, which uses top Coast names in a variety program, has been packaged for about three years, and is heard on 160 stations throughout the U. S. This is its first airing in N. Y.

K-M Co., incidentally, has set up the Ray Bloch Enterprises as its exclusive sales distribs. Separate sales setup is headed by Ray Bloch as prez and Walter Keane as veepee.

'Ike's' Bro. in Radio

Washington, Dec. 2.

Earl D. Eisenhower, brother of General "Ike," is a 20% stockholder in the Pottery Broadcasting Co., which last week won an FCC okay for a new daytime kilowatt station in East Liverpool, O.

Eisenhower, an official in the West Penn Power Co., also owns a block of station WESA, in his hometown of Charleroi, Pa.

Petrillo

Continued from page 27

step an untimely crackdown from the NLRB and at the same time offer an ostensibly conciliatory gesture toward the webs. What he will ask of the nets in return thus far is anybody's guess. Web execs and union toppers are expected, however, to get down to brass tacks on the subjects of wage scales, AM-FM duplication, live music for television, etc., when they huddle in Chi next week.

Co-op music ban was lifted following a talk between Petrillo and ABC prexy Mark Woods in which the AFM chief finally agreed "to give the networks a chance" to support their arguments that this action would step up network employment of musicians.

Results were immediate. ABC announced an orch of 18 to 20 pieces would be installed on the Abbott & Costello stanza, replacing a Les Baxter chorus of 10 voices. CBS took steps to drop the Choristers in favor of an orch on the Joan Davis show. Mutual, using a 16-voice group on "Meet Me At Parky's," said a house orch conducted by Harry Zimmerman probably would be substituted. Golenpaul hired a pianist for "Info" for the first time since the program went co-op. Live music bridges were ordered for a number of shows on the three webs.

Move removes what the webs have contended was a serious handicap to bigtime co-op programming.

Cincinnati — Paul Dixon, disk jockey, added WCPO's three man-on-the-street shows to his chores this week. Paul Hodges, the station's vet curbstone and depot gabber, has departed for Cleveland to become the handy miker for WEWS, new television station and Scripps-Howard affiliate, which bows Christmas Day as Ohio's first commercial video.

Radio Hurdles Slide

Continued from page 1

gramming pacted during the closing quarter period of the year.

Both at NBC and CBS, the nine-month statements reveal a decline of 2.3% in time sales over the same period last year, with Columbia racking up an approximate $44,500,000 at the three-quarter mark; and NBC registering an approximate $48,300,000 for the January-through-September period. But Columbia says the year-end figure will be closer to a 1% loss, and indications are that at NBC it will be almost even-steven with last year's billings.

ABC grabbed itself a record nine-months billings of about $31,000,000, representing a 2.5% increase over last year, but checkout of Lucky Strike (Jack Paar) after 13 weeks and Eversharp's cancellation of Henry Morgan will reduce the increase by the end of the year. Nevertheless, ABC is confident that its emergence into the bigtime billings class now has a permanence that bodes well for the web's future.

No small factor in cueing the note of optimism around the networks has been the mounting list of 52-week renewals over the past two weeks upon termination of the season's initial 13-week cycle. There were fears that a number of bankrollers weren't coming back, but now that the webs have hurdled the first 13-week hump—which many looked upon as the crucial cycle—they're confident of the future.

With the exception of the Paar, Morgan cancellations on ABC, it's been found, too, that for each exit there's a new entrant standing by, with Ford for example, ready to move in when Standard Brands lend-leases Fred Allen; Philip Morris taking over the Sunday night NBC period being vacated by Adam Hats, etc.

Supreme Court Turns Down Case NAB Intervened In

The U. S. Supreme Court refused for a second time last week to review a decision of the Circuit Court of Appeals for the first circuit denying the Coca-Cola Co. an injunction to keep Snow Crest Beverages, a Massachusetts soft-drink company, from using the brand name "Polar Cola."

The National Assn. of Broadcasters had intervened as friend of the court to ask the Supreme Court to review the ruling on the ground that the confusion caused by the similar-sounding trade names here involves an important principle for radio advertisers.

Cobb In at WAAB

Worcester, Dec. 2.

Richard A. Cobb has assumed the managership of WAAB, Mutual and Yankee outlet in Worcester. Cobb comes to WAAB from Boston's WNAC, key station of the Yankee web. Since 1944, he was daytime production supervisor of the Boston station.

Cobb has been a radio instructor at Boston University for the past couple of years. He succeeds H. William Koster, who goes to Providence to be in charge of the Providence Journal and Bulletin's FM station, WPJB.

Another Grind Show

First performance on radio of Haydn's Hurdy-Gurdy Concerto will be heard tomorrow (Thurs.) on CBS' "Gateway to Music," with the CBS Symphony conducted by Alfredo Antonini. A genuine hurdy-gurdy will be played by Harold Weinberg, first desk man of the second violins.

Instrument, a copy of a 17th century model, is owned by Edwin A. Fleischer of Philadelphia, who had it specially built to play this work. Whether the hurdy-gurdy grinder can keep in tune with the orchestra is a moot question, but critical minds—and ears—are open.

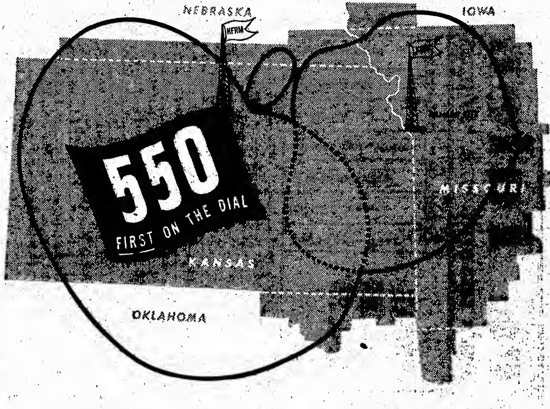
CIRCLING THE KILOCYCLES

Pittsburgh — Bill Kelley, who joined WCAE 10 years ago as a mail clerk, has just been appointed merchandising manager of the station. Recently he's been serving as publicity director and has also found time since getting out of the service to earn a degree at Pitt. Mildred Sheridan, WEDO's women's commentator, has landed a cosmetics sponsor for her daily "Party Line" program over the McKeesport outlet. Ernie Neff has won the announcer's berth on Guy Lombardo's new transcribed radio show, which will begin on WCAE Dec. 7 under sponsorship of Chevrolet Dealers of Allegheny County.

Rochester, N. Y.—Manager Lester Pollock, Loew's, launched a "talent quest" in tieup with WVET and the Chateau night club. Three young men and three young women will be selected for the finals on Loew's stage Dec. 22, when the audience will pick two winners. Reward will be a week's engagement at the Chateau.

KMBC Announces KFRM

Now, for the first time, one Kansas City broadcaster covers the entire Kansas City Trade Area



You have many times wished one Kansas City broadcaster could furnish you complete coverage of Kansas City's vast primary trade area. Your wish has come true!

We at KMBC proudly announce that on December 7th KFRM — our 5,000 watt "First on Your Dial" (550 KC) service for rural Kansas—officially goes on the air.

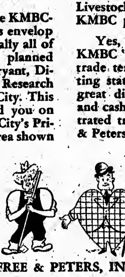
Note from the map how the KMBC-KFRM half millivolt contours envelop western Missouri and practically all of Kansas. This coverage was planned after a study by Dr. W. D. Bryant, Director of the Department of Research and Information of Kansas City. This study (a copy will be mailed you on request) proved that Kansas City's Primary Trade Territory is the area shown in the accompanying map.

The KMBC-KFRM team is available to sponsors for early morning and noon farm service programs, also at certain other times. KFRM alone is available during its remaining hours on the air —at present daytime only.

KFRM will be programmed from KMBC studios, from the KMBC Service Farms, and from the Kansas City Livestock Exchange Building and other KMBC program sources. "Nuff said!"

Yes, we chalk it up as another KMBC "First."— First to cover a great trade territory by placing a transmitting station (it's in central Kansas) a great distance from the trade center and cash in on this economical concentrated trade area coverage. Ask Free & Peters.

Arthur B. Church
President



FREE & PETERS, INC.

KFRM • THE KANSAS FARM STATION IN THE HEART OF THE NATION • PROGRAMMED BY KMBC FROM KANSAS CITY

Heard by most . . .

Preferred by most

in the BUYING Ark-La-Tex

Write for Availabilities

KWKH
SHREVEPORT
50 000 WATTS

The Shreveport Times Station

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING NOV. 29

Pos. this wk.	Pos. last wk.	No. week in log.	Artist	Label	Song	Pub.		New York		Chicago		Los Angeles		Phil.	S.F.	D.C.	Denver	Bos.	K.C.	Atlanta		Syracuse	Pitt.	Dallas	Memphis	Phoenix	Char.	St. L.	Cleveland		Det.	TOTAL POINTS
								Paul Brenner—WAAT	Art Ford—WNEW	Ernie Simon—WJJD	Eddie Hubbard—WIND	Ira Cook—KFAC	Don Otis—KLAC	Joe Grady—WPEN	Jack Gregson—KSFO	Eddie Gallaher—WTOP	Ray Perkins—KFEL	Sherm Feller—WEEI	Eddie Clarke—KCKN	Hugh Ivey—WAGA	Ken Wilson—WGST	Ed Murphy—WSYR	Bill Brandt—KDKA	Dick Norman—WRR	Ralph Burge—WMPS	Dick Gilbert—KRUX	Kurt Webster—WBT	Rush Hughes—KXOK	Bud Wendell—WHK	Howie Lund—WJMO	Ed McKenzie—WJBK (Jack the Bellboy)	
1	1	11	Francis Craig	Bullet	Near You	Supreme	ASCAP	..	..	..	..	3	4	2	1	9	1	..	6	8	1	2	2	3	3	3	3	3	4	2	8	141
2	2	7	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	2	1	4	1	1	..	..	..	1	9	1	..	6	..	4	1	..	1	1	..	..	2	..	3	127
3	4	10	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	5	7	..	7	3	..	..	2	..	..	2	5	6	5	..	4	..	6	2	3	1	9	98
4	7	7	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	8	1	2	..	..	7	..	..	..	8	..	..	..	1	..	..	7	..	4	4	1	3	5	81
5	26	5	Andrews Sis-D. Kaye	Decca	Civilization	Morris	ASCAP	..	..	..	3	..	..	4	..	5	..	..	..	1	..	..	..	2	..	8	..	1	..	..	..	53
6	5	11	Louis Prima	Victor	Civilization	Morris	ASCAP	7	..	6	..	..	2	..	..	..	3	3	..	..	..	8	..	..	8	..	..	..	6	8	..	48
7A	11	3	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	..	..	..	..	10	5	..	..	2	..	..	2	4	..	..	9	..	..	7	..	..	..	..	2	47
7B	3	11	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	8	..	..	5	..	..	..	7	10	..	7	..	..	..	..	..	..	5	..	1	..	10	4	6	47
9	28	4	Frankie Laine	Mercury	Two Loves Have I	Miller	ASCAP	..	..	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	4	29
10	10	6	Bing Crosby	Decca	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	..	4	6	6	..	..	..	..	..	1	..	..	..	..	..	..	..	27
11	39	12	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	6	..	..	4	..	..	..	..	3	..	6	..	..	..	..	..	..	..	25
12	8	11	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	23
13	..	7	Ted Weems	Mercury	Mickey	Cap.-Vogel	ASCAP	6	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	5	..	..	..	..	5	..	..	22
14A	36	3	Sam Donahue	Capitol	Whistler Song	J. L. Lester	BMI	3	..	..	..	..	..	5	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	21
14B	..	1	Jo Stafford	Capitol	Serenade to the Bells	Morris	ASCAP	4	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	7	21
16	23	5	Perry Como	Victor	So Far	Williamson	ASCAP	..	..	..	8	..	..	..	..	..	..	..	..	..	..	5	3	8	..	..	..	..	..	..	..	20
17	17	8	Sammy Kaye	Victor	Serenade to the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4	10	9	..	..	7	..	..	18
18A	35	3	Doris Day	Columbia	Poppa Won't You Dance	Morris	ASCAP	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	17
18B	21	12	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	4	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	17
20A	..	6	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	..	..	..	..	1	..	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	10	16
20B	40	5	Dick Haymes	Decca	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	..	8	..	..	..	10	..	..	6	9	6	..	..	..	..	..	..	16
20C	..	4	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	16
20D	12	3	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	..	..	..	4	9	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	16
24	..	2	Ray McKinley	Majestic	Civilization	Morris	ASCAP	..	..	..	..	2	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	15
25	14	10	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	14
26A	24	4	Jimmy Dorsey	M-G-M	Ballerina	Jefferson	ASCAP	..	..	..	..	..	6	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	13
26B	6	4	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	13
28	20	6	Art Lund	M-G-M	And Mimi	Shapiro-B.	ASCAP	..	..	..	4	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	13
29	18	3	Jo Stafford	Capitol	Gentleman Is a Dope	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	12
30	16	6	Jo Stafford	Capitol	Stanley Steamer	Warren	ASCAP	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	11
31A	..	3	Buddy Clark	Columbia	Don't You Love Me Any More	Oxford	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	10
31B	..	1	R. Noble-B. Clark	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	10
31C	27	2	King Cole Trio	Capitol	Xmas Song	Burke-V H	ASCAP	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
31D	29	6	Macklin Marrow	M-G-M	Mexican Fantasy	Boosey	ASCAP	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35A	22	4	Charlie Barnet	Apollo	East Side, West Side	Paull-Pioneer	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
35B	45	2	Perry Como	Victor	Two Loves Have I	Miller	ASCAP	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9
35C	..	2	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38A	31	5	Andrews Sisters	Decca	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
38B	32	4	Johnny Desmond	Victor	If It's True	Mills	ASCAP	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8
38C	..	1	Stan Kenton	Capitol	Curiosity	Beaux-Arts	ASCAP	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8
41A	13	12	Perry Como	Victor	I Wonder Who's Kissing Her	Marks	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	..	6
41B	15	12	Perry Como	Victor	When You Were Sweet 16	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41C	..	2	Margaret Whiting	Capitol	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	6
41D	..	1	King Cole Trio	Capitol	Those Things Money Can't Buy	Robbins	ASCAP	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41E	..	..	Elliot Lawrence	Columbia	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41F	..	3	Guy Lombardo	Decca	Hills of Colorado	London	BMI	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	6
47	9	6	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
48	41	10	Perry Como	Columbia	A Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	10	..	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	4
49A	25	2	Peggy Lee	Capitol	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
49B	..	2	Dinah Shore	Columbia	Golden Earings	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	3
49C	44	2	Dinah Shore	Columbia	Fool That I Am	Floyd Hunt	ASCAP	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	..	3
49D	48	3	Frank Sinatra	Columbia	Xmas Dreaming	Leeds	ASCAP	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3

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INDIE COS.' 'SILENT' PARTNERS

Boston Bank Grants $4,000,000 Credit To Decca Records for 'Expansion'

Decca Records arranged for an unprecedented deal last week with the First National Bank of Boston for a $4,000,000 credit to be utilized at any time over a six-year period. Money, according to Decca prez Jack Kapp, will be used to provide additional funds for expansion of Decca and subsidiaries. When the deal was made, between Serge Semenenko, veepee of the bank, and Milton Rackmil, exec veepee of Decca, $2,000,000 was arranged to be used immediately. Coin is the only loan in which Decca is involved, incidentally, and the company is paying interest at the rate of ½% on the amount not being used at any given time and 3% on the amount withdrawn against the credit.

News of the deal excited considerable comment to the few who knew about it late last week. Its completion was looked upon as a considerable compliment to Decca, especially in view of the forthcoming recording ban the American Federation of Musicians is clamping on the disk industry as of Jan. 1. Too, there has been considerable wonder over the use to which the money would be put. Statement that it will be used for "expansion and development" of Decca's overall interests is a broad one, and it's being wondered what sort of expansion could possibly be in the minds of Decca execs, especially in view of the AFM's ban. Kapp wouldn't elaborate on the "expansion."

AKM to Get 46G In ASCAP Coin

Final decree signed last week by Federal Judge Alfred C. Coxe in New York settled a suit brought by the Alien Property Custodian against the American Society of Composers, Authors and Publishers to recover $46,839 claimed due AKM, Austrian performing rights society. Money had been held in escrow by ASCAP pending payment of royalty coin due it by AKM for use of ASCAP music in Austria.

Under terms of the decree, ASCAP will deliver the coin it holds to the U. S. government, but in so doing the society retains the right to seek return of the amount by filling suit for recovery. Plaintiff in the action was Attorney General Tom C. Clark who represented the government as successor to the Alien Property Custodian.

ASCAP's claim to the money involved arises from a reciprocal agreement inked with AKM in 1933 whereby the Austrian society collected ASCAP's royalties in Austria and vice versa. Society contended that AKM owes it more than the $46,000.

Final decree, as signed by Judge Coxe, applied only to AKM's royalty coin. Government suits to recover royalty money due French and German performing rights societies under the alien act are still outstanding. Total amount sued for exceeds $392,000. Also a claimant for the AKM money was Henry M. Propper, appointed receiver for AKM in 1941 by the N. Y. supreme court. A district court decision denied Propper the right to the coin, on the receiver's motion some time ago, with the U. S. circuit court of appeals dismissing his appeal from the lower court's denial.

Chi's New Blue Note

Chicago, Dec. 2.

Newest Loop spot to swing over into the jazz kick is the Blue Note, formerly Lipps' Lower Level. Bistro opened last week after remodeling, with Herbie Fields orchestra for four weeks and Muggsy Spanier tentatively set for following 10-week stanza.

Frank Holsfiend will manage the bistro and Associated Booking will be exclusive bookers.

Eight New Berlin Tunes For 'Easter Parade' Film

Hollywood, Dec. 2.

Irving Berlin has cleffed eight new numbers for the forthcoming Metro tunefilm, "Easter Parade," which will include eight Berlin standards. New numbers are "It Only Happens When I Dance With You," "Mr. Monotony," "Better Luck Next Time," "Steppin' Out With My Baby," "A Couple of Swells," "Drum Crazy," "A Fella With an Umbrella" and "Happy Easter."

Judy Garland will do three numbers, co-star Fred Astaire will terp to a pair. Miss Garland and Astaire team for two and Astaire and Ann Miller handle the remaining new one.

Raps 'Hit Parade' For Overlooking 'Ballerina' Hit

Though settlement of the Warner Bros. music combine's suit vs. the Lucky Strike "Hit Parade" called for development and use of a supposedly fool-proof system of selecting candidates for the Saturday evening network program, squawks continue and new suits are threatened. At the moment, Redd Evans, owner of Jefferson and Valiant Music companies, and publisher of the hit "Ballerina," is objecting strongly to the so-called new system and is talking with attorneys over a possible action against the program.

"Ballerina" is at the moment among the first five sheet bestsellers in the country, is high on all performance and disk jockey request lists and is unquestionably rated among the first five songs of the country by jobbers and Evans' rival publishers. Yet, he cites that his song has not been included on the "Hit Parade" when it should have achieved such a position several weeks ago. Evans believes "Hit Parade" mention helps a song, while many other publishers do not agree with this theory.

New formula devised to spotlight the top tunes of the country for "Hit Parade" attention is undisclosed. It was developed by WB music group head Herman Starr, it's said, and figured largely in the settlement of his action against the program. Formula is supposed to take in record sales, sheet sales, etc., with the long-criticized "requests to bandleaders" angle discarded.

Another company squawking a bit about the current "Hit Parade" list is Shapiro-Bernstein, whose song, "Too-Fat Polka," is high on all lists excepting radio performances and has not achieved "Hit Parade" attention.

HIT PLATTERS BOOTLEGGED

Francis Craig's disking of "Near You," which exploded from a regional click in the Nashville area into a hot disk and sheet sales hit, is now one of the biggest selling recordings in recent years. But nobody seems to know for sure how big. There are too many fingers reaching into the pie. Disk has already surpassed 1,000,000 copies, according to Jim Bullet, owner of the previously obscure label which started the tune. But even Bullet is not absolutely certain of the correct amount. He's got "partners."

One of the risks run by the owners of minor labels which launch hits such as "Near You," "Peg o' My Heart," which the Vitacoustic label ran into a big click earlier this year, and the current "How Soon," on a Tower record by Jack Owens, is the bootlegging of pressings. None of the firms involved has sufficient facilities of its own to handle the kind of production needed in order to take advantage of the sales demand for their product. They must farm production out, which means in many cases supplying a dozen or more independent pressing plants with masters of the tunes from which to make pressings. Nobody's making any charges, but experienced recording men figure that for every 100 pressings of such a hit pressed by some of these wildcat factories a fair number are turned out that do not get into shipments called for by the original owners of the master, but go into diverse channels. Sort of a five-for-you one-for-me pressing idea with the "surplus" taking dark-alley avenues to retail counters and coin-machine use.

Naturally, the publishers of the tune and the writers whistle for royalties on disks dispensed in such a manner. There's no telling exactly how much royalty coin is lost by them in this way.

Chick Webb Memorial Opened for Kids Of His Old Balto Nabe

Baltimore, Dec. 2.

The Chick Webb Memorial Recreation Center, erected in memory of the former drummer bandleader, born here, was formally opened Sunday (30) by Mayor Thos. D'Alessandro and a host of dignitaries. New building will provide quarters for the children of the neighborhood where Webb was born in poverty and from which he readied for stardom a brand of hide thumping that surpassed a major physical disability.

A citizens' committee headed by Dr. Ralph Young raised the necessary funds, and maintenance will be provided by municipal funds. Webb died in 1939.

ASCAP Board Holds First of Series Of Meetings on Television Problems

American Society of Composers, Authors and Publishers conducted its first board meeting yesterday (Tuesday) exclusively devoted to the television situation. Confab was a special meet called subsequent to the Society's regular monthly board meeting, which occurred last week. Nothing conclusive was developed as to the various ramifications of the use of copyrighted music by the fast-growing medium.

It is expected that ASCAP will conduct many more special board meets before anything concrete is arrived at. There are so many angles to be mulled that none of the Society's executives or publisher-officials has a clear idea of the final approach to the situation.

Reason ASCAPers suddenly decided to go to work on the tele problem is that time is running out on the temporary rights granted ASCAP by its publisher members to represent them in negotiations for television rights to their music. These agreements were for a maximum of three years, two of which have nearly expired without the Society's nabobs having made a move to clear up the many problems. The contracts hold only until Dec. 31, 1948.

While video broadcasters are already making use of ASCAP music, it is not being paid for; Society allowed the free use of its product on the theory that sufficient attention had not been given the rate problem and that it might, if it moved too quickly, establish a temporary figure that would be too low and it perhaps would then have trouble revising the scale upward.

Tele situation, incidentally, is not being discussed between the committees representing ASCAP and the network independent radio interests relative to the extension of the contract between them covering standard radio. These committees are due for another meet within the next two weeks.

Pitt Maestro and Mrs. Hurt In Erie, Pa., Auto Crackup

Pittsburgh, Dec. 2.

Herman Middleman, maestro at Jackie Heller's Carousel, and his wife were both critically injured in an automobile accident last week near Erie, Pa., and are confined to the Westerville Memorial Hospital there. Mrs. Middleman was the most seriously hurt of the two.

Mishap occurred when another car side-swiped the Middlemans while they were en route home from Buffalo after attending the funeral of the bandleader's sister. Transfusions were necessary for Mrs. Middleman and her brother, Sol Heller, another owner of the Carousel, rushed to Erie to give them.

Release-Jump On 6 Tunes By RCA Cues Snarl

Music publishers and the various recording companies got a brief taste last week of what can happen during the period following the passing of the Jan. 1 disking ban in the event that publishers' release dates are not scrupulously followed by recording companies.

RCA-Victor, it seems, set off a bomb by releasing versions of Shapiro-Bernstein's "Cousin Louella" and Broadcast Music's "My Promise to You" by Larry Green's orchestra. As well as BVC's "In a Little Book Shop" and "Melancholy" and has scheduled Santly-Joy's "Pianissimo" and BMI's "Passing Fancy."

Shapiro immediately countered Victor's move by restricting its song from the air, both live and recorded, through the American Society of Composers, Authors and Publishers. BMI of course, couldn't do the same.

None of the songs in dispute is to be worked on by their respective publishers until after the first of the year. As a matter of fact, none had been fully recorded by other companies. Jumping the gun by a full two months with Green's versions of the first two tunes—Victor put Columbia and Capitol diskeries in an uproar against the publishers and hung the latter on a limb because the songs may or may not receive the full benefit of recording plans that had been drawn by the objecting companies for the tunes. "Louella" had been already cut by Columbia, but not by Cap. and BMI's "Promise" is still to be made by either company. Both Columbia and Capitol asserted that "Promise" was being withdrawn from consideration.

Situation is cited by publishers as an example of the chaos that can be

(Continued on page 44)

Members Up Pay Rate of ASCAP Bd.

Publisher and writer members of the American Society of Composers, Authors and Publishers have okayed an increase in per meeting pay to members of the Society's board and also the inauguration of salaries for members of the appeals board. ASCAP, per its by-laws, polled the membership on the two proposals and upon counting of the ballots Monday (1), it was found both measures had been given the green light by the complete ASCAP roster. Results were then okayed by the full board in meeting yesterday (Tuesday).

Coin changes jumps the pay of the board members from $10 per meeting to $25 per man and increases the cost to the Society for regular monthly confabs and special meetings from $240 to $600 each. Appeals board members had previously not been paid at all. Henceforth they will get $25 per man. This board meets only when there are sufficient cases to call for its attention. There is no regular interval between meetings.

Col. Signs Newcomers

Columbia Records last week signed two new artists, Kay Thompson (with the Williams Bros.) and Jeannette Davis. Signing of talent now by Columbia is unusual in view of the disking situation, which demands that all majors lay in stocks of masters by their entire roster before the Jan. 1 disk ban deadline. Only the minors had been grabbing off new talent simply because most hadn't enough names to make enough masters to fend off the effects of the ban for any length of time.

Thompson deal is due to the excitement her act has created in the trade as a result of her work at Ciro's, Hollywood. Miss Davis sings with Arthur Godfrey's CBS radio show.

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Jocks, Jukes and Disks

By Ben Bodec

Nellie Lutcher is the most dynamic song stylist that has hit the business of record-making in years. It's a little too early to tell whether it will be one of those prolonged rides, but she's already proved she isn't a janie-one-note. The girl has versatility, and the indications are that before she is through she will have shed quite an influence upon the trade of pop vocalizing, even though they'll have a tough time coming anywheres near the unique quirks of her interpretive personality. It was Ella Fitzgerald who last caused what might be termed a stylistic revolution among her chirping sisterhood, and what Miss Fitzgerald did in the ballad field could happen with the rhythmic idiom if the maker of "He's a Real Gone Guy" and "Hurry On Down" delivers a succession of clicks. Miss Lutcher certainly has got a pair of them in her latest Capitol releases. "Do You or Don't You Love Me?" is due for as wide and intensive play as "Real Guy." It's as alive as a bag of electric eels, "Love Me" starts off a whirlwind and the progressive tempo doesn't let up until the grooves run out. If Miss Lutcher isn't beating it out in madcap time with her tonsils there's her piano or the guitarist to take up the slack. The flipover side, "The Song Is Ended," is as distinctively in the Lutcher groove and makes artful contrast to its mate.

My Favorite Five

JOE GRADY
(*WPEN, Philadelphia*)

1. "Well, Git It" (Tommy Dorsey).
2. "Louise" (Frankie Carle).
3. "Chattanooga Choo Choo" (Glenn Miller).
4. "White Christmas" (Bing Crosby).
5. "Too Fat Polka" (Arthur Godfrey).

Dick Haymes has in "That's All I Want to Know" and "With Roses in Her Hair" (Decca) another surefire slab of wax. The juke operators will find it somewhat puzzling in tagging the A side, so they might as well figure on slotting two copies of the record in a machine. Both numbers are that sharp for collecting nickels. There's a solidly captivating lilt to Haymes' treatment of "That's All," while "Roses" stacks up similarly. A special nod to Gordon Jenkins' batoneering.

Guy Lombardo injects plenty of bounce in a brace of tunes from the "High Button Shoes" score. "I Still Get Jealous" is somewhat of a departure from his crystallized style, while "Papa, Won't You Dance With Me?" has his band striking a snappy polka tempo that should go well with the juke and platter-program addicts. Don Rodney and the Lombardo Trio ply the vocals.

Stan Kenton is on tap with a clickeroo in "Curiosity" (Capitol). It's wrapped up with a lot of rich Kenton brass and rhythm, and June Christy sells the calypso lyric with all the comedy nuances that it implies. A surefire fit for the Christy personality, the Alex Kramer-Joan Whitney tune should also find strong takings around the nickelodeons. On the other side it's Kenton strictly instrumental with an item captioned, "Theme to the West." While not another "Artistry in Rhythm," the number reflects Kenton's uncommon conception of modern jazz imagery and underscores his ability to embellish an idea with fine musicianship.

Mary Martin weaves her personality around a couple standards, "I've Got a Crush On You" and "Beyond the Blue Horizon" (Decca) and the result is a charming and musically-appealing six minutes. Tuttie Camarata's backgrounds are treats in themselves.

Clifton Stone and His Barn Dance Orchestra (Capitol) has a pair that the urbanites may not click their heels about but it'll surely warm up the hob-nailed crowd. Latter will be tickled as much by the growling trumpet which marks "Red White and Blue Over You" as by Stone's vocal, while "Watch It, Neighbor" makes a snappy hoedown.

Lionel Hampton's latest representation with Decca is "Hamp's Got a Duke," wherein the hammer-boy goes strictly instrumental with a high-flying brand of danceable bebop, and "Gone Again," which Wini Brown lights up with her throaty torch. It's not in the best Hampton vein, this coupling, but "Duke" is an easy candidate for the jukes.

Milt Herth Trio does a conventionally pleasant job with "Peggy O'Neil" and "The Little Old Mill." Bob Johnstone is the vocalizer.

Albums

"Listen To Our Story," Brunswick's collection of replates, is exclusively for those with a dyed-in-the-wool interest in the older balladry facets of Americana. The eight sides were put together by Alan Lomax, and the cognoscenti will probably get a hefty kick out of them. Some of them date back to medieval England, but the flavor is certainly earthy American.

"Mountain Frolic," another Brunswick gathering of reprints with Lomax again as editor, focuses its eight-side theme on the square dances and hoedowns of the early 80's Tennessee frontier. They're authentically folkish and mostly performed by folk singers who have long disappeared from the scene. Included are "Sourwood Mountain," "Sugar Hill," "Arkansas Traveler" and "Blackeyes Susie."

VITACOUSTIC, CHI INDIE, COMPLETES CAN. PLANT

Chicago, Dec. 2.

New pressing plant of Vitacoustic, Chi indie, was completed last week in Windsor, Canada. Plant is the first ever built in Dominion by an indie. Facilities will be leased to three other manufacturers.

Whether the plant will be used to press disks of Canadian artists is still unknown, although Vitacoustic is mulling over deals with French-Canadian talent.

Frank Loesser
says
"Call Me Frankenstein"
an editorial feature in
VARIETY's
42d Anniversary Number
Out Soon —

LONG-DOWDY SUIT VS. REISMAN, DECCA NIXED

Suit by Avon Long and Helen Dowdy against Leo Reisman and Decca Records, for alleged unauthorized use of recordings they made with the maestro, was dismissed Monday (1) by Justice Denis O'Leary Cohalan in N. Y. supreme court. In finding for the defendants, Justice Cohalan included in his decision a statement that theatrical attorneys find interesting. He said, "in the theatrical trade the word orchestra is broad enough to include singers where singers are necessary."

Long and Miss Dowdy had sued Reisman and Decca on their complaint that recordings they made with him of the score of "Porgy and Bess" were, they believed, cut for test purposes and were not to have been turned over to Decca, which he did later. They sought $250,000 damages and an accounting of profits, which Reisman asserted were nonexistent. He claimed he actually lost money on the entire transaction.

In other parts of his decision, Justice Cohalan stated, "In general the court is satisfied that the plantiffs knew what they were doing in dealing with Reisman; that the plantiffs had no direct deal with Decca, that Reisman was not authorized by Decca to deal with individuals as agent for Decca."

Disk Jockey Reviews

LUCKY LAGER DANCE TIME
With Ira Cook
120 Mins.; Mon.-thru-Sat., 10 p.m.
Sponsored
KFAC, Los Angeles

Ira Cook has the distinction of having the sole popular music show on this station, which apes WQXR, New York, in the classical quirk. It's all part of a pattern Lucky Lager brew has spread over a total of six stations throughout California, at the same time nightly, and on which the dance beat is stressed.

Priding himself on his evaluation of "commercial" music, and that often on pre-release platters, Cook offers a wide assortment of tunes and performers. Included in his nightly two-hour footbake is a spotlighted band to which he gives a half hour (eight numbers), Duke Ellington being the posied in this instance. Otherwise, Cook affects the segment-style show, giving others slices of time, but with fewer numbers. These are cited in group form to keep conversation to a minimum, though re-identified on wind-ups.

A showmanly touch is added by Cook's airing from the window of Music City, Glenn Wallichs' disk and music store, the original home of Capitol Records at Sunset and Vine. However, latter gets no special break recording-wise and is content with the site plugs. Locale sometimes makes for minor disturbances and mechanical errors such as pauses between announcements and disks but none of it seriously detracting.

Show, going into its fourth and, perhaps, last year on KFAC, also spots a once-weekly guest who is also handled with more than usual brevity in keeping with undressed commentaries which Cook delivers in a youthful, relaxed and unpretentious manner. *Hurl.*

SIGNATURE MAY GET FRESH COIN; ABC COLD

Signature Records, which last week was offered for sale to the ABC network, will not be sold. Company, which has gone through a difficult financial period during the past three weeks, is endeavoring to arrange fresh finances and is concluding deals with creditors for extended payments of debts and making every effort to continue in operation.

ABC lost interest in deal for Signature when it found that the company was not a wholly privately owned organization, and that a considerable part of the firm's stock was held by the public.

WAX MUSEUM
With Studs Terkel
60 Mins.; Sun., 3 p.m.
Concord Radio
WCFL, Chicago

Studs Terkel seldom spins a pop. Usual fare on his "Wax Museum" show consists of folk ballads, classic New Orleans jazz, and operatic arias, which is wide taste. His commentary combines erudition and genuine musical savvy with a dese-dem-and-dose idiom that tends to popularize basically non-pop stuff. This is particularly true of his side-of-the-mouth resumes of operas, in which he reduces Don Giovanni, Lakme, and such folk to common clay.

Terkel originated "Wax Museum" in September, 1945. He writes his own material, turning out a well-knit script in which disks and verbiage neatly dovetail. Commercials on his current stint for Concord, which teed off Nov. 30, are casual but loaded with sell. The Voice of the Terkel has a gravelly coo that should bring them into the store. *Baxt.*

DAILY HIT PARADE
With Nelson King
45 Mins.; 6:15 p.m., Mon.-thru-Sat.
Participating
WCKY, Cincinnati

At the turntables for 28 hours or so each week, Nelson King has a heavy following with listeners to this unaffiliated 50,000-watter. An ex-nitery entertainer who started doing general mike work on West Virginia, Kentucky and Ohio stations in 1934, King turns in a slick job of platter spinning.

For a "Daily Hit Parade" series King plays the 10 top-selling records of the day in Cincy shops. This program is a warmup for the Jamboree session which follows each weekday night from 8 to midnight. The final 45-minute stretch of the Jamboree is devoted to the folks out yonder, being called the Hillbilly Hit Parade. It is one of few such offerings on the air.

King has tugged a lot of mail on various offers, topper being nearly 75,000 responses from 36 states for copies of his photo. For hillbilly rooters, King calls square dances when fiddlin' music is on. Pop fans hear King mostly in a straight routine. *Koll.*

FASHIONS IN MUSIC
With Sammy Taylor
3 Hrs.; 10 p.m.; Mon. thru Sat.
Participating
KWJJ, Portland, Oregon

Aside from having the top evening record show in this vicinity, Sammy Taylor, better known as "The Record Man" is always on the lookout for something just a little bit different. Taylor's show usually consists of disks, interviews, answering requests, and reading commercials in a soft, makes ya wanna listen voice.

When Leo Jaroff, operator of the Cloud Room, local nitery, cited Beatrice Kay as his star for the week, Taylor arranged to spin his disks directly from the spot by remote control. This is the first time this has been attempted in the Northwest. Between disks and commercials, he interviewed people in radio, newspaper, and theatrical fields. With the house band in the background, chatter of the patrons and the general night club noises as a setting for his commercials and interviews, it prompted a flood of complimentary calls and letters.

MIDNIGHT FLYER
With Al Poska
60 Mins.; Midnight, Mon. thru Sat.
Sustaining
KFI, Los Angeles

To hear Al Poska and other staffers tell it, KFI serves a goodly chunk of America with its clear channel operation after midnight. As a matter of fact, music schedules are built as though this were true, being a mixture to please all tastes, from the pure operatic to barrel house.

Show is two years old and is a witching hour filler between the station's (NBC outlet) regular signoff and its all-nighter, with Bob Phillips at the helm, which runs from 1 to 5 a.m. It's an all-request session, at present and for some time past unsponsored though it was once a Barbasol package, and on which guests are lightly interviewed.

Poska's chore is workmanlike if less colorful than his contemporaries but that seems to be in keeping with staid station policy. He manages to get in dozen-odd plates for airing in between reaching humorous patter anent the musical potpourri. *Hurl.*

10 Best Sellers on Coin-Machines

1. BALLERINA (5) (Jefferson)	*Vaughn Monroe* *Jimmy Dorsey*	Victor M-G-M
2. NEAR YOU (12) (Supreme)	*Francis Craig* *Larry Green*	Bullet Victor
3. HOW SOON (4) (Supreme)	*Bing Crosby* *Jack Owens*	Decca Tower
4. TOO-FAT POLKA (4) (Shapiro-B)	*Arthur Godfrey* *Andrews Sisters*	Columbia Decca
5. CIVILIZATION (7) (Morris)	*Louis Prima* *Andrews Sis.-D. Kaye*	Victor Decca
6. YOU DO (13) (BVC)	*Dinah Shore* *Margaret Whiting*	Columbia Capitol
7. I WISH I DIDN'T LOVE YOU (7) (Paramount)	*Betty Hutton* *Vaughn Monroe*	Capitol Victor
8. AND MIMI (4) (Shapiro-B)	*Dick Haymes* *Art Lund*	Decca M-G-M
9. SO FAR (4) (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia
10. APPLE BLOSSOM WEDDING (5) (Shapiro-B)	*Sammy Kaye* *Eddy Howard*	Victor Majestic

Coming Up

STANLEY STEAMER (Warren)	*Jo Stafford* *Tony Martin*	Capitol Victor
FELLOW NEEDS A GIRL (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia
TWO LOVES HAVE I (Miller)	*Frankie Laine* *Perry Como*	Mercury Victor
GOLDEN EARRINGS (Paramount)	*Peggy Lee* *Dinah Shore*	Capitol Columbia
SERENADE OF THE BELLS (Morris)	*Sammy Kaye* *Jo Stafford*	Victor Capitol
WHIFFENPOOF SONG (Miller)	*Bing Crosby*	Decca
GENTLEMAN IS A DOPE (Williamson)	*Jo Stafford*	Capitol
PASS PEACE PIPE (Chappell)	*Dinah Shore* *Kay Kyser*	Victor Columbia
DON'T YOU LOVE ME ANYMORE (Oxford)	*Freddy Martin* *Buddy Clarke*	Victor Columbia
POPPA WON'T YOU DANCE (Morris)	*Guy Lombardo* *Doris Day*	Decca Columbia
NAUGHTY ANGELINE (Simon)	*Dick Haymes* *Art Lund*	Decca M-G-M
KOKOMO, IND. (BVC)	*Bing Crosby* *Vaughn Monroe*	Decca Victor
I STILL GET JEALOUS (Morris)	*Harry James* *Three Suns*	Columbia Victor
WHAT ARE YOU DOING NEW YEAR'S (Famous)	*Margaret Whiting*	Capitol
STARS WILL REMEMBER (Harms)	*Vaughn Monroe* *Frank Sinatra*	Victor Columbia
SAVE THE BONES (Capitol)	*Mercer-King Cole*	Capitol
ON THE AVENUE (Leeds)	*Andrews-Cavallaro* *Eddy Howard*	Decca Majestic
KATE (Berlin)	*Tommy Dorsey* *Eddy Howard*	Victor Majestic

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Turkey Week No Turkey for Biz In Eastern Dates; James' Philly Boff

Thanksgiving weekend produced much thanksgiving among eastern name band location and one-nighter operators. For a change, business ran from good to exceptional in many location spots, while single-date promotions all reported making money, which is quite a change from the recent succession of poor grosses. All didn't report landoffice biz, but they made some coin.

Perhaps the outstanding b.o. job in the east was done by Harry James, at Frankie Palumbo's Click Club, Philadelphia. In addition to the holiday weekend, Philly was fed with four straight days of football, from the Penn-Cornell game on Thanksgiving through a Catholic high school championship game Friday, Army-Navy Saturday, and the Philly Eagles-Pitt Steelers pro game Sunday. James did $11,000 gross Saturday night alone, firemen ordering doors closed to newcomers fairly early in the evening.

In New York all major hotels did well, with Stan Kenton at the Commodore outstanding. He opened Tuesday (25) and in six days racked up 2,320 covers.

Monroe Hot in Worcester

Worcester, Dec. 2.

Vaughn Monroe, playing his third date within the year at Worcester Memorial Auditorium Thanksgiving Eve, cracked all records for gross receipts at a dance here. Understood Frank Duffy, promoter, gave the maestro a $2,500 guarantee against a 60% cut and Monroe took out $5,180 for his end.

Monroe grossed approximately $8,700 after tax deductions.

Criterion Shifts Gateley To Hollywood Branch

Bud Gateley, professional manager of Criterion Music, is being shifted to the Hollywood office of that company due to the belief of owner Mickey Goldsen that the Coast scene is today the focal point of the music business. Gateley will supervise all professional activity on that end, with Goldsen and two other staffers handling N. Y.

Gateley will replace Pete Cameron, who currently handles Criterion and Capitol companies on the Coast.

Yellen-Fain Won't Dissolve After Chas. Ross Leaves

Though Jack Yellen, Sammy Fain and Charles Ross, their new associate in the Yellen & Fain music publishing company, are parting, the company will continue in business. Only Ross is cutting out of the setup due to a disagreement over terms of the never-signed contract proposed between him and the firm's two owners.

Yellen & Fain had been a partnership prior to Ross coming into the organization, and the latter's leaving will not dissolve the company.

Opinion Divided Among Disk Firms On Effect of Petrillo's Jan. 1 Ban

Opinion is divided among the major disk manufacturers regarding the Jan. 1 American Federation of Musicians recording ban. One company has stashed away so much material since the AFM's notice of the ban six weeks ago that it states flatly it wishes Petrillo would double-cross the companies and apply the stop-order immediately; it has that much of a head start. The same outfit also asserts it has so much material filed away that it doesn't care if the disking hiatus lasts three years.

Another major, which has been going about piling up a backlog in a more deliberate way and as a result probably hasn't cut as much material as the first, is non-committal. It's going to continue to record right up to the last minute and, regardless of how well stuffed it may be with advance masters, it is making no statements about what Petrillo can do with his ban.

In the middle sits Decca, which refuses to be thrown into a panic by the ban, although it, too, has gone about considerably adding to the masters it has been stowing away against just such an emergency. Decca chief Jack Kapp asserts that hoping the ban will last a long time is like hoping you can stand off your overhead while going through a "selling out" sale, with diminishing profits on outmoded material being overbalanced by costs.

Capitol, on the other hand, is in the throes of selling out; if that deal with the ABC network is concluded its executives will get out nicely from under the headaches that such a company must encounter over a long ban.

As for the many indies, they aren't talking to, for or against Petrillo and the AFM. They're too busy stacking hay with one eye on the approaching storm cloud to dare or sass Petrillo. And the only time they take that one eye off the storm is to look around for additional coin with which to help pay for the next crop of masters.

Allegro Music, Inc., chartered to conduct a music business in New York City, with a capital stock of 1,200 shares. Directors are: Leonard H. Benson, Seymour A. Levy and Albert A. DeStefano.

(This firm has no connection with Oscar Hammerstein II-Richard Rodgers musical, "Allegro.")

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 10 cities, and showing comparative sales rating for this and last week.

Week Ending NOV. 29th

National Rating This wk.	National Rating Last wk.	Title	Publisher	New York, Macy's	Chicago, Lyon and Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Denels Music Shop	San Francisco, Sherman-Clay	Boston, Krey's	Indianapolis, Pearson's	Minneapolis, Minn., Schmidt's Music Co.	St. Louis, S. S. Kresge Co.	TOTAL POINTS
1	1	"Near You"	Supreme	1	1	3	3	1	1	4	1	2	5	88
2	2	"You Do"	BVC	2	3	1	1	2	2	6	2	1	6	84
3	5	"Whiffenpoof Song"	Berlin	5	2	6	5	4	3	7	6	3	3	66
4	4	"And Mimi"	Shapiro-B	3	6	5	7	6	8	9	..	..	7	37
5A	3	"I Wish I Didn't Love You"	Paramount	4	..	2	2	2	..	..	..	..	..	33
5B	6	"How Soon"	Supreme	7	8	9	..	..	..	2	..	6	1	33
6	11	"Civilization"	Morris	..	..	7	6	..	4	10	5	5	..	29
7	5	"Ballerina"	Jefferson	..	7	8	..	..	..	1	8	7	..	24
8	9	"Feudin' and Fightin'	Chappell	9	..	4	..	..	5	3	..	..	..	23
9	12	"White Christmas"	Berlin	..	..	..	..	9	..	..	3	..	4	17
10	8	"So Far"	Williamson	..	..	10	9	7	6	..	7	..	..	16
11	10	"Serenade of the Bells"	Morris	..	..	..	4	..	..	5	..	..	..	13
12	..	"Too Fat Polka"	Shapiro-B	8	..	..	..	..	..	..	4	10	..	11
13A	7	"Apple Blossom Wedding"	Shapiro-B	..	5	..	8	..	..	..	..	..	..	9
13B	..	"Peg O' My Heart"	Big Three	..	..	..	..	..	..	..	..	..	2	9

MILLER MUSIC PARADE OF HITS

Fastest Growing Ballad Smash Of The Season!

Two Loves Have I

French Lyrics by Geo. Koger and H. Varna • English Version by J. P. Murray and Barry Trivers • Music by Vincent Scotto

BUDDY CLARK - RAY NOBLE—Columbia
PERRY COMO—Victor
JEFF DANE—Atlas
BILLY ECKSTINE—M-G-M
SHEP FIELDS—Musicraft
CLAUDE HOPKINS—Rainbow
FRANKIE LAINE—Mercury
GUY LOMBARDO—Decca
ANN SHELTON—London

Winning Favor With All Artists!

Gonna Get A Girl

Lyric by Al Lewis • Music by Howard Simon

RED BENSON—Rainbow
HOAGY CARMICHAEL—Decca
RAY DOREY—Majestic
BENNY GOODMAN—Capitol
LARRY GREEN—Victor
TONY PASTOR—Columbia

Still On Top!

The Whiffenpoof Song

By Meade Minnigerode, George S. Pomeroy, Tod B. Galloway • Revision by Rudy Vallee

MILLER MUSIC CORPORATION • 1619 BROADWAY, NEW YORK 19 • Norman Foley, Gen. Prof. Mgr.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	8	2,400	19,675
Charlie Spivak	Pennsylvania (500; $1-$1.50)	2	2,250	9,750
Sammy Kaye	New Yorker (400; $1-$1.50)	5	1,725	8,700
Johnny Pineapple	Lexington (300; $1-$1.50)	55	950	51,800
Guy Lombardo	Roosevelt (400; $1-$1.50)	7	2,300	17,800
Stan Kenton*	Commodore (400; $1-$1.50)	1	2,325	2,325

**De Marcos at Waldorf, Vic Damone at Commodore.*

Chicago

Jose Melis (College Inn, Sherman; 700; $2-3.50 min.). Mel Torme hitting hefty 5,600.

Ray Morton (Mayfair Room, Blackstone, 300; $3.50 min.-$1 cover). Illona Massey opening Friday (28) following Jan August and Monica Lewis run, pulled 2,100.

George Olsen (Marine Room, Edgewater Beach; $1-50-$2.50 min.). Bad weather early part of week accounted for slight drop to 3,800.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Another weather-hit spot. Fair 3,000.

Griff Williams (Empire Room, Palmer; 550; $2.50 min.-$1 cover). Turkey Day diners swelled covers to 3,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Hefty 3,300 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Excellent 3,200 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 550; $3.50 min.). Paul Draper pre-holiday opening helped net 5,500.

Eddy Howard (Aragon; $1-$1.15 adm.). Good holiday weekend biz. Bright 18,100.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Lenny Kent headlining. Parties for hospitalized vets during entire week raised take to hot 3,600.

Lawrence Welk (Trianon; $1-$1.25 adm.). Thanksgiving Day bow equalled spicy 18,000.

(Los Angeles)

Xavier Cugat (Aragon, B, Ocean Park). Closed five-day stand with stout 6,200 payees. **Paul Martin's** local crew continuing.

Lionel Hampton (Meadowbrook, B, Culver City, 5th wk.). Closed stand with fair 5,400 admishes for final frame. **Count Basie** opened last nite (2).

Elliot Lawrence (Palladium, B, Hollywood, 2d wk). Biz picked up a little over holidays; profitable 10,800 stub buyers.

Monroe Uses Ballerina As Song's Illustration

Boston, Dec. 2.

Vaughn Monroe is making visual use of the sharp impetus he and his band have been given by the heavy click of their Victor recording of the tune "Ballerina." Onstage at the RKO Boston theatre, Monroe has built a production number around his arrangement of the tune—using an actual ballerina as background for his vocalling. Girl works under a subdued spot.

Monroe doesn't go into other theatres following his current date until next month, but when he resumes he'll continue to use the ballet terper.

Dreyfus Warms Up Harms Co. to Hypo Songs in Disk Crisis

Dreyfus music publishing group is reactivating the T. B. Harms company to the extent that it's assigning to that firm a new contact staff and moving into a group of new tunes. Harms has been comparatively dormant for months, but now that the recording ban of Jan. 1 is forcing all companies to bunch tunes for disking and must have open spots wherein they can be exploited when released, renewing the Harms staff was one answer to Dreyfus' particular problem.

Carley Mills, professional manager of Chappell, will be moved into the same spot in Harms. He will work on "Mickey," which is being scheduled for a revival ride due to the success of Ted Weems' Mercury disking. Firm will also handle the score of the forthcoming "Make Mine Manhattan," Broadway-due musical.

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Then I added a Solovox to my piano. Now, I'm booked solid and drawing down more money than I ever made before.

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When he takes the last bow, I invite him to my table for a drink. I tell him who I am and one thing leads to another until by the time the joint closes he is in a mood to show me what gives. A Solovox*, he calls it and he lets me try it.

Brother, this *is* something! With this Solovox hitched to the piano, I can make like a sax or get hot like a trumpet while playing my own piano accompaniment. Just by fiddling with the tone controls I can get a whole raft of colorful effects—oboe, organ, violin, flute, cello—almost any instrument you can name.

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The next morning I hit for a piano dealer on the double; tell him to wrap up a Solovox for me, and then I beat it for my agent.

The rest is very happy history. I'm booked solid for months and making money like a counterfeiter.

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Best British Sheet Sellers

(Week Ending Nov. 20)

Now is the Hour	K. Prowse
Sorrento	Ricordi
Little Old Mill	Dash
Apple Blossom Wedding	Connelly
I'll Make Up For Everything	Maurice
First Love, Last Love	Dash
Danger Ahead	Yale
Donegal	Leeds
Guilty	F. D. & H.
Chi-Ba-Ba	Sun
Peg O' My Heart	Ascherberg
Garden in the Rain	Connelly

Second 12

Bow Bells	Kassner
Christmas Dreaming	Leeds
Old Spanish Trail	Maurice
Lovely World and You	Cinephonic
My Desire	Feldman
Feudin' and Fightin'	Chappell
Sweetheart Avenue	F. D. & H.
Anniversary Song	Connelly
I Believe	Morris
People Will Say	Williamson
They Say It's Wonderful	Berlin
What a Beautiful Morning	Williamson

Coin Tunes Big In Britain

Sterling Sherwin, whose last cowboy book, published by Francis, Day & Hunter of London, proved to be Great Britain's top cow-crooner seller, has signed with that company for a new book to be titled "Sherwin's Saddle Songs."

New book features all original illustrated numbers.

Band Review

STAN KENTON ORCH. (21)
With June Christy, Ray Wetzel
Commodore Hotel, N. Y.

Stan Kenton's reorganized orchestra was expected to burst the seams of the Commodore hotel's Century Room. It is doing just that—but not in the manner anticipated. Its pressure on the room's construction comes partly from the tremendous drive of this big band, but mainly from the amount of business Kenton is drawing into the cubicle. At the week's end Sunday (30), he had piled 2,325 covers into the spot.

Few bands have come into N. Y. for a date at a major hotel under the sort of apprehension that surrounded Kenton's debut. His big band—consisting of 10 brass evenly divided, five sax, and six rhythm—is known for its wild attack on anything but so-called popular music. Those concerned with the booking felt like small boys who had set a fire where they shouldn't have; they were scared silly by the possible consequences. As it's turning out, the bookers might well have set a fire alright—one that may put a flame to the dying embers of a once-hot swing-band business. It's very possible that Kenton may achieve that result. There's no question but that Kenton is working a room he shouldn't have been booked for and that he's wrong in playing the kind of music he does in a spot such as this, but he's doing business and that's the only answer to be sought. Whether the kids who are patronizing him are spending much is another story. They seem like Coca-Cola checks.

Here at the Commodore, Kenton is doing things that many thought were no longer possible in the band field: (1) He's playing to heavy crowds exclusively made up of kids who (2) rush to surround the bandstand the second the first musician puts foot on the stand to start a set and (3) then stand around open-mouthed, drinking in his surrealism in music like they knew what it was all about. In short, some dance, but the majority listen.

There's only one answer to the newly-found success of Kenton in N. Y. His band plays the most exciting music to be heard anywhere. And that's what has been lacking among the top-name bands for some time. Disregard for a moment that Kenton uses material that starts where Duke Ellington, in his heyday, left off (it plays no pop tunes). Disregard for a moment that it is played by a unit that has no rival among current bands, performance-wise. It is being successful with the kids here because it is tremendously exciting—and that's the only thing that has been wrong with the so-called "swing band" business. None of the big bands has been able to get out of its own way. They are tired in more ways than one.

Trying to analyze Kenton's music is like trying to analyze the world's current troubles. This reviewer frankly didn't care for Kenton's ideas as presented by the combo used before his illness last spring, with the exception of certain recorded arrangements such as "Intermission Riff" and "Artistry in Rhythm." Too much of the remainder of his book then seemed aimless and often just plain uncomfortable noise. This new band, while it plays the same

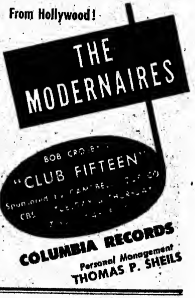
(Continued on page 48)

Mpls. Stirs Up Jazz

Minneapolis, Dec. 2.

Local jazz musicians are being given a chance to display their ability at a series of Sunday afternoon concerts, titled "We Call It Jazz," in the Radisson hotel Gold Room. Best of local jazz musicians have been assembled into a dixieland band.

Idea is that of Bob Smith of Knox-Reeves ad agency and Leigh Kamman of WLOL. Purpose of the project, they say, is to create a greater local interest in jazz.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Johnny Desmond-Page Cavanaugh Trio (Victor 20-2312)
Cootie Williams (Majestic 1165)
Art Mooney (M.G.M. 10092)

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Don Lee Net Cuts Martin Block For Disk Criticisms

Hollywood, Dec. 2.

Since exiting KFWB and decreasing his splash here, Martin Block has run into further trouble on the Don Lee net. For failing to abide the regional chain's instructions to soft-pedal criticisms of recordings the ace platter man's time on KHJ locally and the Lee skein has been reduced to three sponsored quarter hours weekly and all sustaining time withheld.

Net takes the stand that Block is not professionally qualified to pass judgment on musical works and that if he didn't like certain folks or their disks he should not play them. Incident started over his critiques of Beryl Davis and Betty Rhodes. Block takes the view that all must stand on their own when included in the "reviewing" section of his broadcasts.

N.Y. COMMODORE SETS ROOM AS 12-MONTHER

Century Room of the Commodore hotel, New York, becomes a year-round operation next summer for the first time, although it had made many plans in the past to stay open through the hot months. Recent installation of air-conditioning will allow those plans to go through.

Woody Herman's reorganized orchestra was signed by the Commodore last week; he opens in April for either four or six weeks. Herman has never before played the Commodore, his N. Y. hotel locations in the past covering only the New Yorker and Pennsylvania. Both these spots, however, are controlled by major booking agencies and since Herman recently shifted from General Artists to the new Continental agency, Coast outfit, getting into either spot would have been difficult.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 10 cities, and showing comparative sales rating for this and last week.

Week Ending Nov. 29th

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Krey's)	Indianapolis—(Pearson)	Minneapolis—(Schmidt's Music Co.)	St. Louis—(S. S. Kresge Co.)	TOTAL POINTS
1	1	FRANCIS CRAIG (Bullet) "Near You"	1	..	3	2	1	1	3	..	..	2	64
2	2	VAUGHN MONROE (Victor) "Ballerina"	..	1	2	4	4	4	1	6	..	..	55
3	3	ARTHUR GODFREY (Columbia) "Too Fat Polka"	..	7	5	6	..	..	7	8	4	5	35
4	..	ANDREWS SIS-DANNY KAYE (Decca) "Civilization"	..	..	..	..	2	2	..	..	..	3	26
5	6	JACK OWENS (Tower) "How Soon"	..	..	8	..	..	..	2	..	10	1	23
6	13	BETTY HUTTON "I Wish I Didn't Love You So"	..	..	..	5	..	9	6	2	..	..	22
7	9	BING CROSBY (Decca) "Whiffenpoof Song"	8	..	..	..	..	5	..	10	1	..	20
8	..	BING CROSBY (Decca) "White Christmas"	..	..	..	7	..	8	..	..	7	4	18
9	..	BING CROSBY (Decca) "How Soon"	..	..	..	3	7	10	..	7	..	..	17
10A	..	VIC DAMONE (Mercury) "You Do"	..	3	..	..	..	..	..	3	..	..	16
10B	..	PEGGY LEE (Capitol) "Golden Earrings"	..	..	1	..	5	..	..	..	..	..	16
11	..	DINAH SHORE (Columbia) "You Do"	..	..	..	..	6	..	..	..	2	..	14
12A	4	VAUGHN MONROE (Victor) "I Wish I Didn't Love You So"	3	..	7	..	..	..	..	..	..	..	12
12B	10	PERRY COMO (Victor) "So Far"	..	5	..	10	..	6	..	..	..	..	12
13A	5	MARGARET WHITING (Capitol) "You Do"	..	..	..	..	..	7	4	..	..	..	11
13B	8	DICK HAYMES (Decca) "And Mimi"	..	..	..	..	..	3	8	..	..	..	11

FIVE TOP ALBUMS	1	2	3	4	5
	"XMAS CAROLS" Bing Crosby Decca	"GOES TO TOWN" Dorothy Shay Columbia	"PARK AVE" Dorothy Shay Columbia	AL JOLSON Album No. 1 Decca	AL JOLSON Album No. 2 Decca

McKinley Wins Over Majestic In AFM Decision

American Federation of Musicians has returned a verdict in favor of Ray McKinley in the latter's attempt to pry himself loose from his Majestic recording contract. Decision was delivered early this week, and General Artists, McKinley's booker, immediately set about signing his band with another recording company to allow him time to lay in some masters before the Jan. 1 recording ban.

In deciding to recognize McKinley's claims that Majestic had not lived up to the terms of its contract with him, AFM's Rex Riccardi, who judged the case, had many things to

(Continued on page 44)

MILLER, JOE SANTLY REELECTED BY MPCE

Music Publishers Contact Employees elections in New York Monday (1) produced only minor changes in the executive setup of the organization. Bob Miller was unanimously reelected president without opposition, and the same applied to Joe Santly, veepee, who replaced Rocco Vocco in that position when the latter resigned several months ago. Charles Lang was reelected treasurer over the opposition supplied by Ralph Smitman, who had been a council member but sought the Lang spot.

On the Council three men were replaced, one, of course, being Smitman and the other Johnny Green. Harry Santly had previously replaced Nat Debin, who dropped off the board because he's no longer a music man. Electees, all of whom take office Jan. 1, consist of Santly, Larry Shayne, Harry Weinstein, Sammy Smith, Gene Goodman and Leo Diston.

All MPCE members stationed in outlying towns cast their ballots by mail.

To All Recording Companies

Here are our plug songs for the months to come

ALL DRESSED UP with a BROKEN HEART
THERE'LL BE SOME CHANGES MADE
MIAMI BEACH RUMBA
I KNOW IT
EVERY DAY'S MY BIRTHDAY
GILLY GILLY WISH WASH
BELOVED BE MINE
PLAY THE PLAYERA
TIME AND AGAIN
SILLY NO—SILLY YES

EDWARD B. MARKS MUSIC CORPORATION
RCA Building Radio City New York
HAROLD LEE, General Professional Manager

The House of Malaguena, Parade of the Wooden Soldiers, Paper Doll, Peanut Vendor, Song of the Islands, I Wonder Who's Kissing Her Now
El Rancho Grande, Breeze and I (Andalucia), Play Fiddle Play, Jazz Me Blues, Poinciana, Sari Waltz, Amapola, Frasquita Serenade, Yours,
Tango of Roses and hundreds of other hits, ripe for recording again.

On the Upbeat

New York

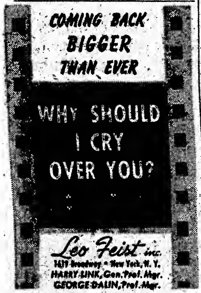
Eli Oberstein, head of RCA-Victor artists and repertoire division, heading for the Coast the end of this week for a week or so of looking over the recording situation there . . . Harry Fox, general manager of Music Publishers Protective Assn. to Chicago next week (10) to check on Sonora and Mercury record companies royalty problems . . . Alan Gerard Trio recording for National Reco Gerard former band singer, plays guitar . . . Tony Pastor orchestra into Ansley hotel, Atlanta, Jan. 7 . . . Chuck Foster orchestra to Plantation, Houston, Dec. 19 . . . Jack Paris combo into Three Deuces, N. Y. Dec. 12 . . . Virginia Maxey, former band singer now doing a single, into Slapsie Maxey's, Hollywood, Dec. 4 . . . Decca Records signed Marie Knight, now out with Sister Rosetta Tharpe . . . Stan Kenton doubling into Capitol Record studio in N. Y. while at Commodore hotel . . . Joe Mooney quartet into Downbeat Club, N. Y. . . . Ira Mangel now managing Gene Krupa orchestra . . . Decca's "Oklahoma!" album passed 700,000 copies in sales.

Hollywood

Louis Jordan crew close Billy Berg's Dec. 8, two weeks early. Jordan has been ordered to take a three-month rest by doctors. Layoff necessitates cancelling Dec. 27 week at Lincoln theatre and Feb. 3 week at Million Dollar theatre . . . Page Cavanaugh Trio set for Frontier Club, Denver, week of Dec. 12 . . . Elliot Lawrence band into Edgewater, San Francisco, for four days Xmas days. Lawrence then plays one niters in El Paso and Kansas City after which he plays the Tom Archer Iowa ballrooms circuit . . . Eddy Heywood Trio playing Blackshear's Supper Club Jan. 29 to Feb. 15 and then into Billy Berg's Feb. 18 with Ella Fitzgerald and Vic Dickenson orch . . . Stan Kenton orchestra will play Carnegie Hall, N. Y., concert, Feb. 14 and night following at Boston's Symphony Hall. On each booking Kenton will get straight 50-50 share of gross. Band starts theatre trek afterwards, playing Adams, Newark, week of Feb. 26; Hippodrome, Balto, March 4; Howard, Wash., March 12; Royal, Balto, March 19 . . . Count Basie orch Meadowbrook Ballroom, Culver City.

Pittsburgh

Lee Kelton's WJAS staff band into Vogue Terrace for a run . . . New local unit, the Tone Toppers, at the Hollywood Show Bar is made up of David Carey, leader, vibes and piano; Frank Sharbo, guitar; Ross Aiello, accordion and Marjorie King, vocalist. She used to be with Jimmy Spitalny's band . . . Raymond Scott will return to Ankara on Dec. 15 to head his orch for the last three weeks of its run there. At the same time, he'll bring back Dorothy Collins as featured singer . . . Tommy Carlyn checks into Bill Green's again Dec. 29 . . . Sal La Perch, who played trumpet for Tommy Dorsey and Benny Goodman, now in Luke Riley's house band at Casino theatre . . . Ciro Rimac's band and unit into Bachelor's Club for an indefinite stay next Wednesday (10) . . . Wayne Pascuzzi, drummer for Pittsburgh Symphony, doubles into Maurice Spitalny's dance outfit on special club dates and one-nite stands when the Symph isn't in action.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THE INDEPENDENT MUSIC CO.
New York City
CARL FISCHER, Inc., N. Y. C.—Jobber

McKinley-AFM

Continued from page 43

consider. Majestic, firstly, did not bank on denying the maestro's claims that it had not lived up to production guarantees as much as it did on a one-year renewal of the original two-year agreement. Renewal, for the year beginning Jan. 28, 1948, had been signed by McKinley in exchange for an advance on royalty coin. Latter took the contract, which for an unexplained reason did not include any of the production guarantee terms which featured the first pact; and held it instead of filing it with AFM. When McKinley gave the company the required 30 days' notice that he was not going to renew, (he had discovered Majestic hadn't filed the renewal with the AFM) because it had not lived up to the production guarantee of the first pact. Majestic hurriedly filed the renewal, which didn't include the terms, with the AFM. Riccardi refused to allow the renewal to enter into the case because it had been improperly filed and judged the case on the merits of the terms of the first agreement. He released McKinley immediately, as per the leader's 30-day notice to Musicraft, which had expired.

McKinley's original deal with the company called for production during the first quarter of 200,000 disks, graduating up to 750,000 annually during the second year of the pact. It was thought by GAC and the leader's attorneys, at the start of the case, that the production guarantee clause called for the disks to be sold, or McKinley to be paid royalties equal to the figure in cash. This proved to be untrue. Wordage of the pact was later ascertained to call for the disks to be pressed and sold or McKinley could cancel regardless of whether Majestic wanted to pay him for them or not.

Songs With Largest Radio Audience

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of November 21-27, 1947.

—And Mimi	Shapiro-B
Ballerina	Jefferson
Best Things Are Free—†"Good News"	Crawford
Civilization	Morris
Don't You Love Me Anymore	Oxford
Gentleman Is a Dope—*"Allegro"	Williamson
Golden Earrings—†"Golden Earrings"	Paramount
Hills of Colorado	London
How Lucky You Are	Maurice
How Soon	Supreme
I Have But One Heart	Barton
I Still Get Jealous—*"High Button Shoes"	Morris
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I'll Dance At Your Wedding	Simon
Lady From 29 Palms	Martin
Little Old Mill	Shapiro-B
Love Is So Terrific	Mellin
My, How Time Goes By	Chappell
Near You	Supreme
Papa You Dance With Me—*"High Button Shoes"	Morris
Pass the Peace Pipe—†"Good News"	Crawford
Serenade Of the Bells	Melrose
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
The Stars Will Remember	Harms
They're Mine, They're Mine, They're Mine	Sinatra
Too Fat Polka	Shapiro-B
Two Loves Have I	Miller
What Are You Doing New Year's Eve	Famous
Whiffenpoof Song	Miller
You Do—†"Mother Wore Tights"	BVC

The remaining 19 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

Ain'tcha Ever Comin' Back	Sinatra
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Feudin' And Fightin'	Chappell
The Freedom Train	Berlin
Forgiving You	Mellin
Home Is Where the Heart Is	Advanced
I'm Sorry I Didn't Say I'm Sorry	Shapiro-B
It Happened In Hawaii	Remick
Kate	Berlin
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Lazy Countryside—†"Fun And Fancy Free"	Santly-Joy
Let's Be Sweethearts Again	C-P
Sincerely Yours	Leeds
That's My Desire	Mills
There'll Be Some Changes Made	Marks
Those Things Money Can't Buy	Robbins
Why Should I Cry Over You	Feist
With a Hey and a Hi and a Ho Ho Ho	Bourne
Zu Bi	Republic

†Filmusical. *Legit Musical.

Kenton Up a Tree On Contracted Dates

Stan Kenton's orchestra is in quite a pickle due to overlapping dates. Both the Paramount theatre, New York, and Frank Dailey's Meadowbrook, Cedar Grove, N. J., want the band, with latter having prior call according to his contract.

Kenton, currently at the Commodore hotel, N. Y., where he closes Dec. 21, is due to open for Dailey the following day (22) for nine days, then moving into the Paramount Dec. 31. However, the Paramount wants to move the band's opening date up a week to the 24th. Dailey won't give him up after seeing the business Kenton is doing at the Commodore. Dailey has had his contract for some time. The Par deal originally was to have begun Jan. 7 but had already been moved ahead one week.

Disk Releasing

Continued from page 39

created after Jan. 1 if major diskers indiscriminately set their own release dates on recorded tunes stocked as far ahead in a few cases as 1949. Of course, it's granted by most publishers that jumping the gun on a particular disking means nothing—unless that version becomes an overnight hit, which rarely occurs. Majority of diskings remain dormant no matter how far in advance they're released until publishers apply concentrated exploitation effort to the tune itself. They know this, and so do all the recording companies; still, these events stir up considerable controversy when they occur.

Maxine Andrews of Andrews Sisters is on crutches with broken toe suffered in fall from a horse Sunday (30).

U. of Ariz. Pays $6,500 For Tex Beneke Yet Band Won't Cost a Cent

Tex Beneke orchestra will clear a sure $6,500 as its end at the U. of Arizona and at the same time the school is taking no chances on having to dig for the huge sum. Music committee has developed an idea which enables them to get top name bands without having to tax the college fund.

Arizona will use Beneke's crew for an afternoon concert scaled at $3.60 top, which assures a gross of $6,000, 50% of which goes to Beneke. Apparently attendance by students will be a local must. Dark hours call for the band at a flat $3,500. Total takes for Beneke—$6,500. Total outlay to the school—$500, which figures to be covered by ballroom admissions.

PAUL WHITEMAN, AUTHOR

Hermitage Press Bringing Out His Book on 'Records for Millions'

Paul Whiteman, who's had more than 25 years of close association with the recording industry, has authored a guide to record buying and collecting for pleasure. Tagged "Records for the Millions," book is marked for spring publication by Hermitage Press. The bandleader-disk jockey cited trade estimates in declaring that "more than 10,000,000 people will buy new record players in the next couple of years.

If industry forecasts prove accurate Whiteman should find a lucrative market for his book that certainly won't be lacking in potentiality. Contents of the volume will be devoted to the technique of record making, his own experiences in the disk field, plus catalogs of disk jockey selections, classical radio favorites, etc. His own platter collection, incidentally, is scheduled to be presented to the Paul Whiteman Room at Williams College.

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SHELVEY FIRED AS AGVA CHIEF

N. Y. Agencies Eyeing Argentine As New Outlet for U. S. Talent

Talent agencies are looking at Argentina as a large potential performer market. All surveys of that country, including that of Jules C. Stein, head of Music Corp. of America, indicates that the possibilities for American talent there are still to be tapped.

As a consequence the parade for American representation in Argentina has already started. Latest to get an Argentinian rep is Jerry Rosen, who has completed arrangements with William Fromer, a Buenos Aires agent, as Argentinian contact. The Mark Leddy office has also established a B.A. outlet.

General idea now is to establish a route starting with Cuba where the Gran Casino Nacional and the Campoamor theatre are the major outlets, thence to the Hotel Juaragua, Ciudad de Trujillo, in the Dominican Republic, or the various Panamanian niteries, and unless new territory is opened, acts will then make the long hop by air to Argentina.

Agencies declare that the spade work for U. S. talent has already been done by Hollywood films, which are extremely popular in that territory. American talent also proved its value at the various casinos in Rio de Janeiro.

Gracie Fields has been booked for the Flamingo, Las Vegas, starting Dec. 24.

Lovely Lady of Song

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Ask Dismissal Of Froman Suit

Dismissal of the Jane Froman $1,000,000 damage suit is sought by Pan-American Airways, according to a motion for summary judgment filed in New York supreme court last week.

Pan-American claims that under provisions of the international treaty of 1929, known as the "Warsaw convention," damages for injuries are limited to a little over $8,000. Airways also bases its motion for dismissal on provisions of the contract for transportation which limits damages to the same amount.

The singer is suing for the $1,000,000 damages for injuries sustained as a result of the crash of the Yankee Clipper, near Lisbon, Portugal, on Feb. 22, 1943. She claims that the plane was carelessly handled by Pan-American employees. Donald Ross, the singer's husband, is suing for $100,000 for hospital expenses.

Lorraine Rognan, comedienne, and Gypsy Markoff, injured in the same crash also have damage actions pending against Pan-American in New York federal court.

Abe Lyman Ex-Bandleader, Named Vaude Booker Of Fox, St. Louis

St. Louis, Dec. 2.

Abe Lyman, the bandleader has turned theatre booker. Lyman has been made exclusive talent buyer for the Fox theatre, St. Louis, which goes into a stageshow policy Jan. 8 with a name band and name acts policy. He's already notified talent agencies to make submissions. Opening show hasn't been set yet.

The Fox theatre, operated by the Skouras interests, is the largest house in the city, having a 5,000 capacity. Opening of this house to talent will mark the first time that St. Louis will have a stageshow policy on a regular basis. Fanchon & Marco several years ago booked stageshows into house on a spot basis. Around six years ago, Kay Kyser took out $14,000 for one week on a 50-50 basis.

Lyman hasn't been batoning for several years now. He broke up his band several years ago, and at one time formed a film producing unit with Maurice Duke. However, the firm was unable to get started because of the difficulty in securing studio space at that time.

There's the chance that Lyman will pick up his baton for sporadic showings at the Fox.

'Holidays' Repeat Date

Toleda; O., Dec. 2.

Smashing all records for sellout performances for 11 days at Toledo's new million-dollar Sports Arena, "Holiday on Ice," skating revue, is returing here for another five days, Dec. 27-31, to accommodate those turned away on previous run.

More than 80,000 saw the show, with seats ranging from $1.50 to $3 top.

'SABOTAGE' FOUND IN 4A'S INQUIRY

Matt Shelvey was dismissed as national administrator of the American Guild of Variety Artists on Monday (1) by a unanimous vote of the board of the Associated Actors and Artistes of America. The action was taken at a special meeting. Shelvey was charged with issuing "unauthorized directives and orders and sabotaging the work of the national board of AGVA." He was voted severance pay up to Dec. 20.

Shelvey's axing came a little more than a week after he had asked for and received a sick leave to consist of a minimum of four weeks. In the interim, the committee learned that he had allegedly gone to Chicago to contact various AGVA representatives though he had presented medical affidavits to the 4A's that he was unable for the time being to carry out his duties. Shelvey had told the committee he planned to go to his Ventnor, N. J., home for a complete rest.

Decision to fire Shelvey was arrived at during Friday's (28) meeting of the national AGVA committee which was set up to administer AGVA during Shelvey's absence. Committee, consisting of Hyman R. Faine, executive secretary of the American Guild of Musical Artists; Florence Marston, N. Y. executive

(Continued on page 47)

Russell for N. Y. Par After Tonsilectomy

Andy Russell has been bought by the Paramount theatre, New York, opening either Jan. 14 or 21 with Jerry Wald's orchestra. Date will be Russell's first following a tonsil operation, which will be performed on the Coast within the next two weeks.

Russell completed a date at the Meadowbrook, Cedar Grove, N. J., Saturday (29) night and flew west immediately for a disking session with Capitol, with the hospital date following. He was bothered considerably during recent theatre tour with Martha Tilton and Dick Wesson, part of his unit, by a bad throat.

Performers Lose Costumes In Toledo Nitery Fire

Toledo, Dec. 2.

Fire destroyed the interior of Ka-See's nitery early Friday (28) morning, causing $30,000 damage to the spot, which had been renovated this year. Blaze was believed caused by a discarded cigaret.

Included in the loss were the wardrobes of six entertainers. Kay Howard, singer, reported loss of wardrobe valued at $2,000, besides her music. The spot is owned by K. C. Rokicki, Jr., Doris Rokicki, and David Rokicki. Loss was partially insured, and repairs will be started at once to reopen the club by Christmas.

Sol Tepper-MCA Settle Dispute

Settlement was affected last week between Music Corp. of America and Sol Tepper, agent, over commissions arising from the booking of Martha Tilton at the Club Charles, Baltimore, last year, with Tepper's return of half the 5% booking fee on the deal.

Dispute arose when the Club Charles deducted 5% commissions from Miss Tilton's salary and forwarded it to Tepper, who is exclusive booker of the spot. MCA subsequently protested that it doesn't permit booking deductions from any of its clients. However, Tepper declared that the Club Charles was following standard practice and besides, the contract didn't mention that the booking was net.

After length discussions, a compromise was reached whereby Tepper could retain half of the fee.

Miss Tilton was in the spot for two weeks at $1,250 weekly. As a result of the settlement, a return date is being negotiated for her at the Charles.

Ink Spots Back to Gale Agency Under New Long Term Pact

The Gale Agency and the Ink Spots, who went through a bitter court fight two years ago over the latters' successful try to break its contractual hold on them, are back together. The agency signed the Spots to a new term agenting deal late last week and picks them up following the Strand theatre, N. Y., date they'll play over the coming holidays.

Shifts of the Spots back to Gale from the Universal agency, set up by Harry Lenetska and Ben Barton following the exit of the pair from Gale's employ is apparently due in some measure to the fiasco the quartet ran into during its recent England bookings. On those dates, the group ran into consistent difficulties over money, and finally quit the tour altogether and returned to this country.

Universal's hold on the Spots exists until the Strand run and for this reason Gale doesn't begin booking them anew until then. Latter's contract, however, was effective as of last Friday (28). There's another date at the Latin Quarter, Boston, set for Feb. 1, which Universal is supposed to have set; it's not included in Gale's new itinerary for the quartet. Dick Henry, of the William Morris office, booked for the LQ.

Mack Triplets replaced Nancy Donovan at the Harem, N. Y., last week when latter stepped out because of illness.

GOWNS BY ERNESTO

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2 WEEKS
CONCERT TOUR
Dir.: MATTY ROSEN

BOB EVANS
AND
JERRY O'LEARY

VARIETY
Paramount, N. Y.

Bob Evans comes through with not only an exhibition of standout ventriloquial skill but a downright funny act. Evans has this advantage over his confreres; he isn't content to fall back on a rapid crossfire of "fresh kid" jokes but he works for distinctive touches of voice nuance and character. His knack for timing is also a darb. Evans' technique has all the earmarks of a perfectionist, and if he doesn't look out they'll be referring to him as a ventriloquist's ventriloquist. He goes over handsomely here.
Odec.

BILLBOARD
Bob Evans Bright Spot

Bob Evans, working with his dummy, was one of the bright spots on the bill. . . . with band heckling bits and back talk by the dummy. Selling was so smooth that practically every minute Evans was on was good for anything from titters to yocks. At one time, the dummy lost his shoe, and Evans's ad lib was so glib he should keep it in his act.

Personal Management EZ KEOUGH 203 N. Wabash Avenue, Chicago, Ill.

Night Club Reviews

Carnival, N. Y.

George Jessel, Luba Malina, Elsa & Waldo, Graham Sisters (2), Ray Jacquemot & Charles Irwin, Line; presented by Nicky Blair; devised and staged by John Murray Anderson; costumes, Thomas Becher; songs, Henry Sullivan and Ira Leff; settings, Herman Rose; dances, Richard Barstow; technical director, Bernard Susman; Charles Blackman orch and Gao's Rhumba Band; orchestrations, James Toliver; $3.50 minimum.

When waiters stop serving, to watch open-mouthed, a performer isn't likely to have anything to worry about. It's probably the best test of his entertainment value. Now you know why you had to wait a half-hour between drinks Friday night (28) at the Carnival opening of George Jessel.

Friday was one of those memorable evenings. There aren't many times when Broadway will turn out as it did for Jessel in his first local engagement in years. And he threw the book at them. He could have sold anything. He could even have sold Russion real estate to Frank Fay.

On in three different spots, the vet comedian undoubtedly gave a performance that he wouldn't repeat, generally, for the rest of his engagement. For this was an opening-night mob of Broadwayites, who spoke his language and understood his every quip, his every "inside." After the preem it was to be Englewood, Larchmont, Freeport and the Bronx—they would be the ones to fill the till. And will. But opening night was a "special" for "the mob."

Premiere night saw Jessel's performance recall nostalgically the passing of the monologist, once a key talent but one who has now long since packed his word kit and gone on. He was sentimental in his memories, even emotionally overwhelmed at times by those memories. Especially when he spoke of his mother and Jimmy Walker, and if this sounded corny, sure it was corny, but there wasn't anyone at Nicky Blair's joint who didn't accept it for an honest emotion. They listened quietly, intently to a story they knew as well as Jessel himself—of Gus Edwards days, his career as a songwriter, his mom, Walker, "The Jazz Singer" and, finally, his more recent career as a film producer for 20th-Fox. All sentimental stuff that only he, and perhaps only one or two others, could get away with in a bistro, or anywhere for that matter. And all shrewdly told, punctuated by a sense of gentle humor just when it seemed as if he was getting a little too sticky. And all readily accepted, as if it were new all over again.

Imagine reprising the Hebrew prayer-chant, "Kol Nidre" (which he did originally in "Jazz Singer"), in a saloon and yet never for a moment allowing it to lose its austerity and an audience respect for its implications! Imagine baring his own human, perhaps even embarrassing, frailties in a public performance, and yet never once permitting this audience to feel that all the corn-husking isn't done in Nebraska! Imagine not giving a damn that the waiter is more than a half-hour late with your drink because, after all, on stage is a little guy who makes everything but what he says seem so unimportant!

For uproarious humor Jessel, in his third spot, does his by-now standard "Professor Larbermacher" routine, in which, as a near-sighted refugee scientist, getup 'n' all, he tickles the risibles in what on opening night was an abbreviated routine because of the extreme length of the show.

If there seems to be a neglect for the rest of the bill, it's not because of any special lack of appreciation for its ability. It's just that there is so much of Jessel; somebody has to suffer.

Elsa & Waldo, comedy dance team, are hilariously funny with their slow-motion stuff and contorted kissers, but they're on too long by several minutes.

Luba Malina is somewhat out of place in this show, though certainly not out of place anatomically. Miss Malina is a lassie with a chassis, and with a flair for low-cut gowns, her beaut looks and disturbing derriere, who's listening? This is too big a stage for her to hold alone in a song performance that demands a more intime background.

The Graham sisters (2) are lookers who sing nicely in the production numbers, as do Ray Jacquemot and Charles Irwin, who also do well in their brief spots.

John Murray Anderson calls this "The New Look Revue," and he's staged it expertly, as is usual with all his shows; the girls are nifties, the costumes (by Thomas Becher) colorful and designed to show off the gals, with the songs by Henry Sullivan and Ira Leff being pleasantly tuneful. Richard Barstow has done a neat job of staging the dances, and Charles Blackman batons the show well.

But this is Jessel's show. And who cared about that drink anyway?

Kahn.

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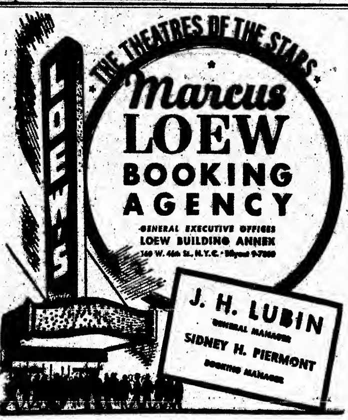

Cafe Society Upt'n, N.Y.

Larry Adler with John Clayton; Joan Merrill, Abbey Albert Orch, Ed Hall Quartet; $3.50 minimum.

Those habitual nitery addicts who seemingly know that pre-Christmas biz at the boites is supposed to be offish will find plenty of masterful entertainment at Barney Josephson's Cafe Society Uptown. Josephson has pulled a neat stunt in booking Larry Adler into the club at this time. His name is always a good draw and his emphasis on the longhair material adds a nice pre-holiday touch. In addition, songstress Joan Merrill offers sock entertainment as the only other performer on the bill.

Crowd was a little noisy the night caught (26) but Adlier quieted them almost as soon as he stepped under the spotlight—though he played only three pops among his eight selections. Best of the classics is the Roumanian Rhapsody and a Mozart oboe quartet, which he's adapted for harmonica and piano. Pop tunes, including "It Ain't Necessarily So," "When Day Is Done" and an original, "Hand to Mouth Boogie" are tops. John Clayton furnishes standout accompaniment at the piano.

Miss Merrill, attractive as ever, has a tendency to overdramatize her gestures, thereby drawing too much attention to them. She sells her material well, nonetheless, and her "How Did He Look?" is a standout example of modern torch numbers. Her medium-pitched voice, coupled with good phrasing and shading knowhow, is well-suited to the ballads she offers, including such tunes as "Gentleman Is a Dope," "Man I Love" (to which she offers a novel treatment via a traveling mike) and some special lyrics to "Summertime." Encore, "Send Me a Man," is partially spoiled by her over-emoting.

Stal.

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, Nov. 28.

Ilona Massey, Gilberto Isais, Ray Morton Orch (8); Cover $1, $3.50 minimum.

The current show at the Mayfair is an hour of music for concert and operetta lovers. Whether or not it is an hour of enjoyment for bistro inhabitants is a moot matter. To Ilona Massey's credit, however, is the fact that almost 300 people braved a snowstorm to hear the honey-blonde soprano on opening night.

Gilberto Isais is making his first appearance in niteries, and the young Mexican composer projects a fine musical background. His programming, however, is a bit faulty, in that he does two fairly slow numbers, Rachmaninoff's "Concerto in C Minor" and "Clair de Lune," before exhibiting the rapid fingering on "Fire Dance." Crowd's attention might be held better by replacing one of the slow numbers with a faster item.

Miss Massey in her first local nitery appearance has a sock act. Singer is gowned in a silver and white creation and her natural coloring is hightened by a jeweled hairband. Obviously nervous, she picked up the beat of "Zing, Zing" to receive neat returns. Her next number, "Cherie Je T'Aime" ("Cherie, I Love You"), though well done, could be replaced by something in the semi-comic vein.

Soprano turns on full color of her voice in "What Is This Thing Called Love" and "Jealousy." Follows with the Hungarian standard, "I Brought You Lily Flowers," and then the title tune from the picture, "Balalaika," for additional salvos. Encores with another Hungarian song and closes with Spanish version of "Without You."

Zabe.

Normandie Roof, Mont'l

Montreal, Nov. 28.

Duke Alden Puppets, Harold Barry & Co. (5), Neil Golden Orch; cover $1 weekdays, $1.50 Saturdays.

Duke Alden is a smart puppeteer. His handling of dolls shows dexterity. He also deepens the general presentation with superior lighting and sparkling costuming of puppets. Starts off with "Tabby-the Cat," jitterbug that dances under phosphorescent lights for a very neat effect. Follows with "Carmensita Banana," who dances not only on her own little stage but also does table hopping. The latter is somewhat different and gives a chance to audience to see Alden's work at close range.

Harold Barry sings, dances and emcees, aided by five dancing girls and joining them for "MacNamara's Band." Barry's outstanding talent is dancing and he is a treat to watch when he does his version of a jitterbug or his slow dancing impression of Ted Lewis.

On opening show, when Alden missed performance, Barry and gals had to do the whole show and introduced an agreeable ensemble on the theme "A Pretty Girl Is Like a Melody" with each girl representing in nice costumes the songs, done by Barry in background, "Irene." "Dolores," "Louise," "Rosalie" and "Margie." Nice but not enough choreography to take the number away from a slight reminder of burlesque grouping. Neil Golden's orch backs show capably.

Marc.

New Acts

PETER LIND HAYES & MARY HEALY
Comedy
65 Mins.
Copacabana, N. Y.

Peter Lind Hayes' repeat stand at Monte Proser's Copacabana serves to strengthen the terrific impress he made on his initial visit here. With his tremendous talent he's now right up there alongside the top boite entertainers. Hayes' comedic value is accentuated by the Mary Healy, who is able to delineate a show of artistry on par with that of her talented husband.

Hayes' premiere was delayed a week because of his illness, during which time his mother, Grace Hayes, one of the top performers in vaude's heyday, filled in along with others. However, the delay was no drawback to the gala opening. Hollywoodites, and virtually every cafe comic who could make it, showed up.

Hayes is doing some familiar items, such as his impressions of celebs, for his throwaways, to get started before going into his new portrait collection. Among the fresh items are his impressions of an Irish tenor, a Gallic chanteur and a Negro quartet. He retains the Punchy Callahan impression, a gem of gentle humor.

Mary Healy (Mrs. Hayes) provides a valuable assist in several of his numbers. Her takeoff on Hildegarde is virutally a caricature of the chantoosey, with her husband assisting as a midwesterner brought out on the floor. Miss Healy also delivers a song delineation on "How Sweet You Are," with Hayes supplying an offstage voice depicting a youthful swain.

Perhaps one of the more colorful aspects of the preem show came after Hayes' regular turn, when Van Heflin came on the floor to do a bit, and Grace Hayes showed that she still knows how to entertain solidly with her dissertation on showbusiness. Withal, the Copa session intensifies the prevailing belief that Hayes has just about everything a performer needs.

Surrounding Hayes is the usual capable support, including Blair and Dean, a pair of flyweight ballroomers with a cute set of routines that win applause with tasteful tricks and fetching dance designs.

Jet MacDonald and Ray Arnet do the production songs and dance work capably. Dance and show music is by Michael Durso and Fernando Alvarez, while the Douglas Coudy production and line make for a diversified and entertaining display.

Jose.

DAN DAILEY
Songs, Dancing
14 Mins.
Roxy, N. Y.

As he emphasizes repeatedly during the act, Dan Dailey's current personal at the Roxy, N. Y., is a symbolic achievement for him, as he was in the dancing chorus at the house several years ago. Only recently in pictures, as Betty Grable's leading man in "Mother Wore Tights" and opposite Jeanne Crain in "You Were Meant for Me," he's next assigned to the remake of "Burlesque," also with Miss Grable.

For his current act, Dailey sticks to numbers from his two recent pictures, adding seemingly extemporaneous explanations and personal anecdotes. The numbers themselves are only moderately impressive, as Dailey doesn't demonstrate any great impact as a singer or remarkable dancing proficiency. However, he makes a pleasant appearance and has a distinctly likeable personality and manner. Except for his mild film name he doesn't impress as a particularly strong vaude or nitery act, but suggests musical comedy (and, of course, filmusical) potentialities.

In the traditional song-and-dance man's wide-brimmed skimmer, and with the inevitable cane, Dailey opens with a lively vocal of "New York Is My Home Town." He then reminisces about his days at the Roxy and in vaude, including a story of how he got the then-unheard-of Van Johnson to replace him in the Roxy line. He then sings and dances "You Do," from the picture, "Tights," and in with other anecdotal introductions offers "Kokomo, Indiana," from the same film, and the title song from "You Were Meant for Me." For the last number he brings on Audrey Wood (doubtless no relation to the play agent) from the house chorus as his silent vis-a-vis.

Hobe.

Texas Honors Mex Trouper

Mexico City, Dec. 2.

Virginia Fabregas, Mexico's Sarah Bernhardt, 55 years a trouper who has been honored by the Mexican government and private organizations, is now an honorary citizen of the state of Texas. She became that at a simple ceremony at the U. S. embassy here, Nov. 25, when Ambassador Walter Thurston gave the vet dramatic actress a parchment signed by Gov. Beauford Jester.

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Cincy Joining Arena Circuit

Cincinnati, Dec. 2.

Cincy joins the arena circuit in the spring of 1949 with opening of a modern 15,000-seat sports and indoor show garden, work on which gets under way this week. Project is backed by a closed group, Cincinnati Gardens, Inc., headed by Charles Sawyer, local financier and U. S. Ambassador to Belgium after World War II, with associates including the Jacobs Bros., linked with Sonja Henie's ice shows.

Enterprise has a franchise in the American Hockey League. Frank Selke, now manager of the Montreal Canadiens hockey team, has been signed as general manager of the arena and hockey team.

Site for the arena is a 36-acre tract on Seymour avenue near Langdon Farm road, a suburban locality near the center of Cincy population.

Wanger Vice Walters As Producer at N.Y. Harem

Wally Wanger has been named production manager of the Harem, N. Y. He'll assume production chores formerly handled by Lou Walters, former co-owner of the Harem with Nat Harris, who stepped out in order to devote full time to the Latin Quarter, N. Y.

The Harem has booked the Chandra Kaly dancers starting Jan. 25 to succeed the Jack Cole dancers.

Martha Raye's Philly Date

Martha Raye has been signed for the Latin Casino, Philadelphia, for a February date.

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HARRY A. ROMM

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22nd Week Mermaid Room
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JANE DOUGLASS at the Piano

REELECT ZWICKER PREZ OF PHILLY AGENTS ASSN.

Philadelphia, Dec. 2.

Edward C. Zwicker, veteran booker, has been reelected prexy of the Entertainment Managers Association of Pennsylvania. Other officers are James V. Loughran, veepee; Harry J. Ritter, second veepee; Joel Charles, secretary-treasurer.

Elected to one-year terms on the board of directors were Earl J. Ball, Eddie Mack, Fred Siegler and James Smith. New members admitted were Lou Schleifer, Julian Hall, Harry Dobbs, Iggie Rau and Bill Jaffe.

St. Louis Daily Urges Nets as 'Must' For Aerial Acts

St. Louis, Dec. 2.

The St. Louis Star-Times last week instituted a campaign to urge circus owners to abandon the current practice of permitting high acts to perform without nets. Editorial, written by Kenneth D. Tooill, editor of the editorial page, urged John Ringling North, new president of Ringling Bros. & Barnum Bailey circus to take the lead in this direction on the theory that other big-top owners will follow.

Star-Times' strategy in this instance is to get North to either accept or reject the suggestion. In either case, North's action will be sent out as a news-story on the four major news service wires.

The editorial labeled "Back to Nero" cites the recent fatality record of aerial acts in circuses, and declares that "a Nero complex seems to have seized circus moguls during the past decade that is not reflected in public demand."

The editorial continues, "John Ringling North is cited as the logical man to bring about an immediate reformation of this growing tendency to provide blood and death with circuses because he is the biggest personality in the business. It is strange he has not given consideration to the fact that circus audiences are comprised largely of gentle folk, parents and children mostly, who come to the big tops to laugh and be made happy. To serve them tragedy is heinous."

Hamid's Pier, A.C., Leased For Industrial Expo.

Atlantic City, Dec. 2.

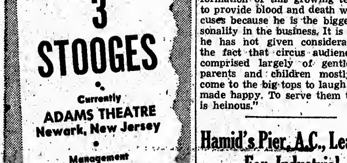
Hamid's Million Dollar Pier will become headquarters for the International Industrial Exposition next summer.

It will operate under the supervision of Dr. R. W. Waters, who will act as its president and general manager. Dates fixed in present plans call for an opening on June 26 with the exposition to continue until Sept. 11.

Crystal Terrace, St. Loo, Well Set on Bookings

St. Louis, Dec. 2.

The Crystal Terrace of the Park Plaza hotel, is continuing with a heavy battery of name talent. Among the performers lined up for the spot are Florence Desmond, starting Dec. 31; Jane Pickens, Jan. 23; Lanny Ross, Feb. 13; Phil Regan, March 19 and Liberace, April 9.



America's Top Singing Quartet
THE INK SPOTS
Opening Dec. 1
TOWN CASINO
BUFFALO, N. Y.
Mgt.—UNIVERSAL ATTRACTIONS
565 Fifth Avenue, New York

Shelvey Fired

Continued from page 45

secretary of the Screen Actors Guild; George Heller, exec sec. of American Federation of Radio Artists, and Dewey Barto, AGVA rep, took the position that since Shelvey was relieved of all duties when he was granted sick leave, any orders he issued were illegal. It also was felt by the AGVA committee that many directives sent to AGVA's field representatives were designed to "sabotage" the work of the national committee. The full 4A's board meeting substantiated the findings of the committee.

Dulizell Wires Discharge

After Monday's meeting, Paul Dullzell, 4A's president, sent out a telegram to all AGVA field offices notifying them of Shelvey's discharge. Telegram stated that "despite representations to the 4A's, Shelvey immediately and deliberately proceeded to hamper and sabotage the efforts of the committee by issuing unauthorized directives and orders and flaunted the authority of the committee and of the 4A's. Acting upon facts before it, which substantiated the above matters, and recognizing the responsibility before it, Mr. Shelvey was this day discharged by the 4A's board." Wire was also sent to Shelvey notifying him of his discharge.

The 4A's board also decided to postpone for a few months the forthcoming convention which Shelvey lined up for Chicago week of Jan. 12. Action was taken to fully consider the requests made by the AGVA program committee which petitioned for a change of meeting site to New York, and which asked for a change in convention voting procedure outlined by Shelvey.

Until a new AGVA national administrator is appointed by the 4A's all AGVA affairs will be handled by the committee appointed by the parent talent union.

The Shelvey firing marks another chapter in the stormy history of AGVA. The present union was organized in 1939, when the 4A's revoked the charter of the old American Federation of Actors. The first executive secretary was Maida Reade, followed by Mildred Roth, Jean Muir, Hoyt S. Haddock, Gerald Griffin, Tom Phillips and, finally, Shelvey in 1942. Shelvey started with AGVA as an organizer in San Francisco, later became Miami rep and was put in as national head shortly thereafter.

Shelvey, when contracted, declared he had not yet received notification of the 4 M's action, and therefore would not comment.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 2.

"We The Patients" gave a shower and party to Esther Morrisette (Mrs. Victor Gamba) at the lodge. Among those who helped to make the affair a success were John Binkley, Garry Vandermast, Jim Wildenthaler and Tom Curry.

Betty (Par) Blessing, former sec'y of Dr. Edgar Mayer, checked out of the infirmary and is now getting acquainted with the up department, a nifty comeback.

Walter Hoban, who mastered three stages of the thoracoplasty operation, upped, and appointed downtown shopper.

H. D. "Hank" Hearn, former patient here, now manager of Exhibitors Service, Charlotte, N. C.

Mary Mason elated over good clinic reports, which ups her for meals and pix.

Annual Harvest Hop given by the Study and Craft Guild topped all previous affairs. Eddie Vogt emceed and Meribah Goodwin and Ernie LaRouche's orch headed entertainment program.

Helen Pelechowicz mastered thoracoplasty operation, and recuping at the Rogers.

Eddie Vogt directing play for the Trudeau dramatic club and a minstrel for the Lion's club.

Forrest Glenn taking course in leather tooling at the Study & Craft Guild.

(Write to those who are ill.)

Pitt. Niteries Shuffling Owners; Some Reopen to Snare Holiday Trade

Pittsburgh, Dec. 2.

Night club picture around here has been shifting so rapidly in the last few weeks it would take a CPA to keep track of the score. Number of spots have changed hands recently, others are folding and still others are planning to reopen after extended shutdowns.

Town's most spectacular white elephant, the $250,000 Belvedere, which was a bust from the getaway, was recently disposed of by owner Henry Lewis to a Cleveland syndicate, which has just cleared up an old indebtedness with American Guild of Variety Artists and announces it'll resume floor shows shortly. Len Litman, who bought Mercur Music Bar from Mercur Brothers few years ago, last week sold out to Harry Fox and Al Sursette while Lou Abrams has disposed of Lu Marba (the old Villa Madrid) to an undisclosed buyer.

Operators of Hollywood Show Bar, faced with possible eviction at the expiration of their lease, have purchased the building which houses nitery for $100,000 and after trying for seven months, Morris Deakter has folded his classy Beverly Hills Club, which he built up last spring from an old hotel at a cost of $150,000. Deakter went in for big name shows at the beginning but dropped them after a short time for just music and dancing, but place hasn't been doing anything. Couple of prospective buyers backed out at last minute, hence Deakter's decision to close spot.

The Bachelor club dropped its show policy last week, but there's the possibility they'll be back around February.

Spot has been using names on a five-day-a-week basis.

USO-Camp Shows Sounds Taps in the Far East With Combined Show in Tokyo

Tokyo, Nov. 21.

USO-Camp Shows folded its overseas operations here Saturday (15) with a final two-hour blowoff show that combined the last two units remaining here. Finale was staged at the Ernie Pyle theatre, No. 1 showhouse of the Far East, and Brig. Gen. W. A. Beiderlinden, of General MacArthur's headquarters, gave the introductory remarks to the windup. Members of Units 960 and 970, which took the final bows, included:

Unit 960: Joyce Mowery, Jerry Wallace, Betty White, Louis Carroll, Al Verdi; Ruth Petty, Doris Padgett, Nino Ghezzi, Charlie Leighton, Arlene Weisend, Helen Carter, Helene Wohl and Tommie LaRose.

Unit 970: Archie and Rose Robbins, William Glass, Mary Witty, Billy Partridge, Rollie Fonzal, Tommy Trent, Victor Dexter, Maxine Krivit, Al and Art Fonzal, Sandy Grant, Gae Gallo and Ronnie Cawley.

Lt.-Col. Justin G. Doyle, who is now director of the Army's recreational service in GHQ's Special Services Section, helped stage the concluding show. He was the officer-in-charge of the first USO unit to head overseas—the one that in November, 1941, trekked a 13,000-mile trail through the Caribbean from Puerto Rico to British Guiana. It included Jane Pickins, Mitzi Mayfair, Benay Venuta, Ray Bolger, Stan Laurel, Oliver Hardy, John Garfield and Louis Paluski.

The former dance team of Byrnes & Swanson was also on hand for the Tokyo tribute, Don Byrnes served as field director for USO shows in the Far East Command, and former partner Alice Swanson served as his office executive.

Valdes Into La Martinique, N. Y.

Miguelito Valdes Orch has been signed for La Martinique, N. Y., starting next Thursday (11) replacing the Lecuona Cuban boys. Ralph Font band holds over.

Piermont Stays as Booker Of Vet Hospital Shows

Ben Piermont will remain as executive booking manager when USO Camp Shows changes to the Veterans Hospital Camp Shows, on Jan. 1. Bert Wishnew will continue to assist Piermont.

The new organization will continue to provide entertainment to hospitalized vets.

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Margery Welles at the Piano
Mgt.: Ben Lipset

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LAURETTE and CLYMAS
"DANCUMORISTS"
JACK DAVIES New York
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DOROTHY DORBEN'S
12 Famous Boulevardears
Direct from a Sensational
3-Year Engagement at the STEVENS Hotel
Chicago, Illinois
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JOAQUIN GARAY—CURRENTLY—Havana Madrid
(PRONOUNCED WAUKEEN GAH-RAY) NEW YORK CITY
". . . Joaquin Garay can sing, and is one of the finest entertainers I've ever seen—vibrant, bubbling with personality and a terrific salesman. He's what New York has cried for." —LEE MORTIMER, Daily Mirror.
Direction: M.C.A.
Special Material by Hecht and Bass

Roxy, N. Y.

Dan Dailey, Three Swifts, Harrison & Fisher, Norman Young, Milton Kaye, H. Leopold Spitalny House Choir, Gae Foster Roxyettes, Paul Ash House Orchestra; "Thunder in the Valley" (20th), reviewed in VARIETY, *June 11, '47, under name of "Bob, Son of Battle."*

Current bill at this 20th-Fox showcase stacks up as better than average. There's no whammo act, but they're all entertaining and the show is nicely routined and attractively produced.

This time the house orchestra is placed on an extended apron at stage left, with Paul Ash batoning as well as introducing the acts from there. At the opening the H. Leopold Spitalny vocal group is on another apron at stage right. As it offers "It's a Grand Night for Singing" the main stage has three ballroom dance couples, with five other couples standing around for atmosphere. Milton Kaye, the house pianist, is center stage and follows with a short solo of the Tchaikowsky "Moon Love," partly in dance rhythm.

With the choir backgrounding, Norman Young is on next with two acceptable baritone selections in operetta style. The stage is then cleared for the clever and laughable dance satire of Harrison and Fisher. Team does two numbers skillfully, avoiding repetition of most comedy dance acts.

Dan Dailey (New Acts), the headliner, is on next with an entertaining song-and-dance act and some amusing palaver about how he was once a chorus boy at the Roxy.

The Three Swifts follow with their familiar comedy juggling. Dailey sticks around to do a simple juggling bit, then exits for the third member of the act, who's introduced as the drummer in the house band. The trio go through their funny series of buildups for several standard Indian-club bits, to progressive audience reaction.

Finale of the show has the Roxyettes going through a routine balancing on large balls, a by-now standard turn with them. *Hobe.*

Apollo, N. Y.

Charlie Barnet Orch (17), Dick Baldwin, Jeanne Louise, Bunny Briggs, Tommy Rogers, Spider Bruce & Co.; "The Spider" (20th).

Layout at this Harlem vaude house currently is a below-par medley. Charlie Barnet's orch, however, manages to stoke up enough steam to please the Apollo jump set, while the only other items to be recommended are the regular house comics and terper Bunny Briggs. Rest of the show is tired.

Composed of eight brass, six reeds, three rhythm, Barnet's crew gives out with a driving brand of jazz that's sharply arranged for easy listening. Barnet's solos on the alto and soprano sax, moreover, are loaded with riffs that go over particularly well in this house. Nice novelty touch is added by two colored trumpeters with band who do a talk act with their horns. Orch's baritone vocalist, Dick Baldwin, scores well with "You Do" and "Begin the Beguine." Femme vocalist, Jeanne Louise, lacks as yet sufficient stuff to hold the customers quiet.

Briggs is completely mis-spotted as the number one item and should be moved up higher in the bill, because everything following him suffers badly by comparison. Briggs flashes one of the smartest tap-terping routines in the business. Smooth and easy without using any acrobatic flips to win customer applause, he features a unique style of hoofing punctuated by fast and funny breaks. Has to beg off.

Other acts include Spider Bruce in a bangup skit which is regularly repeated here with same uproarious results. Tommy Rogers closes the layout with a wheezing style of comedy patter and singing that's narrowly limited to Harlem taste. His pipes are fair and he does a good job on the novelty tune "Flagelapa," but his comedy material is a rehash of stale gags and his delivery is without finesse. *Herm.*

Capitol, Wash.

Washington, Nov. 29.

Marilyn Maxwell, Connie Stevens, Roy Douglas, The Albins (2), Sam Jack Kaufman's House Orch with Kay DeWitt, Charles Edwards; "Song of Love" (M-G).

Capitol's stage bill current session is some notches below top drawer, but is nonetheless so nicely balanced and well paced that it is doing its share to pack the house.

Headliner Marilyn Maxwell, Metro player on a build-up p.a. tour, seems thoroughly at home and knows what to do with a tune. Chantoosey is plenty eye-filling and has a warm, sultry voice. Yet, she somehow misses the boat with the customers—at least she did at show caught. Her intimate style may be in too low register for daytime audiences, but reason is more likely the material she has been given, which is a bit too far off beaten track for the conventional tastes of this type audience. Opens with "As You Like It," written for the occasion, with lyrics designed to underscore her Hollywood background. Goes on to "Civilization" and "You Like It," a Calypso ballad. Comes back for a curtain speech, which consists of a gag that's becoming somewhat corny in these parts and could well be eliminated. In case you haven't guessed, she says, "It's very nice to be back in Washington, especially without a subpoena."

Roy Douglas gets top billing from the patrons with his ventro act. He and dummy always click here, and earn the returns they get. Technique is smooth, and character created for wooden partner is convincingly smart aleck. Highlight of act, which once made the Ripley column, is stunt in which ventro and dummy sing together in harmony in two different keys.

Albins, slapstick adagio team, are mildly funny and get scattered laughs. Finale, which takes pot shots at stock ballroom dancing, has enough good acro terping in it to give team a nice send off.

Curtain raiser is Connie Stevens in a drum major routine that is so swiftly expert that constant twirling never becomes monotonous. Gal handles first one, then two batons so well that she garners beaucoup applause.

Sam Jack Kaufman and house orch round out holiday layout in overture combining the usual Thanksgiving motif with a salute to the Freedom Train. Patriotic business is handled more tastefully than most, with effective help from solist Kay DeWitt and narrator Charles Edwards. *Lowe.*

State, N. Y.

Jackie Gleason, Betty Reilly, Bob Howard, Ladd Lyon (2), Pritchard & Lord, Reg Kehoe & Marimba Queens (7); "The Wistful Widow of Wagon Gap" (U) (2d week).

The State show adds up satisfactorily although without the punch to put it in the sock column. It's one of those shows wherein most of the acts do well individually, but in the aggregate it's comparatively tame. One of the reasons for this condition might be that the house had to be extremely careful this week because of the increased juvenile attendance during the Thanksgiving holiday.

Present are a few acts that can do well on any stage including Betty Reilly, Bob Howard and Ladd Lyon. Jackie Gleason will again enter that category as soon as he gets fresher material.

Pritchard and Lord, ballroomers who combine tap and ballet, are in the opening slot. Terptwain provides an extremely mild offering. Their routines are showing signs of wear, and an infusion of new and original material is needed if they're to maintain their former standards.

There's an immediate lift in the proceedings with Howard's song and piano work. This sepian socks across a quintet of numbers with vigor and a shade of humor for returns warranting an encore. Lyon, aided by an audience plant, similarly gets his hand-to-hand balancing across, while Miss Reilly hits it off nicely with an assortment of rhythm tunes, including some in the Latin and Yiddish idiom. She's another encore getter.

Gleason's in his capacity as emcee, and his solo turn does comparatively well, but that's not enough for a performer with his capabilities. The fact that he gets some of the too-familiar yarns across indicates that he'd wow with some new verbiage. (Ed. note: It's generally the same criticism of Gleason when he was at the N. Y. Capitol recently).

Closer is by Reg Kehoe's marimba band, a decorative group with six gals. They make a pleasant impress with the marimbas, vibe and chime offerings.

Louis Basil's house orch, aside from offering topnotch backing, helps warm up the house with a fancy arrangement of "I Wish I Didn't Love You So."

House held over the Abbott and Costello starrer, "The Wistful Widow of Wagon Gap," for a second week. *Jose.*

Hippodrome, Balto.

Baltimore, Nov. 30.

Angie Bond Trio, Steve Murray, Walton & O'Rourke, The Robenis (5), Jo Lombardi House Orch (12); "It Had to Be You" (Col).

Standard layout plays well enough. Opening by Robenis, mixed quintet of tumblers is punchy despite space limitations occasioned by house orch on stage. Make things right for Walton & O'Rourke to handle variety of puppets on small portable stage. Get over strongly with handling of skeletons, jiving blackface vocal and piano duo, a very funny bit of a drunken dowager at a nitery and for a sock finish, two skating cats.

Steve Murray is next with gagging, fiddle playing and a comedy vocal. Set matters for the Angie Bond Trio to close with strong sesh of instrumental stuff and some vocalizing. Utilizing piano accordion and bull fiddle for swingy arrangements, trio of femmes give out with "Caravan," "All These Things," "Samba" a Bach classic and for encore, "Hey Bob-a-Rebop"—all sold to the hilt and a strong closer.

Biz good. *Burm.*

RKO, Boston

Boston, Nov. 28.

Vaughn Monroe Orch, Frank Fontaine, Ziggy Talent, The Dunhills, Moonmaids; "Killer at Large" (EL).

Vaughn Monroe orch is registering biggest week here in many weeks. It remains one of the top band attractions on the circuit as Monroe always comes in with a staunch group of entertainers. Layout is socko all the way.

Band starts off with "Kokomo Indiana" to set a fast pace and never lets down. Monroe, fronting the band in his usual personable manner, vocals such top-ranking pops as "Ballerina," "When a Feller Needs a Girl" and "Road to Mandalay" to catch a begoff from the capacity houses he gets on every show.

Supporting talent includes the Dunhills, a tap trio with an easy, speedy style; Frank Fontaine, long a solid performer in a hilarious session of impersonations and satires (including one on Monroe), and Ziggy Talent, who wows with his usual "Sam You Made the Pants Too Long" plus "The Maharajah of Magador" and "Josephine."

Moonmaids, smooth vocal quartet, work with Monroe and contribute nice style to "I Wish I Didn't Love You So" and others. In a contrasting vein Madelyn Russell warbles "Papa Won't You Dance With Me?," "Two Loves Have I" and "Civilization." Besides being a looker, she has a sharp way with a comedy lyric and goes very big. Whole show, in fact, interlarded with band numbers in superior settings, rates as a smash affair, and wows from the outset.

Opening holiday a.m. biz was sensational in a house that's been n.s.h. for months. *Elie.*

Olympia, Miami

Miami, Nov. 29.

Gordon MacRae, Rajah Raboid, Modelettes, (12), Sonny Sparks, Pryde & Day, Morey & Eaton, Les Rhode House Orch; "Cry Wolf" (WB).

Fairish show current here, with audience approbation in same vein.

Pace setters are the Modelettes. A departure from the house policy, which rarely includes anything approximating a production number, the 12 gal line turn in two well rehearsed, though not too imaginative routines.

Gordon MacRae, topliner of the layout hits solidly with his fully rounded vocalistics. Guy leaves impresh that he could range high with the notes. As is, gets the mitting with his easy approach to the pops with "Near You" and "Body and Soul" standouts.

Rajah Raboid, a local fave in niteries, garners a good palm-pounding with his mentalistics. Answers any and all questions sent up.

Unicyclists and balancers Pryde and Day do okay with their stunts. Routinings are well handled. Comedy spot held down by Morey and Eaton doesn't go too well. Timing and showmanship are there, but not the material.

In emcee spot, Sonny Sparks handled the chore neatly. Also clicks in song stanza. *Lary.*

Band Review

Continued from page 42

material, seems to have added a different quality. Perhaps it's just the same fare, only it's matured. It is now possible to sit really close to those 21 men at work and enjoy the results unequivocably. A conversation can't exactly be carried on while the band is at work; to say that is going too far. It's still plenty novel, but there's new color in most of the things it does and the blasting isn't as noticeable. Kenton now uses bongos and maracas for unusual effects, incidentally. Pete Rugulo, Kenton's main arranger, ain't too clear himself over what has been done to change the band's approach, but admits there is a difference. Whatever it is, it's a great band.

Kenton seems to have been soured a bit by the numerous objections he has heard in the past on the band's destruction of noise meters, its lack of attention to pop songs and the tempi that go with them for dancing. And he uses this situation in a partially sarcastic manner, along with other developments, to actually add a dose of showmanship to the presentation of the combo. For example: prior to a broadcast he explains to the kids what's going to cook—and warns that dancing shouldn't be undertaken since there's "vicious tempo changes and somebody's liable to break a leg." Such touches, combined with his constant (feigned) inability to remember at what spot he's playing and a funny routine of introducing the members of his troupe, add showmanship to the broad color of the band's unusual musical performances.

Kenton still has June Christy on vocals and trumpeter Ray Wetzel as novelty-tune backerup. Miss Christy is a tried performer and her performance here goes over, as usual. She handles material peculiar to her and does it really well. Wetzel wasn't heard when the band was caught (Friday). *Wood.*

Variety Bills

WEEK OF DECEMBER 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 4
Paul Whiteman O
Marilyn Maxwell
Gene Sheldon
Ben Berl
Music Hall (I) 4
Lucille Cummings
Myrtill & Pacaud
Acromaniacs
Gaudsmith Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 3
Ray McKinley Bd
Frankie Laine
Billy DeWolfe
Clark Bros
Roxy (I) 4
Dan Dailey
3 Swifts
Norman Young
Harrison & Fisher
State (L) 4
R & B Pickert
The Tunesmen
Johnny Morgan
Betty Jane Watson
Lorraine Rognan
Four Moroccans
BRONX
Windsor (I) 5-7
Alan Reno
3 Fontaines
Catherine Harris
Roslyn Page
Paul McWilliams
BROOKLYN
Flatbush (I) 5-7
Lily Ann Carol
Catron Bros
Abdullah Girls
Edward Sis
Jackie Randall
QUEENS
Jamaica (I) 3-6
Florida 3
Jesse & James
Trumpet Twins
Stan Irwin
Althea
(four to fill)
BALTIMORE
Hippodrome (I) 4
Walton & O'Rourke
Lew Nolson
Angie Bond 3
(one to fill)
State (I) 4-6
Jarrett & Roberts
Linda Parish
Tommy Hanlon
Pedro & Durand
7-10
Winton & Diane
Reis Bros
Ducat & Kaye
(one to fill)
BOSTON
Boston (R) 4
Barry Sullivan
Bunin's Puppets
Will Mastin 3
Connie Haines
Stroud Twins
CAMDEN
Towers (I) 5-7
Morry & Frank
Yvonne Moray
Julie & Russell
Harper & Louise
The Warners
CHICAGO
Chicago (P) 5
Delta Rhythm Boys
Robert Maxwell
Pat Henning
The Colstons
Oriental (I) 4
3 Suns
Marshall Bros
Caudillo Sisters
Carl Sands Orc
(one to fill)
Regal (P) 5
Nellie Lutcher
Dizzy Gillespie O
Gaynor & Ross
Dynamite Jefferson
Rivers & Brown
COLUMBUS
Palace (R) 8-10
Frankie Carle Orc
Coley Worth
Martin Bros
HARTFORD
State (I) 5-7
Ted Weems Orc
Jerry Colonna
Connie Stevens
MIAMI
Olympia (P) 3
Carlton & Doll
Paul Duke
Eugenie Baird
Tim Herbert
Rhodin Bears
NEWARK
Adams (I) 4
Illinois Jacquet
J Lunceford Orc
Sarah Vaughn
Patters'n & Jacks'n
Nick & Vergie
OMAHA
Paramount (P) 4-7
Lionel Hampton O
Choclateers
Red & Curley
Mara Kim
PATERSON
Majestic (I) 4-7
Wilfred Dubois
Haller & Hayden
Olive White
Anthony & Rogers
Gold Tony
8-10
Romaine & Babette
Bobby Del Rio
Martin & Florenz
Tommy Hanlon
Pritchard & Lord
PHILADELPHIA
Carman (I) 4
Bob Douglas
Alan Stone
The Hightowers
3 Berts
PROVIDENCE
Capitol (I) 5-7
George Freems
Jordon & Parvis
The Kanazawas
Eileen Barton
George Guest
READING
Rajah (?) 4-6
Shep Fields Orc
Bob Hopkins
Lloyd & Willis
3 Redingtons
ROCHESTER
Palace (R) 4
Tommy Dorsey Orc
(three to fill)
ROCKFORD
Palace (I) 5
'Broadway Passing'
Whitey Roberts
Ruloff 3
Lester Omar
Catran Bros
SAN FRANCISCO
Golden Gate (R) 3
Robert Michum
Ross & Stone
Danny Drayson
Enchanters
(one to fill)
SPRINGFIELD
Court Sq (I) 4-7
John Arcolino
Levan & Boles
Grace Drysdale
3 Honey Boys
Leon Fields
Caites Bros & Marlyn
TOLEDO
Paramount (P) 4-7
Frankie Carle Orc
Coley Worth
Martin Bros
WASHINGTON
Capitol (L) 4
Dewey Sis
Neal Stanley
Lander & Holland
Francis Craig
Howard (I) 5
Andy Kirk Orc
Bill Johnson & Musical Notes
Lewis & White
Tondaleyo & Colypso Boys
Danny Dennis

Dolinoffs and Raya Sisters
SENSATIONAL EUROPEAN NOVELTY
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1501 Broadway New York

BRITAIN

CARDIFF
New Theatre (I) 1
Gangs All Here
Duggie Wakefield
Billy Nelson
Chuck O'Neill
Joe Black
Celia Hart
Roy Jefferies
Mills & Paulette
Tony Vaughn
Darmora Imps
3 Monarchs Co
HACKNEY
Empire (I) 1
Ignorance Bliss
Harold Berens
Gladys Hay
Michael Moore
Bart Norman
Foul Harmonica O
Len & Bill Lowe
Jimmie Robbins
Renne Conn
Alys
Pam & Jill
Les Valentos
LEICESTER
Palace (I) 1
Harry Roy Bd
Kathleen West
Durosa 4
Knight & Jewell
Mighty Atoms
Olsen Sea Lion
MANCHESTER
Hippodrome (I) 1
Happidrome
Harry Korris
Robbie Vincent
Cecil Frederick
3 Manley Bros
Sanina & Valdem'r
Anna Mae
Millard & Linden
John Tiller Girls
WOOD GREEN
Empire (I) 1
Dante
Sim-Sala-Bim Rev

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Eliz T Martin
Pearl Bailey
Jay Marshall
Hal Cooke
Ellis Larkin 3
Carnival
George Jessel
Elsa & Waldo
Graham Sis
Luba Malina
Ray Jacquemot
Chas Irwin
Chas Blackman Or
Gao Orc
Cafe Society (Downtown)
Rose Murphy
Alan Melvin
Dorothy Jarnac
Hope Foye
Dave Martin Orc
Cafe Society Uptn
Larry Adler
Joan Merrill
Abbey Albert Orc
Gao Guigel Orc
Copacabana
Peter Lind Hayes
Jet MacDonald
Mary Healy
Blair & Dean
Ray Arnet
Michael Durso Orc
Fernando Alvarez O
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Greenwich Vil. Inn
Jean Parker
Herora
Ned Harvey Orc
Sonny Roberts O
Harem
Jack Cole Dcrs
Myron Cohen
Elisa Jayne
John Elliot
Paul Remos
Mack Triplets
Nevada Smith
Fausto Curbello O
Art Roman O
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Phyllis Grey
Gordon Gifford
Hazel Webster
Downey & Fonville
Highlights
Belmont-Plaza
Romo Vincent
Jon Laurenz
Taylor Line
Castillanos Orc
Eddie Stone Orc
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Weldon O
Stephen Kisley O
Hotel Commodore
Stan Kenton Orc
Hotel Lexington
Alomae Hawaiians
Hotel New Yorker
Sammy Kaye Orc
Hotel Pennsylvania
Chas Spivak Orc
Hotel Pierre
Landre & Verna
Chas Reader Orc
Gray Terrell
Van Smith Orc
Hotel Plaza
Phil Regan
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Hotel St Regis
Frank Parker
Raye & Naldi
Nypo & Cole
Evalyn Tyner
Andre Andree & Bonnie
Laszio & Pepito
Ted Straeter Orc
J Guarneri 3
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Havana-Madrid
Noro Morales Orc
Alverez Mera
Corday & Triano
Sacasas Orc
Iceland
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Blimpy Blank Orc
La Martinique
Lecuona Orc
Ralph Font Orc
Jayne Manners
Roberto & Alicia
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mayo Bros
Marion Manners
Roy Davis
Rita Lopez
Wally Dean
Shepard Line
Old Roumanian
Sadie Banks
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Harvey Stone
Campagnons
Georgie Tapps
Smith Sis
Patricia Adair
C & T Valdez
Gueneth Omeron
Bon Vivants
Vincent Travers O
Riviera
Billy Vine
Jan Bart
Demar & Denise
Betty Jane Smith
Tony Bavaar
Catalino Orc
Ruban Bleu
Sonia Cortis
Connie Sawyer
Jean Palmer
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Shiela Barrett
Versailles
Dunninger
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Toni Palmer
Moore Sis
MacArthurs
Ranch Orc
Village Vanguard
Irwin Corey
Lee Wiley
Max Kaminsky 3
Don Frye
Waldorf-Astoria
De Marcos
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Janezi Makula
Zsiga Bela
Paulene
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Phil Levant
Ray Olsen
Howard Brooks
Shirley White
T & J Mahoney
Chez Paree
Marty Gould Orc
Paul Draper
Martin & Lewis
Don Chiesta Orc
Chez Adorables (10)
Jean Darling
Hotel Blackstone
Ilona Massey
Ray Morton Orc
Hotel Bismark
Fred Harris, Donna & Annette
Rudenko Bros (2)
Benno Deison O
The Stewarts (4)
Helsings
George Gobel
Bill Chandler Orc
Mary F Kincaid
Jack Burtell
H Edgewater Beach
George Olsen Orc
Cardini
Paul Haakon
Marian Fodels
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Leo Diamond
Mel Torme
Marty Hogan
Jose Melis Orc
Jeanne Williams
Carl Marx
Latin Quarter
Lenny Kent
Latin Lovelies (12)
Buddy Shaw Orc
Valida Snow
Dick Hyde
Vilma Sherry
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Counsuelo
Ray Malone
Howard De Courcy
Hotel Stevens
Orin Tucker Orc
Prof Lamberti
Marcelia Gould
E & J Slack
Scotee Marsh
Sensationalists (3)
Boulevar-dears

Record Kazan Coin

Continued from page 1

to Hollywood; his last pic was "Gentleman's Agreement."

Heretofore top remuneration for directional jobs was around 15%, and such author-directors as George S. Kaufman and Moss Hart are said to have received that share of the profits in instances of "My Sister Eileen" and "Junior Miss." Around the same compensation goes to Joshua Logan for his work with "John Loves Mary" and, in addition to the weekly percentage, he is billed as associate producer, show being presented by Rodgers & Hammerstein. Guthrie McClintic also draws down a goodly percentage, which applies to "Antony and Cleopatra," he also being compensated for script work.

Backers of "Streetcar" did the largest part of the financing, which is not unusual, angels often putting up all the money, but in light of the record percentage to Kazan, they will share in 40% of the profits instead of 50% or more in some instances.

Mull More Flexible Press List; Cullman Says Cut 'Makes No Sense'

Proposed limiting of Broadway opening-night lists appears to be in a state of flux, and while the number of tickets given the press will doubtless be reduced, it's generally conceded that there will be a more elastic schedule arrived at than the managers originally announced. Tomorrow (4) the board of the League of New York Theatres is due to consider the suggestions for more elasticity made at a meeting with press agents last week. It is likely that a revised list will be submitted to manager-members of the League before it becomes "official."

Along Broadway there was varied comment over curtailing the press list, opinion mostly favoring the press contingent although partial curtailment received the nod. League's plaint against "cold" opening nights could be blamed more on those first nighters who arrive late at the theatre and are often inattentive, it is felt.

Howard S. Cullman, one of Broadway's most prolific backers, stresses, for instance, that the proposed press ticket slicing makes no sense. Those in the amusement business need the assistance of columnists, radio commentators, magazines and all those that influence public opinion. It is inconsistent to ask for their assistance through press agents and then deny them the privilege of covering the shows."

Proponents of curtailment among the League's officers state that it is only the first night that the limitation would apply and that those supposed to be scratched from the list are welcome to attend the shows on the second or some subsequent performance.

EQUITY OKAYS CUTS IN PAY FOR 'FANCY'

It's unusual for a cut in salaries to be made at this period of the season but Equity okayed such an arrangement for "A Young Man's Fancy" after surprising figures were submitted. Comedy played through the summer at the Plymouth, N.Y., then moved to the Cort. "Fancy" is in its 32d week but indications are the show operated in the red from the start, it's slated to be $165,000 on the wrong side of the ledger.

Play is presented by Henry Adrian and it's understood the booking contract for the Cort calls for a guarantee to the house of $3,500 weekly. Average gross has been around $7,000 but it's claimed the show, which has a number of juveniles in the cast, has been bettering an even break though that's hardly borne out by figures submitted when the salary slice was sought. Adrian, whose previous tries included "Victory Belles," during the war, and "The Girl from Nantucket," a costly musical which also flopped, was on the verge of closing some weeks ago.

Stated at time of the intended fold that the authors "refused to cooperate," which revealed that the writers declined to shave their royalties. "Fancy" was written by Harry Thurschwell, an attorney, and Alfred Golden, who burned when Adrian recently was reported saying he wrote the play. Authors complained to the Dramatists Guild over non-receipt of royalties and script changes without their assent.

Revival of "Burlesque," which has run nearly a year at the Belasco, also has a modified cut salary arrangement, dating from the summer. Cut only applies if the gross drops under $14,000 weekly. The actors have been getting their contractural salaries through most of the fall, however.

Baggage Car Astray; Delay 'Lucasta' Preem

Columbus, O., Dec. 2.

Opening of "Anna Lucasta" on Thanksgiving night (27) at the Hartman theatre here was delayed until Friday (28) because the show's baggagecar got hooked onto a Chicago train in Cleveland and wound up in Elkhart, Ind.

A virtual capacity opening-night house could not be notified, patrons arriving in the first full-fledged snowstorm of the year.

Only a few weeks ago Fred Waring's Pennsylvanians had to borrow instruments from the Columbus Philharmonic Orchestra and play in Memorial Hall in street and sport clothes because their baggage went astray.

'Finian's' Book Puzzled British, But Dances OK, Michael Kidd Reports

Michael Kidd, dance director of the Broadway and London versions of "Finian's Rainbow," returned from England last week just ahead of the news that the British edition would close Saturday (6) after only a seven-week run. The British found the elements of "Finian's" book too confusing, thought Kidd. They couldn't understand the specific U. S. parts, such as the Negro question, and the Southern Senator, and such American jokes as references to TVA and Sears & Roebuck.

But audiences went all out for the dance and musical numbers, he claimed. This went, too, for the young people in the show. Dancers aren't as integral a part of English shows as in Broadway musicals, Kidd said. Their importance in a show like "Finian's" was relatively new. The dancers liked working in a U. S. show, because of the faster pace. The type of movement and expression was new but intriguing to them, he added.

A dancer with Ballet Theatre until his assignment to stage the dance numbers for the Broadway "Finian's," Kidd has offers to stage dances for three forthcoming shows, including a revival of "Sally." He did the choreography for a ballet, "On Stage," now in the Ballet Theatre repertoire, and may dance in the work during the current BT run at City Center, N. Y. This would be his first dancing since an operation on his heels last season. He has another ballet in mind which he plans working on this winter.

Actors Fund Finds Itself Unusually Busy

Actors Fund recorded one of its busiest periods during late November through sudden deaths in the profession; it was much above average. The actors' charity defrays costs of the burials.

For the two weeks immediately prior to Thanksgiving arrangements were made by the Fund to take care of 11 casualties, one from as far off as St. Petersburg, Fla. Fund's annual report showed that during the 1946-47 fiscal year there had been a total of 74 burials by the Fund.

Among those who passed away were two oldtimers, William Wadsworth and Charles E. Burrows, both over 80, but both of whom secured stage engagements unexpectedly in recent years. Wadsworth played the elderly doctor in "Three Is a Family" and scored the hit of his career, while Burrows appeared in a road company of the same comedy, produced in 1943 by John Golden.

There are a number of veteran actors who frequently visit the Fund offices and chat in the "backroom." When Wadsworth and Burrows were engaged for "Family" it was an event that other oldsters considered something of a miracle.

Phil Dunning
observes that
"Somebody Always Writes About the Good Old Days"
* * *
a bright feature in the
42d Anniversary Number
of
VARIETY
Out Shortly

$90,000 Red in Fold Of 'Gaul' in Chicago

Chicago, Dec. 2.

Lambour and Golden, Chi producers, folded initial venture, "All Gaul is Divided," at the Civic theatre here after three-week run. Show, which opened Oct. 19 in Detroit, had an estimated loss of $90,000 despite several rave notices. Most critics were lukewarm to play about GI's in the black market.

Firm already has a musical in preparation for spring production.

'Sons' Flops In Chi and Quits

"All My Sons," slated to close in Chicago Saturday (6) at the Erlanger, after a disappointing three weeks there, is the second drama rated among Broadway's clicks last season to have flopped in the Loop this fall, the first was "Another Part of the Forest."

"Sons" played the stand under an arrangement with the Theatre Guild, the latter's subscribers being offered "Sons" tickets at the usual price reduction. Understood that "Sons" gross was only a few hundred dollars over the amount totaled from subscribers, and it was felt that the postwar play would not successfully tour further without that support.

"Sons" was accoladed by the N. Y. Critics Circle as the best play during 1946-47, and business at the Coronet, N. Y., spurted after the award last spring, spanning the summer, run continuing until recently when the play went to the road after 41 weeks, playing Rochester and Buffalo prior to Chicago. Pointed out that neither drama had stars in the casts nor name players, the possible reason why the shows did not attract more than moderate out-of-town grosses. However, when "Forest" tried out last season excellent takings were registered in a couple of stands.

Lief May Baton in Dallas

Dallas, Dec. 2.

Arthur Lief has been offered the position of conductor of the 1948 season of operettas to be staged here by the State Fair of Texas. Lief would replace Giuseppe Bamboschek, musical director of the operettas since 1943, who plans to tour Brazil and visit his family at Trieste.

Lief was associate musical director of the St. Louis municipal opera in 1946 and last season conducted the touring company of "Call Me Mister."

Thanksgiving Wk. Tough on B'way; All Shows Hit, But Weekend Better

Last year Thanksgiving week saw indications of a pre-Christmas business slide along Broadway one week sooner than usual, and the same applies this season, although Turkey Day is supposed to see the peak of the fall period. A difference in conditions does not appear to count. There was a softcoal strike threat a year ago, and Broadway lights were dimmed to conserve fuel, yet that weekend saw the midtown jammed with customers. There was a like influx last Friday and Saturday (28-29).

Thanksgiving week started dismally with a torrent of rain, and the effect on boxoffices of theatres without heavy advance sales was immediate. Several shows got unbelievably small money, stated to be between $500 and $600 on Monday (24) night, while reports were that takings for two attractions were considerably lower. Attendance did not improve much up to midweek but the holiday matinees were generally satisfactory. Thanksgiving night was exceptionally off and, as one agency man put it, "you couldn't give tickets away." Rush theatreward the following two nights saved even fairly good grossers from tumbling to new fall lows.

Despite the holiday, declines in the weekly grosses were estimated at around $2,500, too much to prevent some shows from operating in the red. There were exceptions, of course, but the offishness was noticed even with attractions that have consistently registered actual capacity. Drop for those shows was discounted by the managers, who claimed that takings were down only a few hundred dollars. One of the marked exceptions was "Icetime of 1948," which was quoted jumping $9,000 to $42,000, with one extra matinee (10 performances), although "Ice Follies" was current at Madison Square Garden.

One new show, "Antony and Cleopatra," entered the list; two are carded to debut this week, the highly touted "A Streetcar Named Desire," and the calypso musical, "Bongo." A drama, "The Gentleman From Athens," and an intimate musical, "Angel in the Wings," are scheduled to open next week. Next premieres thereafter are revivals of "Crime and Punishment" and "Topaze," dated for Christmas week, with the D'Oyly Cartes starting New Year's week. Two and probably three major musicals are on January's incoming cards.

Currently there are half a dozen fewer shows on Broadway than in the same week a year ago, and so, of course, there's no house shortage.

Axel Yokel Dies at 61 In N.Y.; Newspaperman, Press Agent, Producer

Death of Alex Yokel, who had been a Chicago newspaperman, Broadway press agent and legit producer, marks the passing of a colorful figure among showmen. He died Thursday (27) at the age of 61.

Yokel got his show biz start in Chicago, where he had been interested in road shows that played smaller stands. He came to New York to become press agent for the late Sam H. Harris' attractions, and he was highly regarded in that post.

Yokel clicked with his first Broadway show as manager, "Three Men On a Horse" (1935), in which he was backed by Warners. Comedy, by John Cecil Holm and George Abbott, ran for more than two years, and profits from its road companies were big, too, but Yokel's share wasn't all gravy. He planned to protect himself financially by buying annuities but through manipulations by men he trusted the securities were never delivered, and he nearly went broke.

More recently Yokel was associated with the click "The Glass Menagerie," which brought Louis J. Singer into show business as its co-producer with Eddie Dowling. Singer financed the production. Yokel brought them together, in exchange for which it was agreed that he receive 5% of each partner's share. At Yokel's suggestion "Menagerie" opened in Chicago, at the Civic theatre, where the critics hailed the new drama. Show sold out there for three months before it was brought to Broadway (Playhouse), where it was cited as the best drama of the season (1944-45) by the N. Y. Critics Circle.

Yokel officially was general manager of "Menagerie." During the Chi engagement, and thereafter in New York, he went through a series of wrangles with Singer. The latter allegedly refused to turn over to Yokel the agreed-upon share of the play, although Dowling had readily done so. After months of controversy the matter was settled, Yokel accepting $25,000. Joel W. Schenker, a businessman outside show biz, who was also supposed to be in on "Menagerie," also settled his claim out of court.

This season Yokel produced "The Benchwarmer," with Bert Wheeler playing the lead, but the play was a flop in Detroit, where it opened.

He had suffered from heart disease for some years, and that caused his death. During his disputes with Singer, Yokel was advised by his medico not to take the witness stand because of his illness.

Another play which he produced but closed at tryout was "The Snark Was a Boojum," put on several years ago. He obtained the rights of "Love From a Stranger" from London and was in on the American presentation, which did not fare well. Other plays in which he figured were "Bury the Dead," "The Song Writer" and "Under the Gaslight."

His widow is the former Mrs. Rosalind Levy. Funeral services were held Sunday (30) in N. Y.

MARY MARTIN'S RAISE EXTENDS CHI 'ANNIE'

Chicago, Dec. 2.

Irving Berlin trained in last week to persuade Mary Martin into extending stay of "Annie Get Your Gun" at the Shubert past scheduled Jan. 10 closing date. Miss Martin had insisted she wouldn't stay at any house more than 12 weeks because she wanted to play before audiences that had never seen her before. Shuberts and Berlin, however, have been awed by fantastic Chi grosses of "Annie."

Upshot of Berlin visit is that "Annie" stays until Feb. 28. Miss Martin's old contract has been torn up for a new one that brings her a hefty salary hike.

Treasurers' Benefit Show Gets $14,000

Treasurers Club of America, mostly made up of Broadway legit boxoffice men, held its annual benefit Sunday (30) for the organization's sick and burial fund. Extra performance of "The Heiress" at the Biltmore was played in aid of the fund but the actors were paid pro rata, as usual, at the club's insistence. Top was $6 and takings approximated $3,500. Real profit, however, came from the souvenir program, and between that revenue and show, club's fund added $14,000.

Treasurers' many-timed president, Allen Schnebbe, manager of the Lyceum, again handled the program, which contained 170 pages, with Lewis Harris (Biltmore), current president, chiefly aiding. Gross on the book topped $16,000, while the cost of printing was around $3,400.

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N.Y. to Rival Paris-Vienna-Berlin As 2-Opera-House Town Via City Center

New York is well on its way to becoming a two-opera-house city like Berlin, Paris and Vienna, with its younger house a real people's opera company for the masses—thanks largely to the efforts of Laszlo Halasz and the City Center Opera Co. With a strong assist from Broadway, by the way.

The three-and-a-half year old operatic institution at City Center directed by Halasz, will do 13 weeks of opera this season (eight this fall, five next spring) and will do 15 weeks next year. The 63-year-old Metropolitan Opera does only 18 weeks of presentations a season. Halász's idea is an eventual complete season of opera at the Center from September to May, as firmly entrenched as the Met. Where the Met is a "class" house, with top of $7.20, and lowest price about the Center's top, the Center will be a house for the masses, at the $2.40 top that now obtains.

Final week of the Center's opera this fall coincided with the Met's opening week. Instead of the competition hurting, the Center did the best business of its eight-week run in the last five performances, all but one selling out.

Opera Unique at $2.40

Halasz claims his company, with its style of presentations at a $2.40 top, is unique. It differs from all other troupes in being real ensemble theatre, he says. It follows Broadway legit style more closely than any other company, and is more dramatic. Its audience consists mainly of New York's young elements, who won't take old-fashioned opera. The Broadway dramatic style, the new audience — these are City Center Opera's chief contributions to the art, says Halasz.

He's trying to put on operas different from the Met, he claims. He's done "Eugene Onegin," "Salome," "Ariadne," "Werther"—not usually in Met repertory. He's bringing four or five new productions in a year, which the Met doesn't. The operas have modern productions, new sets and costumes. Next spring he'll preem an American opera, Gian-Carlo Menotti's "The Consul." Halasz believes in opera in English, but wants to do original works, as an easier way of introducing opera to the public rather than through dubious texts of foreign ones.

Assist From Broadway

Halasz says that Broadway gave him a lot of ideas towards doing operas as plays, to make them dramatic and alive. He thinks, too, that Broadway opera (as exemplified in "The Medium" and "Street Scene") did more good for his company than anything else. He also believes these operas introduced better music to Broadway. Opera, he says, is becoming a part of Broadway, although the en suite form of eight-shows-a-week isn't good for opera, for Broadway, or for the singer.

Halasz says he likes Broadway people in opera for three things: (1) their superb diction, (2) their action, (3) their sprucedness. They watch themselves constantly, in figure, makeup, costuming, never getting sloppy. He says he's taken a lot of stage directors from Broadway for his productions, in Jose Ruben, Eugene Bryden, Teodor Komisarjevsky, etc.

For singers, he took Wilma Spence from "The Merry Widow," Virginia Haskins from "Carousel," Evelyn Keller from "The Medium," and Virginia MacWatters, Dorothy Sarnoff and Ralph Herbert from "Rosalinda." In turn Broadway took such talent as Polyna Stoska for "Street Scene."

The tragedy, saya Halasz, is that the artists go away as fast as they come. Covent Garden grabbed five of his artists last season, and two didn't return. The Met took Miss Stoska, Regina Reznik, Martha Lipton, Jennie Tourel, Dorothy Kirsten, Mario Berini, Thomas Hayward, Ramon Vinay, Hugh Thompson, Giuseppe Valdengo and the conductor, Wolfgang Martin. In turn, Halasz has used the Met's Norman Cordon, Frederick Jagel, and others.

He's giving all young singers a chance, auditioning about 1,000 yearly. He gets them from everywhere. And he's giving youngsters a buildup for the future (as in the case of Dorothy Kirsten, Polyna Stoska, and others), with the training that singers of bygone years had to go to Europe to acquire.

'Billy Sunday' Ballet In Bow by Monte Carlo

Chicago, Dec. 2.

Ruth Page's ballet, "Billy Sunday," done a year ago by the Renaissance Society of the U. of Chicago, will have its professional premiere when Ballet Russe de Monte Carlo presents it during troupe's midwinter run at City Center, N. Y., in February. Last Page ballet to be seen in N. Y. was the controversial "Frankie and Johnny."

"Billy Sunday" will also be done by the Paris Opera Comique next spring, with Miss Page going over to stage it. Remi Gassmann, composer of the score, is now in Paris setting up the deal. Jerome Andrews, who danced the title role in the Chicago preem, may repeat it in Paris.

Concert Biz Off By 15% from '46

Concert business is definitely off, about 15% from last year, according to Marks Levine, veepee of National Concert & Artists Corp. in charge of its concert division. Drop, says Levine, who just returned to N. Y. from a six-week trip to the Coast, is due to the uncertainty of the political and economic situation and a desire to conserve cash.

But it's only a temporary setback, Levine feels, and likely to last only until after the presidential election. Inquiries for next season's bookings are coming in at a greater rate than last year this time, he says. The underlying tone of musical life in this country is a healthy one, according to Levine, with its structure fundamentally sound and its outlook bullish.

As for general conditions, railroad and hotel situations have eased up through the country. What's troubling concert managers this fall is a wave of illnesses, causing cancellations in bookings. Helen Traubel, Simon Barere, Ezio Pinza and others on NCAC's list have had to cancel a strip of appearances. The National Male Quartet cancelled five concerts because one member took ill from food poisoning.

As to the situation abroad, with next summer dates to fill during the U. S. off-season, Levine says he's booking in Canada, Mexico and such South American cities as Buenos Aires without difficulty, as artists are able to get their fees out without any trouble. He is, however, refusing to send any artists to Rio de Janeiro's summer opera season unless fee is deposited in a N. Y. bank first, due to difficulties in getting funds out last summer.

Part of Levine's Coast trip was in connection with plans for the Metropolitan Opera Assn.'s spring 1948 tour, which NCAC helps to book. This will be the Met's longest tour on record and embrace some unusual features. The Met will perform in Los Angeles for two weeks, in its first L. A. visit in 42 years. It will play Richmond for the first time in many years, and in Denver and Lincoln, Neb., for the first time ever. Tour will last nine weeks and one day, including Boston, Baltimore, Richmond, Atlanta, Chattanooga, Memphis, Dallas, Denver, Lincoln, St. Louis, Los Angeles, Bloomington, Ind., Minneapolis, Cleveland and Rochester, N. Y.

Shows in Rehearsal

"Strange Bedfellows" — Phillip Waxman.

"The Men We Marry"—Edgar Luckenbach.

"The Master's Chair" (Hollywood) —Lawrence E. Stanhope.

***"Bonzana Bound"**—Paul Feigay, Oliver Smith and Herman Levin.

"Crime and Punishment" (revival)—Oliver Rae and Ralph Whitehead.

***"Look, Ma, I'm Dancing"**—George Abbott.

"Topaze" (revival)—New Opera Co.

***"Make Mine Manhattan"**—Joseph Hyman.

"Galileo"—Charles Laughton (for Experimental Theatre).

"Lamp at Midnight"—New Stages.

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* Musical.

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COMMUNITY CONCERTS UP 300 TO 813 CITIES

Community Concerts, division of Columbia Concerts headed by Ward French, announces an increase of 300 cities in membership during the past year, to bring total of towns on its list to 813. While business has fallen off in theatre, niteries and other branches of music, Community membership has steadily increased. French estimates nearly 4,000 concerts to be given in the 813 cities, or from 40 to 50 concerts every night.

This year Community organized 10 cities in Mexico and expects to have 25 lined up below the border by next season, to add to its roster in the U. S., Canada and Newfoundland. The organized audience movement, which French started in 1921, is run on the proposition of signing up local membership each fall at a $5 membership fee. Town receives up to nine concerts a season, with five the average. Membership fee today is still $5, as in 1921. Gross memberships have gone up, of course, to provide bigger budgets. Field reps direct the town's local campaign, organize audiences and membership, deposit the coin in a local bank and close the books—all in a one-week drive.

Field reps of Community are holding their 17th annual get-together in N. Y. this month (1-19) to discuss sales and organizational problems and catch up on concerts, especially the new artists. On the agenda are discussions of double series, new methods of campaign procedure and publicity. Many towns are sold out to auditorium capacity in membership, to suggest a second series in the town, or double concerts in the sense of having an artist stay over for a second night.

French has prepared two novelties to present at the current meeting of the 55 field reps. One is a 20-minute 16m. musical film on artists, to be shown before women's and service clubs, etc., as a sales point. Another is an open-end transcription of shows with various artists, with opening and closing announcements, as a promotion stunt. Package includes four transcriptions, of eight sides, to cover several such shows.

See Pinza's B'way Play As a Step to H'wood

There's possibility of renowned Metopera basso Ezio Pinza appearing on Broadway next season in a straight play, for his legit debut anywhere. Edwin Lester is reported interested in producing the play with Pinza as lead. Play is a comedy without any singing and script, as yet unfinished, has been approved by the Met star, but the play's content and author are being kept secret.

Pinza, who is subject of an unprecedented 14-page spread in the current Life, has long been touted as a fine singing actor, and is known to have film ambitions. Stage deal is believed to be another facet to this yen. Jed Harris once wanted Pinza for lead in a musical version of Ferenc Molnar's "The Play's the Thing," but Met commitments then prevented. Singer's concert and opera dates have since been so arranged to permit outside activity, although his managers fear the film bug as putting an end to Pinza's opera activities.

Singer appeared in a bit part in Federal Films' "Carnegie Hall" and in a 15-minute industrial pic for the Telephone Hour. He has a contract with Federal's Boris Morros to appear in a revised form of Victor Herbert's "Babes in Toyland," as the toymaker, for his first full-length feature role, and the 54-year-old singer has already received a $10,000 advance for signing. Pic was to start last June but was held up for lack of Technicolor equipment; it's due to roll next June.

Inside Stuff—Legit

Publicity job done on "For Love Or Money," at the Henry Miller, N. Y., in the face of adverse N. Y. notices has attracted trade interest. Attention has been focused on one player, June Lockhart. Show opened three weeks ago, with Miss Lockhart, the ingenue, not even featured. Seven notices were bad, and show did only $400 on its second night. Producer Barnard Strauss was all for closing the first week. All notices had singled out Miss Lockhart and the press agent, Richard Maney, talked the management into putting every bit of publicity on her, despite contracts with featured players John Loder and Vicki Cummings. The latter pair okayed the idea. Daily ads ignored the show, merely plugging Miss Lockhart and the "star is born" idea borrowed from one critic.

Since then, the play's flacks claim they've made everything but the Yale Quarterly with Miss Lockhart. All N. Y. dailies went for interviews. The N. Y. Times followed a story in the Sunday drama section one week with a yarn in the mag section the next Sunday. The Herald Tribune's Howard Barnes, Post's Richard Watts, Jr., and Journal-American's Robert Garland, followed up their reviews with second pieces about the girl. The Sun gave her six columns of text and pix on Page Three the Saturday after opening. The Mirror and News had her in colorpix Sunday. Life last week had a three-page spread on the "star is born" idea, and Cue and Look have followed suit. A Collier's story is in the making. The New Yorker covered her in Talk of the Town.

Partly interlocking managerial interests explain the season's most interesting independent booking deal on Broadway. The Hudson started the season disappointingly with "How I Wonder," but as the house is due to get "Man and Superman," which moves from the Alvin in mid-February, its season will probably be a considerable winner after all. Hudson is owned by Howard Lindsay and Russel Crouse, whose associates include Howard Cullman, who has a piece of "Man" and who heads the group which owns the Alvin. Leland Hayward, who will produce "Mister Roberts" at the Alvin, also has a share of the Hudson: Joshua Logan collaborated in its adaptation from book form with Thomas Heggen, author of the original. How highly "Roberts" is regarded may be judged from the fact that a Broadway well-known who doesn't invest in shows offered to finance the play in total, estimated cost being $100,000.

When "Man" opened, Maurice Evans, stager and star of the revival, figured it for a limited Broadway engagement and had Baltimore pencilled in for Feb. 16, which is the date the Shavian play moves to the Hudson, where it can remain indefinitely. A limited arrangement applied to the Alvin booking when Evans booked the house. "The Voice of the Turtle" is the current Hudson attraction.

Numbers in "Allegro" are beginning to show popularity in coin-machine and disk jockey ratings. "So Far" and "The Gentleman Was a Dope" being the toppers of that Broadway show's score. "Far" was written by Rodgers and Hammerstein quite some time before they even thought of writing "Allegro." When the Theatre Guild was casting "Carousel," R. & H. wanted Jan Clayton for its cast, and Metro released her at their request but stipulated they compose a new number for it in exchange. "Far" was the song. Miss Clayton eventually returned to the Coast and later R. & H. wrote "Allegro," also for Guild production. They knew that Metro had not found use for the "Far" number and at their suggestion it was turned back to the authors.

Scores of "Allegro," "Oklahoma!" and "Carousel" are published by Williamson, Inc., music publishing house owned by Rodgers and Hammerstein. Name of the firm was derived from their fathers, first name of the respective male parents having been William. Hammerstein's dad familarly known as "Willie," managed Hammerstein's Victoria at 42nd and Broadway during the heyday of vaudeville.

"A Streetcar Named Desire," which introduces Irene M. Selznick as a Broadway manager tonight (3), drew high rating in Boston and Philadelphia, where it tried out, excellent business attending both dates. Miss Selznick, daughter of Louis B. Mayer and former wife of David O. Selznick, is the sole general partner in the ownership of the latest Tennessee Williams drama, and put in her own money to the extent of $25,000. Limited partners include Betsy Cushing (Mrs. John Hay) Whitney, Joan W. Payson, Howard S. Cullman, Clinton E. Wilder, Jr., Robert Lehman, Cary Grant, Howard Reinheimer and Audrey Wood, each of whom invested $5,000; also Adele R. Levy, E. Y. Harburg and Irving Schneider, who are credited with putting in $10,000 each. Latter, general manager, is said to represent a group. Total indicated capitalization is $100,000, an exceptional sum for a drama. Williams bounced up with "The Glass Menagerie," his last Broadway hit.

"Antony and Cleopatra," the Katharine Cornell-Guthrie McClintic revival, which opened at the Beck, N. Y., last week, is extremely costly. Counting out-of-town expenses, the attraction represents an investment of $116,000. Based on the press reception, it should exceed the classic's U. S. showings easily, also in England, where Shakespeare's historical drama is seen more frequently. Last season it was done in London, where Godfrey Tearle and Edith Evans had a moderately successful engagement, Tearle having come over to play the Roman lover opposite Miss Cornell's Egyptian queen. Understood the play had its longest run in England when Beerbohm Tree and Constance Collier teamed as Marc and Cleo, it then being given an estimated 100 times. It looks like that mark may be eclipsed here.

When producer Brock Pemberton appeared in the lead of "Harvey," one of Broadway's long runners, recently as a stunt, for the benefit of the Stage Relief Fund, it was the cast that was nervous, not the manager. Fact that he has made many public appearances and addresses explains Pemberton's poise before audiences.

Frank Fay, the play's star, later told the manager he thought Pemberton died several times during the performance. Pemberton replied he felt the same way, but only died once.

Figure quoted in these columns last week for third and final stanza of Joe E. Brown's "Harvey" at Nixon theatre in Pittsburgh was more than a grand off. Gross was put at $28,500. Actually show did a little more than $29,600 to establish a new record at that house for a straight play at $3 top, beating the previous mark held by Paul Robeson-Jose Ferrer "Othello" by over $500. "Harvey's" take all the more remarkable since it was set at the tag end of a run while "Othello" was in for one week only.

'Inside USA' Into Rehearsal Next Mo.

"Inside U. S. A.," revue based on John Gunther's bestseller, goes into rehearsal in January, with Beatrice Lillie starred. It's being produced by Arthur Schwartz, in association with Victor Samrock, general manager of the Playwrights Co. Schwartz will compose the score and Howard Dietz write the lyrics. Schwartz plans to produce a film version later, on his own.

Miss Lillie is due in N. Y. next Tuesday (9) from England and will record three of the show's songs for Victor. Russell Case is orchestrating and will conduct. Lemuel Ayers is designing the settings.

BEHREND EUROPE TOUR TO STRESS U.S. MUSIC

Philadelphia, Dec. 2.

Jeanne Behrend, Philly-born pianist, sailed Saturday (29) aboard Holland-American liner Noordam from Hoboken for a concert tour of Holland, Belgium and Great Britain. Miss Behrend, who is a member of the faculty of Juilliard School of Music, will feature on her programs, native American composers who receive little notice in the U. S.

She made a similar tour of South America in 1945 under aegis of the State Dept. She will appear in the Hague, Rotterdam, Antwerp, London and other cities.

'Annie' Hits Great $50,500, Chi, Lunts $23,000, Spike Jones $23,700

Chicago, Dec. 2.

"Annie Get Your Gun" had an empty seat or two at the Wednesday (26) matinee during the snowstorm here last week, but the Shubert register nevertheless rang up a huge $50,500. "O Mistress Mine," at the Selwyn, hit a fine $23,000.

"Private Lives," at the Harris, eased off to $16,000. Previously light Saturday matinees of Spike Jones' "Musical Depreciation Revue" at the Studebaker, suddenly perked up and the gross hit dandy $23,700.

"All My Sons," at the Erlanger, got a fair $15,000, with final notice posted for Saturday (6). "All Gaul is Divided," at the Civic, shuttered Saturday (29), after three weeks, with a feeble $9,000 for the final week.

New openings set for December, all repeats, are "Voice of the Turtle," at the Erlanger, Dec. 23, and "Anna Lucasta," at the Civic, the Shubert "Firefly," at the Blackstone, and "Ballet Theatre," at the Civic Opera House, all Dec. 25.

Estimates for Last Week

"All Gaul is Divided"—Civic (900; $3.60) (3d week). Closed Saturday (29) wilth light $9,000.

"All My Sons"—Erlanger (1,133; $3.60) (2d week). House picked up a bit with closing notices for Saturday (6); fair $15,000.

"Annie Get Your Gun"—Shubert (2,100; $6) (4th week). Mary Martin company still scoring with gigantic $52,000.

"Chocolate Soldier" — Blackstone (1,358; $4.80) (8th week). Hugging that nifty $23,000 gross mark.

"Musical Depreciation Revue"—Studebaker (1,246; $3.60). Corn growing all the time, with lovers of Spike Jones taking up matinee slack to raise hefty count to $23,700.

"O Mistress Mine"—Selwyn (1,000; $4.20) (4th week). Keeping up with the toppers with $23,000.

"Private L'ves" — Harris (1,000; $3.60) (16th week). Snow and slush did keep some away from seeing Tallulah Bankhead. Fair $16,000.

'DESERT SONG,' $65,000, FINALES CLEVE SKED

Cleveland, Dec. 2.

Three-week session of musicals staged by Cleveland 500 Operetta Co., at the 7,200-capacity Civic auditorium closed last Saturday (29) with "Desert Song." Show did the best biz of all the three musicals staged. With Helena Bliss and Edward Roecker guest-starring in stocked cast, the Romberg operetta pulled a reported $65,000 in six performances at $3.60 top.

Civic non-profit group broke better than even on the series according to Samuel C. Johns, general manager and vice-prez. Total net receipts came to approximately $122,000. Operating costs were $115,000, showing an operating profit of about $7,000 for putting on "Desert Song," "Roberta" with Gertrude Niesen, and "Merry Widow," with Allan Jones and Dorthy Sandlin.

Although profits were comparatively small, they were sufficiently encouraging, and the group is planning another season next year, John said.

Ballet Draws $31,000, Extends at Center, N.Y.

Strong business during its current stay at City Center, N. Y., has impelled Ballet Theatre to increase its four week stay three days. Skedded to close Dec. 14, the troupe will give three added performances, through Dec. 17. Fact that the company would have to pay its dancers a full week's salary because of the two final performances Sunday (14)—its work-week begins Sunday—partly impelled the extra booking.

However, the troupe has been doing exceptionally well at the Center. For eight performances Wednesday (26) through Sunday (30), it grossed $31,000, only the Thursday (Thanksgiving) matinee being poor. Company grossed the same figure the previous week for seven performances, Wednesday through Sunday.

Ballet Theatre and Ballet Russe de Monte Carlo jointly signed a lease Monday (1) with the Metropolitan Opera Assn. for use of its house in the pre- and post-opera season, starting in fall of '48. Sol Hurok had a 10-year lease on the house through spring '48, but refused to bid for the renewal. BT and BR signed jointly for 68 performances a year, to be adjusted between them. Amount for lease is believed to be around $68,000.

'Dream' 18½G, S.F.

San Francisco, Dec. 2.

"Dream Girl," with Lucille Ball, chalked up a second and final week gross of $18,500 at the 1,776-seat Curran here last week. There was plenty of profit at that figure. Maurice Chevalier opens Thursday (4) at the house for a 17-day run, with a claimed advance sale of $11,000.

'MILL' MILD 21G, ST. L., IN UMPTIETH REPEAT

St. Louis, Dec. 2.

Victor Herbert's "Red Mill," presented five times previously in the alfresco Forest Park playhouse here, pulled n.s.g. biz during the first of a two-week stand at the American theatre. The initial session of eight performances ending Saturday (29) grossed an estimated $21,000, with the 1,700-seat house scaled to $4.27.

Crix were generous with their plaudits for the piece and cast, headlined by Dorothy Stone, Odette Myrtil, Buster West, Charles Collins, Edward Dew and Sara Ann McCabe. "Anna Lucasta" follows "Mill" for a two-week engagement starting Monday (8).

Ina Finales at $16,000, 'Mary' $15,800; L.A. Shaky

Los Angeles, Dec. 2.

Extra holiday matinees helped last week, but legit biz was generally spotty here. Decline was noted especially in the case of "The Fatal Weakness," which slumped to $16,000 in its third and final frame at the Biltmore. Ina Claire vehicle garnered a middling $54,500 for the three weeks.

"Weakness" was replaced at the downtown house last night (Mon.) by "Angel Street," starring Laraine Day and Gregory Peck, which bowed into a healthy advance. "Emperor Jones" opens tonight (Tues.) at Las Palmas.

Estimates for Last Week

"Blackouts of 1947," El Capitan (284th week) (1,142; $2.40)—Holiday matinee boosted the revenue to $18,200.

"Mary Had a Little," Belasco (3d week) (1,061. $2.40)—Extra mats and upped scale ($3.00) at weekends pushed it up to a nice $15,800. Road tour in the offing.

"The Fatal Weakness," Biltmore (3d week) (1,636; $3.60)—Slumped to $16,000 in final frame, for a $54,500 total on the three weeks.

"The House of Bernarda Alba," Coronet (2d week) (255; $3.60)—Off this week to $3,300, about 70% capacity.

Current Road Shows

(Period covering Dec. 1-13)

"All My Sons" — Erlanger, Chi. (1-6).

"Angel in the Wings" — Forrest, Philly (1-6).

"Angel Street" — Biltmore, L. A. (1-13).

"Anna Lucasta"—Cox, Cincy (1-6); American, St. Louis (8-13).

"Annie Get Your Gun"—Shubert, Chi. (1-13).

"Blackouts of 1947"—El Capitan, Hollywood (1-13).

"Carousel"—Cass, Det. (1-6).

Maurice Chevalier—Curran, Frisco (4-13).

"Chocolate Soldier" — Blackstone, Chi. (1-13).

"Dream Girl" — Curran, Frisco (1); Mayfair, Portland (3-4); Temple, Tacoma (5-6); Capitol, Yakima (8); Met., Seattle (9-13).

"Fatal Weakness"—Aud., San Diego (1); Aud., Pasadena (2); Aud., Fresno (3-4); Aud., Stockton (5); Aud., Sacramento (6); Geary Frisco (8-13).

"Harvey"—English, Indpls. (1-6); Davidson, Mil. (8-13).

"I Remember Mama" — Locust, Philly (1-13).

"Lady Windermere's Fan"—Colonial, Bost. (1-6); Erlanger, Buff. (8-13).

"Medium," "Telephone"—Majestic Bost. (1-13).

"O Mistress Mine"—Selwyn, Chi. (1-13).

"Oklahoma!"—Ford's, Balto. (1-6); Empire, Syracuse (8-13).

"Private Lives" — Harris, Chi. (1-13).

"Show Boat" — Shubert, Philly (1-13).

"Song of Norway" — Aud., Roch. (1-2); Erlanger, Buff. (3-6); Shubert, Boston (8-13).

"State of the Union"—Par., Amarillo (1); Majestic, Wichita Falls (2); Melba, Dallas (3-4); Par., Austin (5); Texas, San Antonio (6); Music Hall, Houston (8-9); Poche, New Orleans (11-13).

"Sweethearts" — Shubert, New Haven (1-6); Nat'l, Wash. (8-13).

"The Firefly" — Opera Hse., Bost. (1-13).

"The Gentleman From Athens"—Plymouth, Bost. (1-6).

"The Late Christopher Bean" — Shubert-Lafayette, Det. (1-6); Cox, Cincy (8-13).

"The Red Mill" — American, St. Louis (1-6); Orpheum, D'port (8); Iowa, Cedar Rap. (9); Par., Waterloo (10); Aud., St. Paul (11-13).

"Tonight at 8:30" — Shubert, Bost. (1-6); Forrest, Philly (8-13).

"Voice of the Turtle"—KRNT, Des Moines (1); Parkway, Madison (2); Davidson, Mil. (3-6); Shubert-Lafayette, Det. (8-13).

Haila Stoddard 'Turtle' $7,200 in Four Shows, K.C.

Kansas City, Dec. 2.

Second legit company in as many weeks played the Music Hall here under A & N Presentations for the Thanksgiving weekend, Thursday-Saturday (27-29). Three-day, four-performance stand of "Voice of the Turtle" rang up $7,200 take, with a $3 top for evenings and $2.50 for mats. Haila Stoddard heads the cast of the company.

"Turtle" is the last legit the town will see until Christmas week. "The Red Mill" is due Dec. 25.

'Rose Marie,' 22G, Best in Boston; Gertie $20,000

Boston, Dec. 2.

Only opener last week was "Rose Marie," at the Opera House. Got cordial notices and proceeded to do more biz than anything else here. "Lady Windermere," off Guild auspices this week, dropped considerably, but others gained on finale.

In this week are "Firefly," at the Opera House, and "The Gentleman From Athens," at the Plymouth, with "Song of Norway" coming Monday (8) to the Shubert.

Estimates for Last Week

"Lady Windermere's Fan," Colonial (1,500; $3.60) (3d. wk). Without Guild auspices, dropped off to an estimated $18,000. Good; current week final.

"Rose Marie," Opera House (3,000; $3.60) (1st week). Second offering of revival repertory got a big estimated $22,000; better than previous week's "Merry Widow." Current "Firefly" completes the bill.

"The Medium," and "The Telephone," Majestic (1,500; $4.20) (2d wk). Gained a little on second week to touch a nice $19,000. Final week current.

"Tonight at 8:30," Shubert (1,700; $4.20) (2d wk). Expected more but gained to estimated $20,000.

'NORWAY' SIZZLES AT $33,000 IN PITTSBURGH

Pittsburgh, Dec. 2.

"Song of Norway" did a sizzling $33,000 at Nixon last week to hang up a new legit high for the season so far. Show started out strong, on heels of big advance sale, and never let down a minute, even packing a Thanksgiving Day matinee, which had been eliminated around here years ago because there was seldom any call for it.

General feeling locally was that booking "Norway" in for single week, especially since it's been proven in past that this is no longer just a six-day town, was little short of criminal. Musical hit could easily have stayed two or three since they were begging for seats all through the engagement. Played to $4.20 top (including tax).

Nixon will be exclusively musical-minded now right through January. "Merry Widow," current, will be followed by "Rose Marie," "The Firefly," "Sweethearts" and "Show Boat," the latter two for 10 days and two weeks, respectively.

'Harvey' Bulging $22,000; Cincy Settles With AFM

Cincinnati, Dec. 2.

Joe E. Brown in "Harvey" magneted a bulging $22,000 last week in the 1,300-seat Cox theatre, at $3.60 top. Figure exceeded the regular capacity scaling due to the use of 38 extra chairs in the orchestra pit, plus standees.

House has been without music this season because of a disagreement between the Shuberts and Cincy Local No. 1, American Federation of Musicians, on points of a new contract. Theatre management refused to hire musicians for dramatic shows and the union would not consent to have its men play only for musicals. Settlement was reached Friday (28) in New York, the Shuberts resuming to hire a minimum of seven musicians for dramatic productions and a minimum of 12 for musicals. The new contract becomes effective Jan. 1 and necessitates rebooking of musical shows whose earlier Cincy dates had been cancelled.

Cox has "Anna Lucasta" this week.

'Angel' 15G, Port.

Portland, Ore., Dec. 2.

Laraine Day and Gregory Peck, in "Angel Street," concluded a three-day run, Sunday-Tuesday (23-25), at the 1,500-seat Mayfair, with a capacity $15,000 at $3.60 top. Four performances were a sellout several days before the opening.

Advance sale for "Dream Girl," starring Lucille Ball, tomorrow (Wed.) and Thursday (4), at $3.60 top, indicate another capacity house.

Turkey Week Gravy Outlook Upset, Though Weekend Tasty for B'way; Crix Hot for Cornell-'Cleo,' Wow 18½G

Except for the standouts Thanksgiving week was something of a disappointment on Broadway. First part was considerably off, Friday and Saturday (28-29) seeing the reverse when tickets for even long stayers were hard to get. A number of Wednesday matinees were switched to the holiday, there being 18 out of the list's total of 29 shows playing that afternoon. Nearly all did well, seven selling out and eight faring very well.

"Antony and Cleopatra" opened to press praise, and performances after the midweek premiere played to standees, with takings for the first five times around $18,500. Interest this week goes to the debut of "A Streetcar Named Desire," regarded a sure thing at tryout; a calypso revue is also due in late this week, current title being "Caribbean Carnival." "Eastward in Eden" ended after two weeks. Two tryouts cancelled plans for Broadway and stopped. Edith Piaf is due off this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (7th week) (M-1,695; $6). Call for tickets is increasing in agencies, which have a limited number available because of parties; holds list leadership; $49,500 approximate.

"An Inspector Calls," Booth (6th week) (D-712; $4.80). Only fairly good to date; English meller said to turn operating profit; $11,500 estimated.

"Annie Get Your Gun," Imperial (81st week) (M-1,472; $6.60). Only "Allegro" tops the musical that led the list for year; sold out consistently; bit off but nearly $44,000.

"Born Yesterday," Lyceum (96th week) (C-993; $4.80). An exception to the trend last week, and takings close to $19,000 level; looks more certain to span another season.

"Brigadoon," Ziegfeld (38th week) (M-1,628; $4.80). Not affected more than couple of hundred dollars, mostly because of bad weather early last week; close to $43,000.

"Caribbean Carnival," International (R-1,173; $4.80). Colored revue that was postponed now dated to bow in Friday (5).

"Command Decision," Fulton (9th week) (D-968; $4.80). Not materially affected but some variation; gross quoted at around $21,000.

"Call Me Mister," Plymouth (85th week) (R-1,075; $4.80). Advertising last weeks, but revue is due to stick through holidays; last week perked to $24,500.

"Eastward in Eden," Royale (D-1,035; $4.80). Taken off Saturday (29); played only two weeks; next attraction is "Medea," moving up from National Dec. 15.

"Finian's Rainbow," 46th Street (47th week) (M-1,319; $6). Only a variance of few hundred dollars early last week, which was made up by standee money; count again nearly $42,000.

"For Love or Money," Miller (4th week) (C-940; $4.80). Impetus of favorable followup publicity bettered takings here, with gross quoted over $15,000; no parties.

"Happy Birthday," Broadhurst (57th week) (C-1,160; $4.80). Went off like most others; takings around $21,500; still making money and aimed through winter.

"Harvey," 48th St. (162d week) (C-902; $4.20). Some difference in attendance, just as other long stayers, but turned in excellent gross of $16,500.

"High Button Shoes," Century (9th week) (M-1,670; $4.80). With parties and high agency call, gross going to new high; nearly $43,000.

"Icetime of 1948," Center (27th week) (M-2,994; $2.40). Always picks up at holiday time, and last week skating revue was quoted getting $42,000 with an extra matinee.

"John Loves Mary," Music Box (43rd week) (C-979; $4.80). Had its ups and downs like others, but has been consistently profitable; okay last week around $15,500.

"Music in My Heart," Adelphi (9th week) (O-1,434; $4.80). Doing very well, varying according to theatre parties; last week dipped to $25,500.

"Oklahoma!", St. James (251st week) (M-1,505; $4.80). Late in week just as hard to get tickets as any show on list; run leader jumped to $23,500.

"Streetcar Named Desire," Barrymore (D-1,064; $4.80). Presented by Irene M. Selznick; written by Tennessee Williams; drama attracted excellent money out of town; opens tonight (3).

"The Heiress," Biltmore (9th week) (D-920; $4.80). Some fluctuation but definitely in hit class with strong agency demand; around $22,600.

"The Druid Circle," Morosco (6th week) (D-935; $4.80). In the downward trend English drama did not fare so well, and takings approximated $11,000.

"The Voice of the Turtle," Hudson (190th week) (C-1,057; $3.60). Appears to be nearing end of exceptional stay; slated until Xmas holidays; $6,500; moved here frc Beck.

"The Winslow Boy," Empire (5th week) (D-1,102; $4.80). Very good $18,500.

"Young Man's Fancy," Cort (31st week) (C-1,064; $3.60). Despite length of stay hasn't made money; last week up, $8,500.

REVIVALS

"Antony and Cleopatra," Beck (1st week) (D-1,214; $4.80). Opened to fine press and was over capacity from start; got $18,500 in first five times.

"The First Mrs. Fraser," Shubert (4th week) (CD-1,380; $3.60). Playing Sundays to bolster mild pace of stopgap revival; house soon gets "High Button Shoes"; $9,000.

"Medea," National (6th week) (D-1,164; $4.80). Heavy drama has caught on better than expected and takings close to top among straight plays; $30,000.

"Man and Superman," Alvin (8th week) (CD-1,331; $4.80). Another revival getting better attendance than expected and will probably span season; better than $31,500.

"Burlesque," Belasco (49th week) (C-1,077; $4.80). Like most other stayers, business dipped last week; estimated at around $12,500, but may play past New Year's.

ADDED ATTRACTION

Playhouse (865; $4.80). Edith Piaf and other French acts in vaude routine; due off Saturday (6) after six and one-half weeks; fairly good business.

'Streetcar' $24,500, 'Angel' 11G, Phila.

Philadelphia, Dec. 2.

The real sockeroo here last week was "Streetcar Named Desire," which grossed a capacity $24,500 second semester at the Walnut. Limited capacity of the house and fact that the show was on ATS subscription were only factors that kept the gross under $30,000.

The "Show Boat" revival got $36,500 in its second week at the Shubert, a gain of about $8,000 over the first week. The musical stays five weeks.

Despite good notices, "Angel in the Wings," the intimate revue with the Hartmans at the Forrest, drew only about $11,500 in its first week. It remains another week, and may build.

Fourth legiter was "I Remember Mama," which upped to $16,500 on second of four weeks' skedded at the Locust. That was profitable for the Charlotte Greenwood starrer, but a long way from capacity for this larger-capacity lower floor house.

Nothing is new on the bills this week, but Gertrude Lawrence comes to the Forrest next Monday (8) in "Tonight at 8:30." Engagement is for two weeks and two different bills of one-acters were originally planned for alternate nights, but now one group will be done the first week and the other group the second week.

'OKLA' ROUSING $31,000, 'MAMA' CURRENT, BALTO

Baltimore, Dec. 2.

"Oklahoma" played the first of a two-week repeat date at Ford's last week and mounted a rousing total of $31,000. With extra performance Sunday night (30), added advance buying indicating even bigger figure for second round.

Following a dark week, "I Remember Mama" is set for Dec. 15.

'Firefly' 16G, Wash.; Town Dark This Wk.

Washington, Dec. 2.

The National theatre, the town's sole legiter, finds itself dark this week at the height of the season, but returns to turnstile music next week. The house racked up $16,000 last week for the revival of "Firefly," the operetta playing to a $3 top, including tax. Due in Monday (8) for a fortnight is Bobby Clark in Victor Herbert's "Sweethearts," with Charlotte Greenwood then due for another two weeks in "I Remember Mama," which will hit the lush biz of the Christmas-New Year week.

Plays on Broadway

Antony and Cleopatra
(REVIVAL)

Katharine Cornell production of Shakespeare's drama in two parts. Stars Miss Cornell and Godfrey Tearle; features Kent Smith, Lenore Ulric, Ralph Clanton, Ivan Simpson. Staged by Guthrie McClintic; settings, Leo Kerz; men's costumes designed by John Boyt, women's by Valentina; music, Paul Nordoff. Opened at Beck, N. Y., Nov. 26, '47; $4.80 top.

Philo	Alan Shayne
Demetrius	Theodore Marcuse
Antony	Godfrey Tearle
Cleopatra	Katharine Cornell
A Messenger	David J. Stewart
Dolabella	Robert Duke
Proculeius	Charlton Heston
Iras	Maureen Stapleton
Charmian	Lenore Ulric
Alexas	Oliver Cliff
Diomedes	Eli Wallach
Enobarbus	Kent Smith
Mardian	Joseph Wiseman
Octavius Caesar	Ralph Clanton
Lepidus	Ivan Simpson
Agrippa	David Orrick
Pompey	Joseph Holland
Menas	Martin Kingsley
Varrius	Barnet Biro
Ventidius	Bruce Gordon
Octavia	Betty Low
Canidius	Dayton Lummis
Eros	Douglass Watson
Sillus	Charles Nolte
Thyreus	Robert Carricart
Taurus	Gilbert Reade
Gallus	Rudulph Watson
An Old Soldier	Bruce Gordon
Scarus	Anthony Randall
Euphronius	Ernest Rowan
Dercetas	Martin Kingsley
A Clown	Oliver Cliff

Slaves, Guards, Servants, Soldiers: John Russo, Peter Barno, Drummond Erskine, Milfred Hull, Orrin Redfield, Charles Holt, James Grudier, Lawrence Perron.

There hasn't been a comparable Broadway production of the Bard's rarely-presented tragic love story between Cleopatra, "the serpent of the Nile," and Marc Antony, the Roman gladiator. It may not be a wow at the boxoffice but should span the winter. As with "Antony and Cleopatra," Shakespeare has his limits on the main atem but he's invariably a prestige-builder.

"Cleopatra" is Katherine Cornell's contribution to the season, played under the direction of her husband, Guthrie McClintic, who is something of a magician himself. With Godfrey Tearle, who came from London to play Antony, Miss Cornell heads a crack cast in a performance that consumes nearly three hours. But it isn't an audience endurance test; in particular, the second act of nearly 90 minutes held firstnighters raptly.

There are soliloquies and interludes of quietude, with the group of thespians performing with marked excellence. That notably includes Miss Cornell, who hasn't gone in much for the Bard's works heretofore. She may not be the sexy Cleo that is usually envisioned but the star and director are seemingly well aware that the regal Egyptian was approaching middle age. Still, her intense yen for the Italian warrior is very evident at times.

Miss Cornell's Cleo reaches the top in the first act, when she raves upon learning that her lover, recently widowed, had married Octavia, sister to young Caesar. Tearle's Antony is tops in the second part, after he has tasted victory for a moment only to soon see that "all is lost," his ambition of then world domination gone, on top of which is a false report that his queenly Egyptian lover is dead. She soon dies, however, when Anthony had suicided. Cleo's manner of passing, a regal prerogative, comes as she sits upright after putting the "poisonous worm" (asp) to her breast.

Settings, lighting and costumes are strongly contributing factors in making "Cleo" an attraction of distinction. Stepped platforms constitute the basic scenic background. The production in total provides one of the most striking series of scenes, with vivid lighting effects. McClintic made some revisions of the original play and several transpositions, all of which certainly add to the performance.

Among other standouts are Kent Smith as Enobarbus, friend and adviser to Antony; Ivan Simpson as Lepidus, David Orrick as Agrippa, Ralph Clanton as Octavius Caesar, Lenore Ulric as Charmian, Betty Low as Octavia, and Joseph Holland as Pompey. There are over 30 programmed players and all are exceptionally well schooled in their parts.

Classic drama, especially Shakespeare, frequently will have action and lines that could apply to the present day. This includes the play about the fabulous Cleo, during which there are a number of doublecrosses. Leo Kerz, who designed the settings, is not a familiar name on Broadway, nor is John Boyt, who did the male costume designs. Valentina designed the femme period roles, namely Miss Cornell's. Effective background music by Paul Nordoff is another of the show's attributes. *Ibee.*

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Faust
(IN GERMAN)

The Players From Abroad production of Goethe's drama. Stars Albert and Else Basserman. Staged by Leon Askin; supervised by G. V. Gontard. At Barbizon Plaza theatre, N. Y., opening Nov. 27, '47. Cast includes Uta Hagen, Leon Askin, Walter Engel, Lelo Field, Vilma Kuerer.

Nothing of the breadth and poetry of Goethe's "Faust"—even its first part only—is lightly to be compressed within the confines of any stage, and especially not as small a stage as that at the Barbizon. The result is a production that tries continually to escape the too-narrow physical limitations of a simple impressionistic set. Nor does it often overcome the handicaps of an 80-year-old Mephistopheles and a supporting cast that varies from amateurish to the sensitive fineness of Uta Hagen's Gretchen.

The general idea seems to be to provide a field day for the visibly-aged Basserman. Although this was scarcely needed to consolidate his position as first actor of the German stage, the old gentleman plays his satanic majesty with a mixture of painful acrobatics and sincere declamation that would be no less admirable, although possibly more convincing, in a younger player. He chooses to depict his devil as a sardonic fellow in a rather comic costume, with a sword getting in his way more often than not. His cavortings are on the painful side while his reading of the ancient poetry of the script are a treat to ears too rarely privileged to hear (or understand) the teutonic Shakespeare.

Leon Askin's Faust is a lot more believable than Basserman's devil. To one not attuned to the old master's eminence the evening might be awarded to Askin rather than the star. Miss Hagen does her Gretchen with a quiet beauty and sincerity marred only by a German accent decidedly different from those surrounding her even to the American ear.

It's clearer than ever that Goethe's Faust is for another day, and, if it must be produced, for a larger and better-equipped stage manned by more agile players. The present production will certainly please those addicted to the German classics and Basserman. It could do no more. *Isra.*

Play Out of Town

Gentleman From Athens

Wilmington, Nov. 28.

Martin Gosch (in association with Eunice Healey) production of comedy in three acts (five scenes) by Emmet Lavery. Directed by Sam Wanamaker; setting and lighting by Ralph Alswang. Opened at Playhouse, Wilmington, Nov. 28-29, '47; $3 top.

Vincent Kilpatrick	Watson White
Mary Kilpatrick	Ethel Browning
Morgan Kilpatrick	Alan Hewitt
Lee Kilpatrick	Edith Atwater
Daniel	Creighton Thompson
Big Ed Lawrence	Gavin Gordon
Stephen Socrates Christopher	Anthony Quinn
Igor Stepenov	Feodor Chaliapin
Newsreel Director	Lorance Kerr
Mike Rykowski	Lou Polan
Congressman Andrews	Leopold Badia
Congressman Borgeen	Ed Latimer
Congressman Harnell	Arthur Jarrett
Congressman (Mrs.) Stringley	Elsie May Gordon

Radio and Newsreel Crews: Frank Rowan, Oliver Crawford, Leonard Auerbach.

Emmet Lavery has penned a play with a controversial theme in "Gentleman from Athens." It is an all-out plea for world government to stave off atomic warfare, which, Lavery claims, is inevitable in a world ruled by power politics. Both the play and playwright probably will be widely cussed and discussed, and that, if for no other reason, should assure a better than average run. The hint that this play had a subversive coating is not borne out. Alarmist, yes; but hardly communistic.

Viewed as entertainment it leaves much to be desired. It's strictly a one-idea play, and at times the author is so engrossed in his main thesis that dramatic values suffer. But Lavery is a gifted writer and he can concoct pithy, sparkling dialog. And there is no denying the sincerity and forcefulness of his arguments that it's a case of "one world or none." Experience has shown, however, that plays with a message, especially of a political or ideological nature, begin life under a distinct handicap.

The setting is an old Virginia mansion, but nearby Washington, especially the House of Representatives, is the scene for off-stage action. Stephen Socrates Christopher, the congressman from Athens, Cal., is a crude but exuberant Greek-American who gained power and money by "pushing before being pushed." Although he bought his way into Congress he decides to play the legislator role straight because of an in-born respect for democratic government.

To get a classy background he rents the family home of a part-time girl liberal who, disillusioned and frightened by a trip to war-ravaged countries in Europe, decides to use the lease money to hide out in South America. The girl is the fiancee of the Greek's friend and mentor, a congressman from New York. When the Greek insists upon introducing a bill his first day in the House, the New Yorker gives him his pick of bills ignored the previous session.

The Greek picks the world government bill and goes overboard on the idea. The girl, imbued with his enthusiasm, decides to stay on as his secretary. Popular opinion swings behind the bill but the would-be legislator is stymied by powerful opposition in Congress.

Deciding to use the same tactics which helped him to power, the new legislator steamrollers the bill through the House. Then the opposition learns of the bought election and is preparing to force him out of the House when the Greek's henchman learns unsavory details in the personal life of the opposition leader. The Greek is getting ready to broadcast the scandal when the girl returns and convinces him that honesty and fair play are the best policy. The curtain falls with the guy deciding to drop his revenge plan, return to Athens, win an election honestly and come back to Washington to continue the battle.

The producers have assembled a topflight cast headed by Anthony Quinn as the Greek-American. His is a grade A performance with fine character shading and good comedy touches. He sparkplugs the whole play. As the girl, Edith Atwater is attractive and capable, and a delightful portrayal of a gentle old lady is turned in by Ethel Browning.

Gavin Gordon enacts the hero's sophisticated mentor, a practical politician unable to stomach the world government idea. The opposition leader is well played by Arthur Jarrett, a politician who sees no cause for worry as the U. S. is the only nation with the atomic bomb.

Comedy roles are excellently done by Lou Polan as the henchman, Feodor Chaliapin as a Soviet embassy attache, and Alan Hewitt, a bored society radio broadcaster whose best friend is the bottle. Others rating bows are Creighton Thompson, Elsie May Gordon, Watson White, Leopold Badia and Ed Latimer.

Sam Wanamaker has directed with good effect, and Ralph Alswang's setting is impressive. *Klep.*

NEW TRIAL WON BY JACOBS TIX AGCY. GROUP

New York ticket agency men, especially those in the neighborhood of Madison Square Garden, buzzed over the reversal Friday (28) of a conviction for overcharging and the order for a new trial by the appellate division of the N. Y. supreme court, of Wilfred Betts, Martin Hirsch, Leonard Cohen and William Henry of the Jacobs ticket office. Agency is controlled by Eddie Reynolds, not named in the indictment, and Betts. It was formerly operated by Mike Jacobs, fight promoter for the Garden, who is ill and in semi-retirement. Latter disclaimed any connection with the ticket office.

Sol Gelb, former N. Y. assistant district attorney, argued for the defendants, contending that the arresting officer had submitted hearsay evidence when obtaining a magistrate's warrant. Gelb's contentions evoked the interest of other attorneys in the amusement district. He pointed out that the policeman listened in on the agency's tapped telephone lines and claims he heard the Jacobs' clerks quote prices for fight tickets considerably in excess of the boxoffice rates. Because the officer had destroyed his original notes, he depended upon his memory to verify the allegations, Gelb added; it was a point brought out in the trial, but heavy fines were levied anyway. State law limits the price of agency tickets to 75c. over the boxoffice scale.

Appeal was heard in September by five justices—Peck, Glennon, Dore, Cohn and Callahan. Justice Edward Dore dissented from the reversal but voted to reduce Betts' fine from $1,500 to $750. Evidence obtained over the tapped wire was not confined to fight tickets but for several Broadway hit shows also.

Plays Abroad

Grand Guignol

Paris, Nov. 18.

Mrs. Eva Berkson's production of four short plays, two dramas and two comedies (two of two acts each, and two of one act). Four plays shown instead of usual five at this Montmartre house, with one of dramas, instead of being tailor-made for spot, a foreign play "Meurtre Au Village," adapted in French by Mattei Roussou, father of Samson Fainsilber, who acts in it.

FAITS DIVERS
('Newspaper Stories')
(One act drama by Norbert Nalpas)

Marthe	Maryse Leroy
Agathe	Renee Gardes
Marie	Marianne Musset
Marcel	Henry Nalpas

Directed by Mrs. Eva Berkson.

Even for the Grand Guignol, this is sensational and partly because of Henry Nalpas' performance as the killer. He's so repulsive that in a house where most of the women are used to this sort of thing, they can't help shrieking. He looks a natural for this sort of role on the screen.

Introduced as a gunman of five years ago who, with a pal, committed a murder and left the latter in charge of the stolen jewelry, he is shown back in France. He finds his pal had died in jail, and so he claims his share from the family. The women first pretend the police got the jewels but he forces the wife to admit she has some of the loot left. They fight and she is killed in cold blood. The daughter then tries to seduce him but he turns her down. So she digs a knife into his back.

The femmes are good, and the crooked dive set is realistic.

MEURTRE AU VILLAGE
('Village Murder')
(Drama in two acts adapted by M. Mattei Roussou from I. M. Caragiale's Italian)

Ion	Samson Fainsilber
Gheorghe	Rene Berthier
Anca	Andree Ducret
Dragomir	Tony Laurent

Directed by Samson Fainsilber.

This short Balkanese country sketch in two acts is screen material, even if sombre. Andree Ducret is the village girl who's married to Rene Berthier, after her lover has been murdered. The slayer has been sentenced to a life term in the salt mines. He's Samson Fainsilber, who's half-mad, and hense given considerable freedom of movement about the village. The girl knows that the murder was really committed by her own husband, she having married him in order to bring his conviction. When the madman commits suicide, she charges her husband with having killed him, and he's arrested for murder. Samson Fainsilber, as the madman is excellent. The character of the woman, who wed a slayer in order to trap him, is nicely built up.

CHARITE
('Charity')
(Two-act comedy by Edmond See)

Marolle	Renee Berthier
Therese	Eliane Charles
Leonie	Renee Gardes
Maria	Andrea Ducret
Garnotel	Bernard Charlan

Directed by Mrs. Berkson.

Edmond See is the dean of Paris crix and has already authored several plays. His light comedy here begins in amusing fashion, but bogs down. It needs considerable shortening. The cast is okay but handicapped by slow action.

ESCULAPE
(One act comedy by Georges Dolley and Jean Refroigney)

Madame Taut	Renee Gardes
Leon	Bernard Charlan
Irma	Marianne Musset
Doctor	Henry Nalpas
Woman doctor	Odette Villeret

Directed by Mrs. Berkson.

This farce is well done, and sends the audience home happy after the preceding horror piece. It introduces Bernard Charlan as a young man who has dated a married woman, Marianne Musset, in a shady hotel run by Renee Gardes.

When Musset arrives, she imbibes freely, strips down alluringly, but soon is so ill from liquor that a doctor is sent for. Latter is unable to help, so a woman medico is called in. She happens to be Charlan's wife. Finding her husband in a compromising position, she leaves in a huff. Gardes is funny as the hotel operator. *Maxi.*

Outrageous Fortune

London, Nov. 14.

Linnit & Dunfee presentation of farce in three acts by Ben Travers. Directed by Charles Hickman. At Winter Garden, London, Nov. 13, '47.

Gregory Bird	Robertson Hare
Wilkinson King	Ralph Lynn
Old King	Gordon James
Esther Turner	Enid Lowe
Turner	Martin Case
Linda	Rona Laurie
Mildred	Joan Lang
Mrs. Huggett	Irene Arnold
Huggett	D. Bradley-Smith
Dr. Pett	Sam Lysons
Tickle	Caswell Garth

Following the long succession of Aldwych farces by Ben Travers written around the personalities of Ralph Lynn and Robertson Hare, comes this new vehicle for the pair with all the old situations and inanities reshuffled and embellished. Good local appeal but not suited for U. S.

This time the couple is innocently involved in black marketing and ends up in the hoosegow after being hoodwinked into participation. Lynn plays a prodigal returning to the ancestral home to make peace with grandpa, after sundry visits to the clink. Hare is land steward of the estate and secretly married to the old man's granddaughter.

Grandpa decides to leave his fortune to his two grandchildren on condition they marry, the cousins having once been engaged. This causes upheaval all around, complicated by the men getting entangled in the disposal of masses of ill-gotten mysterious boxes found in the cellars which they are led to believe are the grandfather's property. From then on it is just a chase by the police until things are squared up, the lawfully married lovers are united and the light-fingered nephew ties up with grandpa's pretty nurse.

Slick production and general casting support are commendable.

Story is pure farce, with the main characters bearing no resemblance to human adults, but is roistering fun and will provide good Christmas fare for the hundreds of fans of the popular team. *Clem.*

The Tragedy of Man

Budapest, Nov. 11.

National Theatre production of drama by Imre Madach. Directed by Bela Both. Music, Sandor Verse; orchestra conducted by Gyula David; set, Matyas Varga; costumes, Terez Nagyajtay. At National, Budapest.

Adam	Lajos Basti
Eve	Margit Lukacs
Lucifer	Samu Balazs
Hippia	Maria Sulyok
Cluvia	Katalin Ilosvay
Peter	Arthur Somlay
Emperor Rudolph	Miklos Pataky
Gypsy Woman	Hilda Gobb

Hungary's greatest drama is revived again at the National to great success. Imre Madach's dramatic poem is to Hungarians what "King Lear" or "Hamlet" is to the British. Revival carries great impact.

Drama starts in Heaven with angels praising the Lord who completed the Creation. Lucifer is the only opposition and wants his share of the great work. The Lord expels him from Heaven, giving him two trees in Paradise, reviving the old Bible motive of how Adam and Eve failed to refuse Evil.

After being expelled from Paradise, Adam wants to see his future, so Lucifer makes him dream and in his dream Adam passes through the ages of history bearing always the part of some important personality.

Actors give strong and realistic characterizations. Lajos Basti, as Adam, has the best role of his career, and succeeds admirably. Margit Lukacs as Eve has some lapses but also does well.

Samu Balazs is miscast as Lucifer. He's not cynical enough. Smaller roles are handled by Maria Sulyok as Hippia; Arthur Somlay as Apostle Peter; Hilda Gobby as the gypsy woman; Katalin Ilosvay as Cluvia, and Miklos Pataky as Emperor Rudolph.

Set by Matyas Varga, costumes by Terez Nagyajtay and music by Sandor Veres are all first class. *Gaal.*

Tax Dept. Picks Ex-Theatreman

Albany, Dec. 2.

Fred P. Magin, treasurer of the Capitol theatre here during its roadshow and stock company days under the Shuberts and Erlanger, has been appointed Acting Collector of Internal Revenue for the 15th district of New York, with headquarters in Albany.

Magin succeeds Harry M. Hickey, who resigned because of illness.

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Literati

Lending Library Royalties Mapped

A new plan for collecting author royalties on fees charged by book rental libraries will be considered at the regular monthly meeting of the Mystery Writers of America, to be held tonight (Wed.) in N. Y. As usual, there will be a board meeting in the afternoon and at dinner, with a membership session slated for the evening.

The idea of author royalties from library rentals, a long-standing one in writer circles, has always been stymied in the past by practical difficulties. The existing copyright law has been a factor, and no one has previously figured out how to keep the collection expense from exceeding the prospective income.

However, the MWA believes it has doped out a workable plan along the lines of the ASCAP licensing setup. It would license book publishers, who would collect a flat fee on the original sale of the book, with the rental library passing along the charge to the reader. In case such a setup would be illegal under present copyright law, the MWA says it has been assured by Rep. Emanuel Celler, of the House copyright committee, that Congress would amend the statute to permit such royalties. Any system of author royalties on book rentals, no matter how it worked, would be a revolutionary innovation in the literary field, of course.

Another item of the agenda of tonight's MWA meeting will be reports by Bayard Kendrick, former president, and Lawrence Blochman, executive vice-president, on their recent nationwide tour, including visits to the organization's chapters in Chicago, Los Angeles and San Francisco. Also up for discussion is the proposed MWA minimum basic agreement with book publishers, in relation to the recently-signed minimum contract between the Authors Guild and Random House. The MWA and the Guild are not affiliated, efforts to bring about a merger having invariably failed.

N. Y. Mirror's Amus. Setup

Realignment of the N. Y. Mirror's amusement coverage is as follows: Bob Coleman, drama editor and critic; Lee Mortimer, amusement editor, film and nitelife critic, and associate drama ed; Harold Conrad, vaude critic and asst. pix and nitery critic; Frank Quinn, amusement dept. makeup editor; Mrs. Beulah Bobrow, amusement dept. sec; Jack Thomson, now asst. editor of Sunday Mirror magazine, but will continue to review pix for the Sunday mag.

'The World's Greatest Hit'

The producers of such hits as "Life With Father," "Tobacco Road," "Abie's Irish Rose" and "Oklahoma!" have considered themselves very lucky in having shows that carried over a number of seasons. But anybody whose memory of the theatre goes back to the turn of the century could demonstrate to them easily enough that their luck isn't really so remarkable. There's also "The Drunkard," now entering its 15th year. But these are mere infants compared to "The Old Homestead," which ran more than 30 years in the early '90s, and "Rip Van Winkle," starring Joseph Jefferson, which played during the same period for almost as long.

In those days, shows were not only durable but tended to mushroom all over the country. Once 27 troupes were busy simultaneously with "Pinafore," and back in 1885 there were 117 concurrent performances of "The Mikado" on view from coast to coast. But nothing in the theatre has ever compared with the lachrymose melodrama that was spun out of "Uncle Tom's Cabin" or "Life Among the Lowly" by one G. L. Aiken in 1852, and it's even running today on some showboats!

Which brings us to a book by Harry Birdoff which he calls, "The World's Greatest Hit" (S. F. Vanni, N. Y.; $5). In it he tells all about "Uncle Tom's Cabin." He has done a terrific research job and has put it all down in an entertaining and interesting way. The book is profusely illustrated with oldtime playbills, daguerreotypes, vignettes, music sheets, poems and cartoons. It gives one an insight to the way the old showmen did business in theatres, tents, townhalls, showboats, schools, etc. The volume is sprinkled with anecdotes, all swell reading and a must for any student of the theatre. And one doesn't have to be a student to like it.

Joe Laurie, Jr.

BOB HOPE says:

"I enjoyed Hecht's gatherings as much as I *could* enjoy someone else's comedy. You lucky people!"

Hollywood Merry-go-Round

By ANDREW HECHT
Introduction by BOB HOPE

A riotous tour of the dizzy film capital. 1001 racy, hilarious anecdotes about what makes Hollywood's stars, starlets, directors and directorlets tick—click—and sick. Brimming with names, stories, sly observations, and packed with laughs. Dozens of wonderfully funny drawings by LEO HERSHFIELD.

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R.R. Bookstalls

Sale of books on trains was started this week by six railroads, including the Pennsylvania, B&O, Southern, Seaboard, Burlington, and the Nashville, Chattanooga & St. Louis. Other lines will start the service, provided through the Railroad Book Plan, in January.

Four titles will be offered each month, the books for December being Thomas B. Costain's "The Moneyman," Lion Feuchtwanger's "Proud Destiny," Mabel Seeley's "Woman of Property" and Manning Coles' "Let the Tiger Die."

Railroad Book Plan was formed by Edwin W. Mitchell, of Ft. Lauderdale, Fla., and Phillips B. Slover, of Nashville.

Some Show Biz Goodies

Brooks Atkinson's "Broadway Scrapbook" (Theatre Arts; $3), anthology of some of his N. Y. Times pieces in the last three years of playcovering . . . "Hollywood Merry-Go-Round," collection of gags and anecdota about film personalities (players, agents, producers, et al.), put out by Grosset & Dunlap ($2). It's a rather orderly book, broken down according to specific categories, reminding of the Bennett Cerf technique of showmanly presentation by groupings. Bob Hope did the introduction . . . Historical as well as entertaining is Colton Waugh's "The Comics" (Macmillan; $5), with generous illustrations throughout . . . William Auerbach-Levy's book about caricature, "Is That Me?" as breezily texted as illustrated (Watson-Guptill; $7.50) naturally is bullish on show biz personalities, with plenty of others culled from politics, the seven lively arts, the headlines, etc. . . . Lillian Albertson, talent coach at RKO Studios, has produced a breezy albeit practical manual on "Motion Picture Acting" (Funk & Wagnalls; $2.50).

Koussy Drops Suit

Serge Koussevitzky's suit against Allen, Towne & Heath, by which he sought unsuccessfully to prevent publication last summer of the Moses Smith biog, "Koussevitzky," has been dropped. Understood the conductor paid the publisher's as well as his own legal expenses.

Suit alleged the book libeled the maestro and invaded his privacy.

Chi Mallers With Striking Printers

Chicago dailies continue to appear in varitype photoengraved during the printers' strike which started last Monday (24). First edition of the Times after the walkout carried wry headlines: "Printers Out—Times Is Too." Negotiations so far (30) remain stalemated. Comics, columns, pics and other features haven't been dropped, although the extra space required by varitype has caused some news to be pared down. Ads appear as usual, with clients supplying their own plates.

A further threat is seen in the mailing room slowdown that began last week. Contracts with Chicago Mailers Union No. 2 expire Jan. 2. Officials of the union, which is allied with the ITU, indicate they will follow the no-contract policy that preceded the printers' strike.

Budapest Still Trying

Though publishing biz in Budapest still drags bottom, another batch of books has been printed lately. Among American books are Saroyan's "The Adventures of Jackson Wesley," Mary Jane Ward's "The Snake Pit" and others.

Book prices are still high and out of question for people with average salary.

Arthur Pollack Switched

Brooklyn Eagle underwent a drastic staff shakeup in its entertainment section last weekend, with Arthur Pollack, the daily's drama critic for the past 25 years, and Herb Cohn, film critic for 11 years, shifting to the rewrite desk. George Currie, from the sports department, is now in the drama spot, with Lew Schaefer, who did a Broadway column for the Eagle, replacing as film critic. Schaefer's column has been assigned to Al Salerno.

According to an American Newspaper Guild spokesman, the reshuffle is another phase of the paper's war of nerves again Pollack and Cohn, both of whom were active in the 1937 strike which culminated in a Guild shop at the Eagle. According to the management, however, the reassignments were made to strengthen the rewrite desk.

"Pudgy, the Prez" and Hollywood

Mortimer Frankel, associate script editor at CBS, has written a novel, "Pudgy, the President," which is analogous to the Congressional probe of Hollywood. Book is reported to burlesque the coming Presidential campaign and the violent wrangles among the nations at Lake Success. Investigation angle figures importantly, but isn't the central theme of the story.

Maxim Lieber office has the first draft.

CHATTER

Dorothy Wagner, of Today's Woman mag, sent abroad to keep up with the fashions.

Robert A. Low has been appointed advertising manager of the Saturday Review of Literature.

Richard G. Hubler, film director, sold "Melancholy Millionaire" to '47 Mag. Yarn is based upon Howard Hughes' career.

Paul Whiteman featured in a four-page spread in the current Redbook, and is the subject of a similar layout in Parade Dec. 7.

Meyer Hutner, former press agent with Carl Erbe and Billy Rose, has combined with Bennett S. Rosner in a new publicity firm.

Somerset Maugham's literary agent, Jacques Chambrun, in Hollywood with the first draft of the author's new novel, "Catalina."

L. Mohrenwitz, Swiss representative of Curtis Brown and the A. M. Heath literary agency in London, is in New York on a business trip.

Sam Molen, sports director of station KMBC, Kansas City, has written a book of sports anecdotes, "They Make Me Laugh" (Dorrance).

Sol Zatt, promotion manager for Ziff-Davis, to the Coast on two novels, "Earthbound" by Dalton Raymond, and "Stubborn Wood" by Emily Harvin, latter a first novel.

Bennett Cerf now getting $500 minimum per literary lecture under W. Colston Leigh's auspices; fees for the last three totaling $2,600. Works on a 33-67% arrangement with Leigh, instead of the usual 50-50.

Ezra Goodman on the Coast to interview a dozen top film industry biggies in connection with a Hollywood survey for Coronet. His pieces will deal with such picture luminaries as Darryl F. Zanuck, Louis B. Mayer, Jack Warner, Hal Wallis, et al.

Bill Ornstein
discovers
Quality Mags an Untapped New Source of Writing
* * *
a feature
in the forthcoming
42d Anniversary Edition
of
VARIETY

SCULLY'S SCRAPBOOK

By Frank Scully

Little Rock, Dec. 1.

As comforting proof to us cynical but influential followers of Diogenes, Crates and Demetrius, that fights can be fixed, it seems they even fixed the fight between the fight managers association and the Enterprise exploiters of "Body and Soul." Having got the maximum free publicity from the "feud" that a free enterprise system could afford, all parties are now willing to settle for another picture. The next one, due to roll next spring, will prove that fights are as on the level as the floor of a ring.

It seems the lilywhite school of pugilism has even prevailed upon Abe Polonsky, who did such a beautiful job at scripting "Body and Soul," to develop a screen play which will raise what old Bill McGeehan used to call the "manly art of modified murder" to the ethical level of the religious order. This should be the fairy story of the year. The trinity back of this counter offensive are Jack Roper, Dan Tobey and Johnny Indrisano, but I'm afraid if they give themselves enough Roper they'll hang themselves. (Ed. note: The editor disclaims any responsibility for Scully's humor.)

Hands Across the C

The characters around the Enterprise sets were really characters. Artie Dorrell, welter, on meeting Alex Steinert, pianist, and learning Steinert earned his living by his hands, too, said: "He must be plenty hot. His face hasn't a mark on it."

Neither, for that matter, did Johnny Garfield's, and as a pianist in "Four Daughters," a violinist in "Humoresque" and a fighter in "Body and Soul," he has used his hands, or simulated facsimiles thereof, plenty.

Roper, who worked some lights on the picture, missed seeing Joe Louis, a set visitor. Learning about it later, Roper cracked, "I didn't duck the first time I met the guy but I've been ducking him ever since."

Galahad Garfield Next?

If Polonsky didn't write himself out on "Body and Soul," I'll be a very surprised disciple of Diogenes. Do they plan to switch Johnny Garfield to a Galahad, too? His performance as a lightweight champ who could throw fights as well as rights is magnificently convincing, and it had a certain real-life fighter's sellout to give it documentary plausibility. The plot of "Body and Soul" is premised on a fighter who plans to bet $60,000 against himself in a title fight.

But personally I think the money at the boxoffice is in more pictures like "Body and Soul." H. C. Witwer about used up the more romantic money in his "Leather Pushers" series years ago. And remember what happened to "The Prizefighter and the Lady." Even "The Horn Blows at Midnight" didn't dive lower than that one.

In fact it was the Metro flop that convinced all Hollywood that fights don't pay nearly as well at the Capitol as they do at the Garden just a block away. No, the road opened by "Body and Soul" is the right road for Hollywood. It should inspire others to make Jim Tully's "The Bruiser" and his "Black Boy." After that, Budd Schulberg's "The Harder They Fall" as well as Hemingway's "Fifty Grand" and Ring Lardner's "The Champion" might be pencilled in as exposes of one of America's greatest subversive activities. There are lots of others, but this quartet should suffice for the moment.

So Well Remembered

I think the first use of lighting in pictures was the Jeffries-Fitzsimmons fight. Albert Smith and J. Stuart Blackton were on the picture end of the deal and William A. Brady on the fighters' end. Brady was Jeff's manager at the time. Joe Manchen built special lamps with carbon two inches thick to photograph the fight.

They tested the lights in a Broadway theatre and for those days the results were terrific. But when they moved the lights to Coney Island Sports club they found that the circuit had only 2,000 volts. So Joe hired a steam donkey engine and hooked it up to the generator. That stepped up the voltage.

The cameramen began shooting the preliminaries to test their equipment. That was their mistake, because by the time Fitz and Jeff exchanged a few blows, the great battery of arc lights went out.

Pop Lubin moved in after this flop with the first film fix of a fight, and using a German comedian made up to play Fitz he scored a hit where Brady had failed. The fake fight cleaned up in pictures as fake fights have often cleaned up before and since in the ring. That one sent the boys back to the open arena and sunlight.

They still had a lot of film left and they finally caught a fight that was a pip. That was the Jeffries-Sharkey fight. This brought everybody back to Coney Island, but by then Brady had contracted with Biograph to shoot it with Cooper-Hewitt lights. Blackton and Smith bought a block of six seats and sneaked a camera in under a cloak of darkness. They surrounded themselves with Pop Rock, Joe E. Howard, Tod Sloan and a few puguglies who claimed they could lick even Jeffries under Marquis of Bowery rules.

They Went Thata Way!

Brady had all the exits watched, but in the milling crowds the picture pirates got away clean. They met at Cohn's roadhouse to celebrate the swipe with champagne. Jim Jeffries, his brother Jack, and Brady traced them down there. What followed was a Keystone Kops chase. Smith and Blackton escaped by a fire-escape and caught a Brighton train for New York. The rest got away, too, Jeff not being very good at roadwork. It's quite possible that Tod Sloan made it on a horse and Howard sang his way out.

Between the bootlegged version and their legit Vitagraph properties, the Blackton-Smith-Rock trinity moved up to big money. Thus by the time Jeffries was ready to stage his comeback after a seven-year layoff and take on Jack Johnson, picture rights to the fight were worth a lot of legitimate money. In fact they were worth more than the fight itself. Pop Rock started bidding at $50,000. When rivals went to $75,000 Pop cut the chase and bid $100,000.

From their little camera which they sneaked into the Jeffries-Sharkey fight, the Vitagraph trio moved into the Jeffries-Johnson arena with 12 cameras ("Body and Soul" had only seven) and 20 technicians. Corbett, John L. Sullivan, Tom Sharkey, Terry McGovern, Battling Nelson, Abe Attell, Ad Wolgast, Leach Cross and big gold-toothed Jack Johnson were among the technical advisers.

Blackton once told me he believed that Jeffries was doped for the fight. Mrs. Jeffries always took care of his meals, but the afternoon before the fight he asked for a cup of tea. A "friend" said, "Let me get it, Mrs. Jeffries, you've been doing all the work today." Blackton watched Jeff drink the tea, without cream or sugar. It was very strong and black.

The First Black Market

That night Pop Rock, Albert Smith and Blackton sat in a corner of Golden's Cafe. Jim Corbett joined them. He glanced around cautiously and said, "Put your money on Johnson."

Before the fight Blackton went to see Jeffries in his dressing room. Jeffries was lying on the table, face drawn and white. "Look at him, he's been doped," said Roger Wells, his trainer. "This man's in no shape to fight." Blackton took Jeffries' hands. They were as cold as ice. Berger, Delaney and Corbett were in Jeffries' corner. Jeffries held up the fight until the money was turned over to Pop Rock and he, Pop, left in a car with two armed deputies to give the money to Mrs. Jeffries for deposit.

Johnson came into the arena scared, not of Jeffries, but of the crowd. For 15 rounds Jeffries was down on one knee playing "The Dying Gladiator."

That fight was July 4, 1910, the same day the Vitagraph plant in the Morton building back in New York burned, destroying their entire stock of films and negatives.

Maybe that was a payoff for going legit. Diogenes could have told them that honesty and pugilism don't mix.

I must see Barney Gerard and get his side of this. He handled Jack Johnson in those days, and afterward in show biz.

Broadway

Paul N. Turner, counsel for Equity in California on vacation.

Guy Palmerton, summer stock manager, at Post Graduate hospital for operation.

Milton Berle will "roastmaster" the Friars' luncheon Friday (5) for Frank Sinatra.

Mrs. Nate (Vera) Blumberg bedded by cold. They return to the Coast week after next.

Installation Gambol will be held at the Lambs Sunday (7), the 72d of its kind since the club was formed.

Eddie Weber, business manager of "Can You Top This?", cracked a rib while moving a piano at his home.

Broadway barrister Ed Raftery's daughter, Marie Antoinette, formally engaged to Matthew Leon Coneys.

Hal Roach in N. Y. from Hollywood to resume conferences with United Artists on upcoming two productions.

Lou Lissner, back with "I Remember Mama" in Philadelphia, slipped in bathtub there and fractured couple of ribs.

Pianist William Kapell back from his first European trip, where he did 19 concerts in four months in important European capitals.

Marjorie Reynolds, film actress, sailed for Britain last week to assume the lead in the forthcoming London production of "Burlesque."

Leon Siritzky, head of Siritzky International Pictures, sworn in as an American citizen this week. He also runs the Ambassador theatre.

Karl Posch, w.k. Broadway headwaiter (ex-Hollywood Restaurant La Conga, Beachcomber and Sherry-Netherlands), now at Monte's-on-the-Park.

Margalo Gillmore, who recently appeared in "State of the Union," sailed Friday (28) aboard the Mauretania for a two-week London vacation.

Jean Holloway, Metro contract writer and formerly a radio scripter, is on leave of absence from the studio and is spending the winter in New York.

The "cocktail party" which Louise and Bugs Baer threw Sunday turned out to be an engagement party for Arthura (Artra) Baer, 21, and songsmith Martin Kalmanoff.

Bob Weitman, Paramount theatre managing director, and Leonard Goldenson, Paramount Theatres veepee, in Chicago for huddles with Par partners. Weitman returns Friday.

Viennese chanteuse Greta Keller planed to Europe for concert tour. Will also set up production in Vienna of "The Medium," to which she owns German and Austrian rights.

Paul O'Brien, of attorneys O'Brien, Driscoll, Raftery & Lawler, home ill this week as result of over-exposure to a sunlamp. He fell asleep under it on Thanksgiving Day, following turkey dinner.

Maurice Bergman, Universal eastern ad-publicity chief, to Coast last week for confabs with John Joseph, ad-publicity director, and other studio executives on forthcoming campaigns on new product.

A. Warschawer, an exec of Palestine's Habimah theatre, due in from Zion to make arrangements for Habimah's forthcoming American tour. Troupe is scheduled to preem on Broadway in March, '48.

Harriet Kaplan, former story aide to Mike Todd and assistant play editor of Metro, back in New York after five months on the Coast. She returned via a six weeks' vacation tour of Mexico and Central America.

Lina Abarbanel, of Dwight Deere Wiman office, fell downstairs in a photog's studio last week, and sent to French hospital with cuts and bruises. Was accompanying Tish Wiman (Dwight's daughter) for marriage photos.

Faith and John Cecil Holm promoting backing for "Gramercy Ghost," comedy written by himself, with Faith Holm as producer; Albert H. Rosen, business manager of "An Inspector Calls," as b.m.; bankroll calls for $60,000.

Columbia recorded four songs from the legiter, "Music In My Heart," Sunday (30), with Charles Fredericks, Martha Wright, Della Lind and Jean Handzlik of the Broadway cast singing, and Franz Steininger conducting the orch.

On the basis of its economic betterment committee's preliminary report, Actors Equity has engaged Robert R. Nathan, noted economist, to make a study of theatrical employment conditions. The subject will be on the agenda at the association's quarterly meeting Dec. 12.

Mary MacArthur, daughter of Helen Hayes and Charles MacArthur, is attending American Academy of Dramatic Art this season. Had two strawhat experiences, with her mother in "Alice Sit By the Fire" in '46, and with Lillian Gish in "The Marquise" in '47.

Walter Vincent, prez of Actors' Fund, to sponsor a Christmas program at the Actors Fund Home, Englewood, N. J., Sunday afternoon (28). John Alexander and Florence Aquino will appear in specially written scene by S. Jay Kaufman. Among others to participate are Guy Kibbee, Tom Terris, Geoffrey O'Hara, Norman MacKay, George Jaison.

The Ken Klings took their 22-year-old son to Philly for the Army-Navy game and decided to stay over for Joe E. Lewis, currently at the Latin Casino there. The comedian bemoaned that here he was, sans any topical A-N gags but the songwriting son of the cartoonist whipped up a couple—and incidentally sold Lewis two special songs at $750 each.

Dublin

By Maxwell Sweeney

Royal Cinema, Limerick, opened on site of former Athaneum.

Mayfair Ballroom, Arklow, Wicklow County seaside terpery, sold for $42,000.

Abbey doing big biz with revival of Frank Carney's "The Righteous are Bold."

Two Cities Films director Brian Desmond Hurst back to England after looking over talent here.

Max Milder, head of Associated British Cinemas circuit, here for talks on company's Irish interests.

Belfast's non-profit-making Arts Studio Theatre now rehearsing Auden and Isherwood's "Ascent of F6."

Dublin Film Productions reportedly dickering for Maura Laverty's latest novel, "Lift Up Your Gates."

Actor John McDarby planes to New York for part in "Finian's Rainbow." He tried out in the London production.

Sir David Cunynghame, London Film Productions managing director, here for Irish preem of "Open City" at Regal Rooms.

Government of northern Ireland is expected to vote grant of $160,000 to northern Ireland Council for Encouragement of Music and Arts towards purchase of theatre in Belfast.

Pittsburgh

By Hal Cohen

The Bernie Armstrongs (he's the KDKA staff orch leader) are due for parenthood again.

Tech drama school's next show will be "Wingless Victory," under direction of Mary Morris.

Dick Powell flew into town in his own plane and remained two days on account of bad weather.

Jackie Heller has a fellow Benny Davis alumnus, Jackie Green, heading the show at his Carousel.

Donald Steinfirst on the job again reviewing concerts for the Post-Gazette following an operation.

Alicia Fuller out of the hospital after an operation, but won't go back to work at KQV until first of year.

AFRA and Playhouse sponsoring joint Frank Hipps Memorial performance of "June Moon" in memory of late actor, killed in an auto crash.

Philadelphia

By Si Shaltz

Walton hotel being remodeled, due to be reopened May 1.

Jose Iturbi signed for a concert recital Jan. 11 at Academy of Music.

Eddie Bracken here to head up Gimbel's annual Thanksgiving Day Parade.

Buddy Rogers planed in yesterday (Tues.) to ballyhoo his forthcoming film, "Sleep My Love."

Gene Beverly has joined the Joel Charles agency in charge of sales for the orchestra and variety departments.

John Henninger, WIBG chief engineer, named to the newly-created post of technical director of WIBG-AM, WIBG-FM, WIBG-TV and National Wired Music.

Palestine Partition

Continued from page 1

"Pick-Up Girl," the Broadway hit of several seasons ago, which followed "Take It" at the same house.

Cast includes Hanna Sukenik, Joseph Passovsky, Rosa Lichtenstein, H. Bar Tov Gutman, Yemina Passovsky, Emmanuel Ben Amos and Tuvia Gruenbaum. Passovsky staged while Peter Kamnitzer did the settings.

Palestine Film Censorship Board has lifted the ban on the Danish film, "Day of Wrath," after representations by the distributors of the picture as well as the Danish Writers Assn.

Still banned are a revival of the French film, "Kermesse Heroique," and the Italian picture, "Open City." Board, however, is scheduled to review its previous decision on the latter.

Documentary film showing efforts of Jewish men and women in reclaiming Palestine's soil is drawing strong business at Zion cinemas. Titled "The Great Promise," picture was directed by Joseph Leites, with score by Mischa Spoliansky.

Story is related by men of the Jewish Brigade to an old man in a German concentration camp on the day of libertion. Technically the documentary has been produced on a high quality level. Acting is quite moving, while lensing, editing and English synchronization measure up.

London

BBC radio licenses to date number around 10,998,000. These include approximately 28,000 television licenses.

Millie Hoey, who operated The Bag O'Nails, popular Soho nitery, died. She once managed Kate Meyrick's notorious 43 Club.

Francis, Day & Hunter celebrating their 70th anniversary on Dec. 16, with staff dinner. Firm claims it's oldest in England for pop numbers.

Googie Withers, stage and film actress and Australian-born John McCallum, who appeared with her in "The Loves of Joanna Godden," to marry.

Film stars Kieron Moore and Barbara White, whose last film appearances were in "Mine Own Executioner," set to marry in London, tomorrow (4).

Denis Johnston's Irish comedy, "The Moon In the Yellow River," was revived at the Arts Theatre Club, Nov. 26, with Jack Hawkins as the recluse father.

Reg Connelly and Irwin Dash sail to U. S. on the Mauretania, Dec. 9. Connelly returns on the Queen Elizabeth Jan. 24; while Dash's stay is prolonged to Feb. 4.

Musicart, Ltd., transferring the successful comedy, "Happy as Larry," from the small Mercury theatre to the Criterion, Dec. 16. Show produced by Denis Carey will keep the original cast.

First del Giudice picture to be made for his new company, Pilgrim Pictures, will be an adaptation from the stage success, "The Guinea Pig," by W. Chetham-Strode. Boulting Bros. will start production early next year at Metro's Elstree studio.

Gracie Fields, who sails for America tomorrow (4) on the Queen Mary, is anxious to resume legit acting. Last time she did it was in 1928 in "S. O. S." at the St. James' theatre, opposite the late Sir Gerald du Maurier.

South Africa

By Joe Hanson

The Ashtons, Australian family of acrobats, arrived here to join circus.

"Forever Amber" released in Johannesburg, Cape Town and Durban.

Joan Hammond, Australian singer, doing big biz on South African concert tour.

Norman Alexander here to produce documentaries for Waverley Films, London.

African Theatres announces plans for new 1,000-seater at Wynberg, suburb of Cape Town, to be completed by 1948.

J. H. Nevinson arrived from England to take up appointment of South African director for J. Arthur Rank Organization.

Oscar Nissen, Norwegian film actor, passed through Cape Town serving as seaman on a whaling ship en route to Antarctic.

Irene Morgan and Kathleen Cave, English revue artists, scoring hit in Cape Town with season of repertory revue called "Seeing Stars."

South Africa Broadcasting Corp. announces increase in pay for members of Cape Town Studio orchestra. Basic pay now is £500 ($2,000) yearly.

Fight to obtain civic theatre for Cape Town still proceeding. Local business men offered to purchase old Italian Consulate for conversion to theatre at cost of $283,000 but South Africa Broadcasting Corp. favors the site for new broadcasting studios.

Vienna

By Emil W. Maas

Librettist Karl Leibinger, 62, died.

Rudolf Hanzl elected president of Vienna Philharmonic Society.

Dr. Josef Marx elected president of Austrian Composers Assn.

Aurel Nowotny, 66, president of Artists Union, died suddenly.

Friedrich Gagern, 65, well-known poet, died in St. Leonhard am Forst.

Daisy Halban-Kurz, back after 10 years exile, gave a concert in Brahmssaal.

Schoenbrunner theatre closed down, due to bad business. Used as film studios now.

Salzburg Festival plans to produce next season the Swiss opera, "Le Vin Herbe," by Frank Martin.

Robert Stolz writing the music for Hubert Marischkas' latest film production, "Girl From the Island."

French film producer Andre Paulve announced that 15 Fernch pictures are being synchronized here.

Minneapolis

By Les Rees

Andy's nitery has Seror Twins.

Freddy Master's band into St. Paul Flame nitery.

North Star Drama Guild, little theatre group, offering "Jane Eyre."

Senor Wences and Franks & Janyce into Hotel Nicollet Minnesota Terrace.

Orrin Branton, 20th-Fox salesman, recovering in St. Mary's hospital from major operation.

Victor Borge drew only fair houses at two Twin City one-nighter concert engagements.

Lyceum here gets "Red Mill" week of Dec. 14, "Harvey" week of Dec. 2. and "Chocolate Soldier" to follow.

Film Row friends have been blood donors for Clara Eisenberg of Universal, recovering in University hospital from major operation.

Jack Lorentz, 20th-Fox midwest sales head, presided over sales conference at Hotel Nicollet here, with Omaha, Des Moines and local exchanges participating.

Mary Seibel, young daughter of Ev. Seibel, Minnesota Amus. Co. publicity and advertising head, playing lead in St. Catherine Seminary's production of "Enchanted Cottage."

San Francisco

By Ted Friend

Clare and Henry Luce at Mark Hopkins.

Straw Hat Review, local legit group, set at Golden Gate Dec. 17.

Dean Murphy accepts beaucoup benefits while playing at St. Francis.

Benny Strong to follow Carmen Cavallero orch into Peacock Court Dec. 7.

Mucho local society excitement over Ina Claire opening Monday (8) at Geary.

Edward J. Noble in for festivities when KGO-ABC switched to 50,000-watt transmitter Monday (1).

Louis Armstrong, Jackson Teagarden, Barney Bigad and Sid Catlett into Burma Club at $4,000 per.

Big contingent of Hollywood stars in for Damon Runyon cancer fund fashion show at Mark Hopkins with $10 admish fee.

Frisco symph, with Pierre Monteux at helm, still biggest sellout in town, all three weekly Opera House performances SRO.

Chicago

Dave O'Malley's Fort Myers home burned Thursday (27).

Russell Birdwell has opened a Chi branch of his publicity outfit.

Gene Tierney doing shopping here before returning to the Coast.

John Wildberg here for confabs on opening of "Anna Lucasta."

Kay Armen in from the East to spend holidays with her family.

Donald O'Connor opens Jan. 9 at the Oriental theatre for two-week stay.

Nat Kalcheim, of William Morris, in from New York for huddles with Leo Salkin.

The Woodstock Players opened their winter season Nov. 27 with "The Male Animal."

Sam Jaffe will headline the Golden Jubilee Festival of the Zionist organization here Dec. 21.

Joan Edwards in for Vitacoustic recording date and guest appearances on the Jack Smith show.

The Hull House Players opening Dec. 8 of "Bury the Dead" marks the 50th anniversary of the theatre group.

Robert Ryan, RKO player, is expected here Dec. 9 to address meeting of the National Conference of Christians and Jews.

Tokyo

Theatres, radio, newspapers and race tracks took leading roles in the launching of Japan's nationwide charity campaign last week.

Carl Mydans, Tokyo bureau head of Time-Life International, gave concluding lecture to Army students attending the international news reporting class.

Appearance of Tetsu Katayama at opening of Zenshinza troupe's "Merchant of Venice" production at Waseda Univ. last week marked first time a Jap Prime Minister has publicly attended any type of theatrical performance. Katayama is a strong advocate of a national theatre.

Miami Beach

By Larry Solloway

Jackie Phillips at Famous Door.

Tony Martin sought for late February date at Colonial Inn.

Cross & Dunn and DeCastro Sisters into Clover Club, this week.

Latin Quarter readying mid-December opening, with Myron Cohen heading show.

Newest club in town is Little Romania, preeming Dec. 17 with Moishe Oyshe and continental format show.

Milton Berle, in for four days, planed back Sunday (30). Spent most of his stay at Copacabana lounge on the Barry Gray aircast, and Mother Kelly's, where Gloria King is working.

Portland, Ore.

Dale Bray's Quartet at the Tropics.

Catherine Toomay at the Glover Club.

Skinnay Ennis at Jantzen Beach Ballroom.

Betty Vickers headlining new stage show at Capitol theatre.

Rusty Coleman filling in for Jerry Owens at Club Hy Mac for the week.

Mills Brothers into Music Hall Supper Club, with Gloria Jean on the supporting bill.

Beatrice Kay held for a second week at the Cloud Room, with Arthur Blake to follow.

Michael Loring, Pauline and Jack Whitehead's orchestra at the Rose Bowl, Multnomah hotel.

Hollywood

A. Vance Grahams divorced.

William Goetz in from New York.

Bill Bendix ill with throat infection.

Oscar Levant and his wife reconciled.

Philip Dorn bought a farm in Oregon.

Mary Astor hospitalized for observation.

George Tobias planed in from Manhattan.

Alice Faye broke an arm in a fall down stairs.

Helen Forrest to marry Paul Holohan, Dec. 7.

Russ Vincent bought a 400-acre ranch in Oregon.

Betty Grable bedded with a displaced sacro-iliac.

Margaret Wycherly in from New York for film work.

Joe Frisco in town after a week's showing in Las Vegas.

Johnny Shadrack opened at Charley Foy's Supper Club.

Pat O'Brien being paged by the Abbey theatre, Dublin.

Greg McClure, born Dale Easton, is legalizing his film name.

Jane Powell returned from personal appearances in the east.

Virginia Mayo returned from three weeks of stage touring.

Susan Hayward called off her divorce suit against Jess Barker.

L. E. Behymer, 85-year-old Los Angeles impresario, seriously ill.

Natalie Wood recovering from injuries sustained in a motor crash.

Louis B. Mayer and Howard Strickling planed in from New York.

John Ridgely back to work in "The Sealed Verdict" after a siege of flu.

Charles Meeker in town to scout talent for next summer's operettas at Dallas.

Emma Goodman retired on doctor's orders after 25 years as Sophie Tucker's secretary.

Father Paul Donceur, technical advisor on the "Joan" picture, leaves for Paris next week.

Tyrone Power returned to town after a 13-week air tour, covering 32,000 miles and 18 countries on four continents.

Richard English succeeds Gordon Kahn as editor of Screen Writer, monthly magazine of the Screen Writers Guild.

Budapest

By George Gaal

Pesti Szinhaz will stage O'Neill's "Anna Christie" next.

Magda Rasko, State Opera singer, now at Vienna Konzerthaus.

Sigurd Rascher, Danish saxophonist, giving several concerts here.

E. van Beinum, director of the Amsterdam Concertgebouw, in town.

Opera singer Gabriella Relle, signed contract with the Rome Opera.

Benjamin Britten's opera "Peter Grimes" will be performed at the State Opera here.

Actress Frida Gombaszogi prepping to leave for the states to visit sister in New York.

National Theatre started rehearsals of Shakespeare's "Richard III." Lead will be played by Tamas Major.

Hilde Baumann, solo dancer of the Berne Opera, back to Switzerland after several performances here.

Gyorgy Denes, celebrating 30th anni as actor, awarded the Pro Arte medal by the President of the Republic.

John van Druten's "The Voice of the Turtle" opening at the Muvesz Szinhaz. Hungarian title is "Happy Sunday."

Operetta Theatre prepping Offenbach's "Helen of Troy" with new prima donna, Marika Nemeth, playing the lead.

Mihaly Szekely received the Medal of the Republic from Hungary's President Zoltan Tildy. Szekely leaves soon for the states to sing with the Metropolitan Opera.

Hungarian-American Society gave an orchestra concert recently at Music Art Academy to capacity house. Program included Gershwin's "Rhapsody in Blue," David Diamond's "Rounds" and Ernest Bloch's "Solomon."

Australia

By Eric Gorrick

Ernest Turnbull, Hoyt's chief, is due back from London before Christmas.

Air-Commodore West of Eagle Lion, is making extensive survey of Melbourne for the Rank interests.

Two-a-night vaude-revue no go in Brisbane for the Tivoli loop at His Majesty's. House goes back to pix revival.

William Herbert, vet showman, 81, died here. Was the originator of big loop in Newcastle, selling later to Hoyts and GUT.

Harry Watt has his cameras working on "Eureka Stockade" for Ealing now. Unit is on location in northern New South Wales.

Cinesound is putting out a special feature film titled "Cavalcade of Australian Sport," dealing with all the Aussie toppers in the field of sport over past 12 months. Idea is Ken G. Ball's, Cinesound's chief producer-director. Pic goes into the indie Tatler, Sydney.

OBITUARIES

ERNST LUBITSCH

Ernst Lubitsch, 55, veteran motion picture producer and director, died suddenly Nov. 30 at his home in Bel-Air, near Hollywood. (Further details in Pictures Section.)

ALEX YOKEL

Legit producer Alex Yokel, 61, died Thursday (27) of a heart attack after Thanksgiving dinner at a friend's home, Lawrence, L. I.

Further details in Legitimate section.

JOHN W. REHAUSER

John W. Rehauser, 68, retired conductor, arranger and composer who had been connected with vaudeville, musical comedy and radio, died Nov. 26 at Forest Hills, L. I.

Rehauser played in theatrical and dance orchestras and later developed into a conductor and arranger. He composed and conducted the music for various vaudeville acts, including those of Gus Edwards, with whom he toured for many years. After that he conducted the orchestra for the Weber and Fields musical shows and did orchestral arrangements for the "Ziegfeld Follies" and other shows.

In recent years he composed incidental music and arranged orchestration for radio shows, among them Ed Wynn's program, the Ford Hour, Cavalcade of America, March of Time and the Bell Telephone Hour. He retired in 1945.

He leaves a wife and two sons.

HARRISON BROCKBANK

Harrison Brockbank, 80, veteran baritone of musical comedy and collector of relics of North American Indians, died in N. Y., Nov. 30.

Born in Liverpool, Brockbank appeared in many Broadway productions, chiefly musicals. His first roles were performed at the Drury Lane and the Covent Garden in London. He studied music in London with Mme. Tasca and voice with Signor Franco Leoni. He came to this country in 1909 and became a citizen in 1916.

A member of the Lambs since 1914, Brockbank appeared in such Broadway musicals as "Sometime," "Apple Blossoms," "The Last Waltz," "Melody" and "The Three Musketeers."

W. W. HINSHAW

William W. Hinshaw, 80, retired concert singer and opera producer, died Nov. 27 in Washington. He had made more than 5,000 concert appearances in the U. S. and abroad prior to his retirement in 1931.

Born in Union, Ia., Hinshaw studied music at Valparaiso Univ., and in 1895 was named dean of the institution's music conservatory. He made his first grand opera appearanc at St. Louis in 1899 as Mephisto in "Faust." He sang baritone with the Metropolitan Opera from 1910-1913 and produced operas himself in later years.

Wife, a daughter and three sons survive.

WALTER K. HILL

Walter K. Hill, 81, former burlesque and film press agent, died Nov. 22 at St. Petersburg, Fla. He was press representative for the old Columbia Burlesque Wheel and had a similar job in the eastern offices of several film companies.

Hill was president of the Theatrical Press Representatives of America, which was absorbed when the Assn. of Theatrical Agents and Managers was formed. As administrator of the TPROA emergency fund during the depression, Hill granted all requests for aid from members and the fund was depleted.

ROBERT POOLEY

Robert Pooley, 42, orchestra leader, died Nov. 29 in Worcester, Mass., of a cerebral hemorrhage. Pooley played trumpet for a time with Jean Goldkette's orchestra. Later, his own orchestra was the studio standby for local radio stations at various times and played at the Hampton Beach, N. H., Casino and the Deshler-Wallick hotel in Columbus, O. In recent years he had extended engagements at a local night club.

Wife, mother, two brothers and a sister survive.

FREDERICK C. SCHANBERGER

Frederick C. Schanberger, 75, theatrical manager, died Nov. 27 in Baltimore. He had been associated for many years with the theatrical and philanthropic enterprises of the late James L. Kernan who built the Auditorium and Maryland theatres in Baltimore. He was a member of the Vaudeville Country Club of New York and former chairman of the Maryland Boxing Commission. When stricken, he was associated with his son, J. Lawrence Schanberger, in the ownership of Keith's, de luxe first-run in Baltimore.

Wife, two sons, daughter, three brothers and sister survive.

PAT DALY

Gordon C. Munger, 56, who as Pat Daly was a former dancer and comedian in vaude, legit, film and radio, died Nov. 19 at his home in Detroit after a long illness. He had been an entertainer for 47 years.

Starting in minstrels and vaudeville, Daly appeared in straight plays, musical comedies, pictures and radio. In his early days he was associated with the late George Primrose. He and his wife were in vaudeville together as Pat and Genevieve Daly.

Wife survives.

JOSEPH M. GILL

Joseph M. Gill, 53, former band leader and musician in St. Louis, died Nov. 24 in that city, after two years' illness. A graduate of Georgetown Univ., Gill became a violinist in the St. Louis symph. orch. Later he organized his own dance orch. that played for many years in the midwest. He was credited with having given Harry James his first tooting job when Gill's band was touring in Texas.

Brother and sister survive.

EDWARD BECK

Edward Beck, 69, show producer for the Walnut Room of the Bismarck Hotel, Chicago, died Nov. 19 in Hollywood. He began his career as a song-and-dance man, appearing in "The Chocolate Soldier," "Pink Lady" and others. As a Chicago cafe producer, he was foremost in his field during the 1920's, presenting revues at Mann's, Marigold Gardens and Bismarck Gardens.

Wife, Pearl Cook, former dancer, a brother and a sister survive.

ARTHUR R. BURROWS

Arthur R. Burrows, 65, British broadcasting pioneer, died Nov. 26 in London. He was among those responsible for the first BBC program Nov. 15, 1922.

He had been secretary general and director of the International Broadcasting Union from 1935 to 1940. In 1942, he was appointed director of the broadcasting division of the British Ministry of Information. He also was a correspondent for The Times of London.

SAM ROCCA

Sam Rocca, 82, Pittsburgh district exhibitor for the last 35 years, died recently at his home in Newall, Pa., after a long illness. Rocca handled all assignments at his Newell theatre, ranging from janitor work to projection.

Upon his death the house went dark and future plans for it have not been announced by members of the family.

VIRGINIA GRAFTON

Virginia Grafton, 33, songstress, was killed in the crash of the Alaska Airlines plane in Seattle, Nov. 30.

Singer, who in private life was the wife of Robert Stittworth, Tacoma detective, had been making the hop from Alaska, where she had completed nitery engagements, according to her husband, who had been at the airport to meet her.

CHARLES WHITTLE

Charles Whittle, 73, former song writer and music hall performer, died Nov. 27 at his home in Bradford, England. While starring at the London Pavilion and the Tivoli, Oxford, 20-odd years ago, he wrote "Put Me Among the Girls," "Fall In and Follow Me" and "Let's All Go Down to the Strand," which had wide popularity.

He retired 17 years ago.

BRUCE LEIGH GOLDIE

Bruce Leigh Goldie, 32, until recently continuity editor of CKCK, Regina, Sask., died in that place Nov. 21. He resigned Nov. 1 because of ill health.

Wife survives.

M. M. VORSTER

M. M. Vorster, theatre manager for many years for African Theatres, Capetown, South Africa, collapsed and died Oct. 11 in Paarl, near Capetown. He was at one time manager of the old Tivoli vaudeville theatre in Capetown. Afte closed, Vorster managed theatres and was in cha Protea, in Paarl, when h

Wife survives.

WILLIAM E. LAWRENCE

William E. ("Babe") Lawrence, 51, film and stage actor, died Nov. 28 in Hollywood. He went to the Coast in 1914 for "Birth of a Nation" and played juve leads until the First World War.

He returned to the Broadway stage in 1920, but returned to pictures in 1930.

ERNEST ADAMS

Ernest Adams, 62, screen actor, died Nov. 26 in Hollywood after a long illness. Before entering pictures, he appeared in numerous stage musicals.

HENRY S. BERTINETTE, JR.

Henry S. Bertinette, Jr., 21, announcer at WBIB, FM station in New Haven, died Nov. 25 in that city.

KIRK E. WICKS

Kirk E. Wicks, 50, who as Eddie Powell was a nightclub pianist and singer, died Nov. 28 in Chicago.

Father, 78, of Johnny Broderick, of the vaude comedy team of Arren & Broderick, died suddenly last week in Sharon, Pa. Wife and another son also survive.

William J. Passmore, 62, owner and operator of the Royal theatre, Moose Jaw, Sask., from 1930 until 1945, died Nov. 18 in Victoria, B. C.

Mother of Benjamin H. Segal, managing director of the Shubert theatre, New Haven, died Nov. 18 in that city.

Son, 24, of Gene Dyer, owner of station WAIT, Chi., was killed Nov. 30 in an auto crash near Mundelein, Ill.

BIRTHS

Mr. and Mrs. Jim Muzzy, son, Canton, O., Nov. 17. Father is WHBC, Canton, sportscaster.

Mr. and Mrs. Abe Sadoff, son, Sioux City, Ia., Nov. 26. Father is theatre owner there.

Mr. and Mrs. James Frangooles, son, Albany, last week. Father is a Paramount Pictures booker there.

Mr. and Mrs. Frank DeRosa, son, Chicago, Nov. 23. Father is sales traffic manager of WMAQ.

Mr. and Mrs. Robert Carman, son, Chicago, Nov. 21. Father is assistant manager of NBC Central Division continuity department.

Mr. and Mrs. Bob Holt, daughter, Hollywood, Nov. 24. Father is a film flack.

Mr. and Mrs. Elwood C. Hoffman, son, New York, Nov. 26. Father is an editor of CBS' program writing division; mother is Toni Darnay, radio actress.

Mr. and Mrs. Howard Baird, daughter, Pittsburgh, Nov. 30. Mother's Patti Jean Baldridge, former band vocalist.

Mr. and Mrs. Edward Muhl, son, Hollywood, Nov. 24. Father is general manager of Universal-International studio.

Mr. and Mrs. Abe Sadoff, son, Sioux City, Nov. 26. Father is owner of the Fourth Street theatre in that city.

Mr. and Mrs. W. Ray Wilson, son, Hollywood, Nov. 26. Father is a radio and film writer; mother is the former Marion Jones, dancer.

Mr. and Mrs. Milt Hoffman, son, Mt. Kisco, N. Y., Dec. 1. Father is with Paramount's h.o. adv. dept.

Mr. and Mrs. James M. Brennan, son, Germantown, Pa., Dec. 1. Father is a Warner Theatres' exec there.

Diskers on Limb

Continued from page 1

found its way on wax," one music publisher concedes, "because neither we nor the record people want to get caught short."

Quite a few songsmiths, surprisingly, are going into private recording business. Utilizing some passable vocalist, and with only a piano or perhaps an inexpensive rhythmic trio for musical acompaniment, the private recording studios have been doing a rushing business on new and unexploited songs. The idea is to have a master available if, as and when a shortage is created, and perhaps one of these songs (still unpublished) may catch on some time in '48. Theory is that these masters are a cushion for future disk pressings, in that post-Jan. 1 period, when fresh recordings are tabu.

Continued from page 1

were grossing around $26,000 a week in the Theatre, Inc., revival of "Pygmalion," Miss Cornell revived "Candida" again for 24 performances in New York and 22 on the road, in repertory with "Antigone." No figures are available for the engagement, but even for the interval the two Shaw plays were running simultaneuously, it's doubtful if their combined gross equalled the $31,500 figure Evans is drawing.

The reason the Evans revival is getting higher grosses than the Lawrence-Massey "Pygmalion" or the 1936 edition of Miss. Cornell's "St. Joan," which drew almost $23,000 a week, is that the current production has a $4.80 top, whereas the scale used to go no higher than $3.60. But the most important factor, from the standpoint of Shaw's royalties, is that the Evans production appears likely to play through the season and, according to Evans' policy in the past, put in a solid season on the road during 1948-49. The production moves Feb. 16 from the Alvin to the Hudson, N. Y.

A striking angle of the current "Man" revival is not only that, for the first time in his career as an actor-manager, Evans is paying royalties at all, but that he's paying the highest rate in show business. Whereas most other playwrights get a sliding scale of (7½% on the first $5,000, 10% on the next $5,000 and 12½% on all over $10,000), Shaw has always insisted upon a flat 15%. So Evans, who in the past has produced the works of Shakespeare alone (which is, of course, royalty-free), has this time picked out the author who's the toughest businessman of them all.

Some of the notable Shaw productions in the U. S. in the past have been the following:

"Heartbreak House," by the Theatre Guild, 1920-21 (for 125 performances).

"Back to Methuselah" (consisting of five separate plays), by the Guild, 1921-22 (seven weeks).

"Devil's Disciple," Guild, 1922-23 (about 10 weeks).

"St. Joan," Guild, 1923-24 (grossing as high as $10,000 a week, for over 200 performances).

"Candida," Actor's Theatre, with Katharine Cornell, 1924-25 (at first offered at special matinees, later extended for a regular run, and grosses about $14,000 for some weeks, playing a total of 143 performances).

"Caesar and Cleopatra," Guild, 1924-25 (48 performances).

"Arms and the Man," Guild, 1924-25 (grossed as high as $15,000 a week, ran 180 performances).

"Androcles and the Lion" and "Man of Destiny" (double bill), Guild, 1925-26 (68 performances).

"Pygmalion," Guild, 1926-27 (143 performances).

"Doctor's Dilemma," Guild, 1927-28 (115 performances).

"Major Barbara," Guild, 1928-29 (84 performances).

"Apple Cart," Guild, 1929-30 (88 performances).

"Getting Married," Guild, 1930-31 (48 performances).

"Too True to Be Good," Guild, 1931-32 (57 performances).

"Candida," Cornell, 1933-34 (two performances a week, in repertory, for 40 weeks).

"Simpleton of the Unexpected Isles," Guild, 1934-35 (40 performances).

"St. Joan," Cornell, 1935-36 (grossing nearly $23,000 for some weeks, ran 89 performances in New York and 79 on tour).

"Candida," Cornell, 1936-37 (in repertory, with "Wingless Victory," played 50 performances in New York and about 24 on tour. Repertory grossed as high as $18,000 in N. Y.).

"Heartbreak House," Mercury Theatre (Orson Welles), 1937-38, (several weeks' run).

"Candida," on the Coast, with Ann Harding, 1938-39.

"Candida," in Chicago, with Cornelia Otis Skinner, 1938-39.

"Doctor's Dilemma," Cornell, 1940-41 (grossed about $19,000 for some weeks, ran 121 performances in New York, plus five weeks' tour).

"Candida," Cornell, with Burgess Meredith, Raymond Massey, Dudley Digges; 1941-42 (for War Relief benefit, grossed $122,247 in 27 performances in New York and eight in Washington).

"Pygmalion," Theatre, Inc. (Gertrude Lawrence-Raymond Massey), 1945-46 (grossed as high as $26,000 for some weeks, ran 179 performances in New York, plus a season tour).

"Candida," Cornell, 1945-46 (in repertory with "Antigone," played 24 performances in New York, plus 22 on tour).

The Guild has scheduled a production of "You Never Can Tell" for later this season.

In addition to the above, there have been innumerable productions of Shaw plays for special performances, by repertory and stock groups, etc.

State Quits Vaude

Continued from page 1

in which case vaudeville would not have been discontinued.

The agencies go further in declaring that the dropping of the State vaudeville will undoubtedly mean that the remainder of the stageshow houses will be able to get performers at "reasonable" fees. Many, they say, remember after the Palace shuttered, most acts refused no reasonable offer, and perhaps, the State closing will mean a return of "sanity" in the matter of salaries.

The State will have a policy of single features on first runs, and double features when subsequent run films are shown. Initial bill will be "Cass Timberlane" and a "Blondie" film.

With the vaude exit from the State, Loew's will have only two stageshow houses, the Capitol, N. Y., and the Capitol, Washington.

There still remains the possibility that the change may not be final. There's some feeling throughout the Loew organization that the stageshow policy will return if grosses are considerably lower. Under the stageshow policy the house averaged around $28,000, with the all-time high mark being set at $55,000 when Eddie Cantor appeared there in 1939. If the average gross is considerably lower than $28,000 minus stageshow costs, then Loew execs may put back the vaude.

However, that remains to be seen after the Dec. 18 bill topped by Molly Picon, Jack Carter and Dave Apollon ends an important chapter in the history of vaudeville.

Hillbilly Acts Hypo Par Pard's Carolina Houses

Charlotte, N. C., Dec. 2.

Wilby-Kincey circuit, Paramount-partnered chain straddling the Carolinas, has turned to vaudeville to bolster slipping picture grosses. Substantial number of its theatres are now booking hillbilly five-act shows for one-a-week appearances. New policy, in the main, has been adopted by houses in towns varying from 10,000 to 35,000 in population.

The shows are traveling as units from town to town to fill in along with a single picture. Theatres formerly dished up dualers seven days a week. Understood that H. F. Kincey ordered the changeover figuring the public is ripe for talent drawn from the local hills.

MARRIAGES

Sylvia Berger to Albert Redman, New York, Nov. 29. Bride is a member of the CBS program writing division.

Rosemary Bruns to Richard W. Leibert, Malverne, L. I., Nov. 29. He's organist at Radio City Music Hall, N. Y., and on various radio programs.

Maryline White to Byron Collins, Riverdale, N. Y., Nov. 29. He's a commercial writer at Young & Rubicam.

Toni Reynolds to Fred Wilcox, Beverly Hills, Nov. 30. He's a director at Metro.

Mary L. Byrne to Henry Clark, Canton, O., Nov. 27. He's an engineer at WHBC, Canton.

Mary Hull to Andrew Wiswell, New York, Oct. 24. He's recording director of Muzak.

Ruth Rose to Claude Kirchner, Chicago, Nov. 29. He's disk jockey and announcer on "Ladies Be Seated" radio show.

Mildred Tilson to Bruce Williamson, Maryborough, Ireland, Nov. 19. He's film critic of The Irish Times.

Jayne McGahey to Russell Bundesen, Chicago, Nov. 22. Bride is member of the Dinning Sisters, singing trio.

Lynne Bowman to Lionel Shelly, Las Vegas, Dec. 2. He's a western actor; she's in the line at Earl Carroll's, in Hollywood.

Broadway

Paul N. Turner, counsel for Equity in California on vacation.

Guy Palmerton, summer stock manager, at Post Graduate hospital for operation.

Milton Berle will "roastmaster" the Friars' luncheon Friday (5) for Frank Sinatra.

Mrs. Nate (Vera) Blumberg bedded by cold. They return to the Coast week after next.

Installation Gambol will be held at the Lambs Sunday (7), the 72d of its kind since the club was formed.

Eddie Weber, business manager of "Can You Top This?", cracked a rib while moving a piano at his home.

Broadway barrister Ed Raftery's daughter, Marie Antoinette, formally engaged to Matthew Leon Coneys.

Hal Roach in N. Y. from Hollywood to resume conferences with United Artists on upcoming two productions.

Lou Lissner, back with "I Remember Mama" in Philadelphia, slipped in bathtub there and fractured couple of ribs.

Pianist William Kapell back from his first European trip, where he did 19 concerts in four months in important European capitals.

Marjorie Reynolds, film actress, sailed for Britain last week to assume the lead in the forthcoming London production of "Burlesque."

Leon Siritzky, head of Siritzky International Pictures, sworn in as an American citizen this week. He also runs the Ambassador theatre.

Karl Posch, w.k. Broadway headwaiter (ex-Hollywood Restaurant La Conga, Beachcomber and Sherry-Netherlands), now at Monte's-on-the-Park.

Margalo Gillmore, who recently appeared in "State of the Union," sailed Friday (28) aboard the Mauretania for a two-week London vacation.

Jean Holloway, Metro contract writer and formerly a radio scripter, is on leave of absence from the studio and is spending the winter in New York.

The "cocktail party" which Louise and Bugs Baer threw Sunday turned out to be an engagement party for Arthura (Artra) Baer, 21, and songsmith Martin Kalmanoff.

Bob Weitman, Paramount theatre managing director, and Leonard Goldenson, Paramount Theatres veepee, in Chicago for huddles with Par partners. Weitman returns Friday.

Viennese chanteuse Greta Keller planed to Europe for concert tour. Will also set up production in Vienna of "The Medium," to which she owns German and Austrian rights.

Paul O'Brien, of attorneys O'Brien, Driscoll, Raftery & Lawler, home ill this week as result of over-exposure to a sunlamp. He fell asleep under it on Thanksgiving Day, following turkey dinner.

Maurice Bergman, Universal eastern ad-publicity chief, to Coast last week for confabs with John Joseph, ad-publicity director, and other studio executives on forthcoming campaigns on new product.

A. Warschawer, an exec of Palestine's Habimah theatre, due in from Zion to make arrangements for Habimah's forthcoming American tour. Troupe is scheduled to preem on Broadway in March, '48.

Harriet Kaplan, former story aide to Mike Todd and assistant play editor of Metro, back in New York after five months on the Coast. She returned via a six weeks' vacation tour of Mexico and Central America.

Lina Abarbanel, of Dwight Deere Wiman office, fell downstairs in a photog's studio last week, and sent to French hospital with cuts and bruises. Was accompanying Tish Wiman (Dwight's daughter) for marriage photos.

Faith and John Cecil Holm promoting backing for "Gramercy Ghost," comedy written by himself, with Faith Holm as producer; Albert H. Rosen, business manager of "An Inspector Calls," as b.m.; bankroll calls for $60,000.

Columbia recorded four songs from the legiter, "Music In My Heart," Sunday (30), with Charles Fredericks, Martha Wright, Della Lind and Jean Handzlik of the Broadway cast singing, and Franz Steininger conducting the orch.

On the basis of its economic betterment committee's preliminary report, Actors Equity has engaged Robert R. Nathan, noted economist, to make a study of theatrical employment conditions. The subject will be on the agenda at the association's quarterly meeting Dec. 12.

Mary MacArthur, daughter of Helen Hayes and Charles MacArthur, is attending American Academy of Dramatic Art this season. Had two strawhat experiences, with her mother in "Alice Sit By the Fire" in '46, and with Lillian Gish in "The Marquise" in '47.

Walter Vincent, prez of Actors' Fund, to sponsor a Christmas program at the Actors Fund Home, Englewood, N. J., Sunday afternoon (28). John Alexander and Florence Aquino will appear in specially written scene by S. Jay Kaufman. Among others to participate are Guy Kibbee, Tom Terris, Geoffrey O'Hara, Norman MacKay, George Jaison.

The Ken Klings took their 22-year-old son to Philly for the Army-Navy game and decided to stay over for Joe E. Lewis, currently at the Latin Casino there. The comedian bemoaned that here he was, sans any topical A-N gags but the songwriting son of the cartoonist whipped up a couple—and incidentally sold Lewis two special songs at $750 each.

Dublin

By Maxwell Sweeney

Royal Cinema, Limerick, opened on site of former Athaneum.

Mayfair Ballroom, Arklow, Wicklow County seaside terpery, sold for $42,000.

Abbey doing big biz with revival of Frank Carney's "The Righteous are Bold."

Two Cities Films director Brian Desmond Hurst back to England after looking over talent here.

Max Milder, head of Associated British Cinemas circuit, here for talks on company's Irish interests.

Belfast's non-profit-making Arts Studio Theatre now rehearsing Auden and Isherwood's "Ascent of F6."

Dublin Film Productions reportedly dickering for Maura Laverty's latest novel, "Lift Up Your Gates."

Actor John McDarby planes to New York for part in "Finian's Rainbow." He tried out in the London production.

Sir David Cunynghame, London Film Productions managing director, here for Irish preem of "Open City" at Regal Rooms.

Government of northern Ireland is expected to vote grant of $160,000 to northern Ireland Council for Encouragement of Music and Arts towards purchase of theatre in Belfast.

Pittsburgh

By Hal Cohen

The Bernie Armstrongs (he's the KDKA staff orch leader) are due for parenthood again.

Tech drama school's next show will be "Wingless Victory," under direction of Mary Morris.

Dick Powell flew into town in his own plane and remained two days on account of bad weather.

Jackie Heller has a fellow Benny Davis alumnus, Jackie Green, heading the show at his Carousel.

Donald Steinfirst on the job again reviewing concerts for the Post-Gazette following an operation.

Alicia Fuller out of the hospital after an operation, but won't go back to work at KQV until first of year.

AFRA and Playhouse sponsoring joint Frank Hipps Memorial performance of "June Moon" in memory of late actor, killed in an auto crash.

Philadelphia

By Si Shaltz

Walton hotel being remodeled, due to be reopened May 1.

Jose Iturbi signed for a concert recital Jan. 11 at Academy of Music.

Eddie Bracken here to head up Gimbel's annual Thanksgiving Day Parade.

Buddy Rogers planed in yesterday (Tues.) to ballyhoo his forthcoming film, "Sleep My Love."

Gene Beverly has joined the Joel Charles agency in charge of sales for the orchestra and variety departments.

John Henninger, WIBG chief engineer, named to the newly-created post of technical director of WIBG-AM, WIBG-FM, WIBG-TV and National Wired Music.

Palestine Partition

Continued from page 1

"Pick-Up Girl," the Broadway hit of several seasons ago, which followed "Take It" at the same house.

Cast includes Hanna Sukenik, Joseph Passovsky, Rosa Lichtenstein, H. Bar Tov Gutman, Yemina Passovsky, Emmanuel Ben Amos and Tuvia Gruenbaum. Passovsky staged while Peter Kamnitzer did the settings.

Palestine Film Censorship Board has lifted the ban on the Danish film, "Day of Wrath," after representations by the distributors of the picture as well as the Danish Writers Assn.

Still banned are a revival of the French film, "Kermesse Heroique," and the Italian picture, "Open City." Board, however, is scheduled to review its previous decision on the latter.

Documentary film showing efforts of Jewish men and women in reclaiming Palestine's soil is drawing strong business at Zion cinemas. Titled "The Great Promise," picture was directed by Joseph Leites, with score by Mischa Spoliansky.

Story is related by men of the Jewish Brigade to an old man in a German concentration camp on the day of libertion. Technically the documentary has been produced on a high quality level. Acting is quite moving, while lensing, editing and English synchronization measure up.

London

BBC radio licenses to date number around 10,998,000. These include approximately 28,000 television licenses.

Millie Hoey, who operated The Bag O'Nails, popular Soho nitery, died. She once managed Kate Meyrick's notorious 43 Club.

Francis, Day & Hunter celebrating their 70th anniversary on Dec. 16, with staff dinner. Firm claims it's oldest in England for pop numbers.

Googie Withers, stage and film actress and Australian-born John McCallum, who appeared with her in "The Loves of Joanna Godden," to marry.

Film stars Kieron Moore and Barbara White, whose last film appearances were in "Mine Own Executioner," set to marry in London, tomorrow (4).

Denis Johnston's Irish comedy, "The Moon In the Yellow River," was revived at the Arts Theatre Club, Nov. 26, with Jack Hawkins as the recluse father.

Reg Connelly and Irwin Dash sail to U. S. on the Mauretania, Dec. 9. Connelly returns on the Queen Elizabeth Jan. 24; while Dash's stay is prolonged to Feb. 4.

Musicart, Ltd., transferring the successful comedy, "Happy as Larry," from the small Mercury theatre to the Criterion, Dec. 16. Show produced by Denis Carey will keep the original cast.

First del Giudice picture to be made for his new company, Pilgrim Pictures, will be an adaptation from the stage success, "The Guinea Pig," by W. Chetham-Strode. Boulting Bros. will start production early next year at Metro's Elstree studio.

Gracie Fields, who sails for America tomorrow (4) on the Queen Mary, is anxious to resume legit acting. Last time she did it was in 1928 in "S. O. S." at the St. James' theatre, opposite the late Sir Gerald du Maurier.

South Africa

By Joe Hanson

The Ashtons, Australian family of acrobats, arrived here to join circus.

"Forever Amber" released in Johannesburg, Cape Town and Durban.

Joan Hammond, Australian singer, doing big biz on South African concert tour.

Norman Alexander here to produce documentaries for Waverley Films, London.

African Theatres announces plans for new 1,000-seater at Wynberg, suburb of Cape Town, to be completed by 1948.

J. H. Nevinson arrived from England to take up appointment of South African director for J. Arthur Rank Organization.

Oscar Nissen, Norwegian film actor, passed through Cape Town serving as seaman on a whaling ship en route to Antarctic.

Irene Morgan and Kathleen Cave, English revue artists, scoring hit in Cape Town with season of repertory revue called "Seeing Stars."

South Africa Broadcasting Corp. announces increase in pay for members of Cape Town Studio orchestra. Basic pay now is £500 ($2,000) yearly.

Fight to obtain civic theatre for Cape Town still proceeding. Local business men offered to purchase old Italian Consulate for oonversion to theatre at cost of $283,000 but South Africa Broadcasting Corp. favors the site for new broadcasting studios.

Vienna

By Emil W. Maas

Librettist Karl Leibinger, 62, died.

Rudolf Hanzl elected president of Vienna Philharmonic Society.

Dr. Josef Marx elected president of Austrian Composers Assn.

Aurel Nowotny, 66, president of Artists Union, died suddenly.

Friedrich Gagern, 65, well-known poet, died in St. Leonhard am Forst.

Daisy Halban-Kurz, back after 10 years exile, gave a concert in Brahmssaal.

Schoenbrunner theatre closed down, due to bad business. Used as film studios now.

Salzburg Festival plans to produce next season the Swiss opera, "Le Vin Herbe," by Frank Martin.

Robert Stolz writing the music for Hubert Marischkas' latest film production, "Girl From the Island."

French film producer Andre Paulve announced that 15 Fernch pictures are being synchronized here.

Minneapolis

By Les Rees

Andy's nitery has Seror Twins.

Freddy Master's band into St. Paul Flame nitery.

North Star Drama Guild, little theatre group, offering "Jane Eyre."

Senor Wences and Franks & Jayce into Hotel Nicollet Minnesota Terrace.

Orrin Branton, 20th-Fox salesman, recovering in St. Mary's hospital from major operation.

Victor Borge drew only fair houses at two Twin City one-nighter concert engagements.

Lyceum here gets "Red Mill" week of Dec. 14, "Harvey" week of Dec. 2. and "Chocolate Soldier" to follow.

Film Row friends have been blood donors for Clara Eisenberg of Universal, recovering in University hospital from major operation.

Jack Lorentz, 20th-Fox midwest sales head, presided over sales conference at Hotel Nicollet here, with Omaha, Des Moines and local exchanges participating.

Mary Seibel, young daughter of Ev. Seibel, Minnesota Amus. Co. publicity and advertising head, playing lead in St. Catherine Seminary's production of "Enchanted Cottage."

San Francisco

By Ted Friend

Clare and Henry Luce at Mark Hopkins.

Straw Hat Review, local legit group, set at Golden Gate Dec. 17.

Dean Murphy accepts beaucoup benefits while playing at St. Francis.

Benny Strong to follow Carmen Cavallero orch into Peacock Court Dec. 7.

Mucho local society excitement over Ina Claire opening Monday (8) at Geary.

Edward J. Noble in for festivities when KGO-ABC switched to 50,000-watt transmitter Monday (1).

Louis Armstrong, Jackson Teagarden, Barney Bigad and Sid Catlett into Burma Club at $4,000 per.

Big contingent of Hollywood stars in for Damon Runyon cancer fund fashion show at Mark Hopkins with $10 admish fee.

Frisco symph, with Pierre Monteux at helm, still biggest sellout in town, all three weekly Opera House performances SRO.

Chicago

Dave O'Malley's Fort Myers home burned Thursday (27).

Russell Birdwell has opened a Chi branch of his publicity outfit.

Gene Tierney doing shopping here before returning to the Coast.

John Wildberg here for confabs on opening of "Anna Lucasta."

Kay Armen in from the East to spend holidays with her family.

Donald O'Connor opens Jan. 9 at the Oriental theatre for two-week stay.

Nat Kalcheim, of William Morris, in from New York for huddles with Leo Salkin.

The Woodstock Players opened their winter season Nov. 27 with "The Male Animal."

Sam Jaffe will headline the Golden Jubilee Festival of the Zionist organization here Dec. 21.

Joan Edwards in for Vitacoustic recording date and guest appearances on the Jack Smith show.

The Hull House Players opening Dec. 8 of "Bury the Dead" marks the 50th anniversary of the theatre group.

Robert Ryan, RKO player, is expected here Dec. 9 to address meeting of the National Conference of Christians and Jews.

Tokyo

Theatres, radio, newspapers and race tracks took leading roles in the launching of Japan's nationwide charity campaign last week.

Carl Mydans, Tokyo bureau head of Time-Life International, gave concluding lecture to Army students attending the international news reporting class.

Appearance of Tetsu Katayama at opening of Zenshinza troupe's "Merchant of Venice" production at Waseda Univ. last week marked first time a Jap Prime Minister has publicly attended any type of theatrical performance. Katayama is a strong advocate of a national theatre.

Miami Beach

By Larry Solloway

Jackie Phillips at Famous Door.

Tony Martin sought for late February date at Colonial Inn.

Cross & Dunn and DeCastro Sisters into Clover Club this week.

Latin Quarter readying mid-December opening, with Myron Cohen heading show.

Newest club in town is Little Romania, preeming Dec. 17 with Moishe Oyshe and continental format show.

Milton Berle, in for four days, planed back Sunday (30). Spent most of his stay at Copacabana lounge on the Barry Gray aircast, and Mother Kelly's, where Gloria King is working.

Portland, Ore.

Dale Bray's Quartet at the Tropics.

Catherine Toomay at the Glover Club.

Skinnay Ennis at Jantzen Beach Ballroom.

Betty Vickers headlining new stage show at Capitol theatre.

Rusty Coleman filling in for Jerry Owens at Club Hy Mac for the week.

Mills Brothers into Music Hall Supper Club, with Gloria Jean on the supporting bill.

Beatrice Kay held for a second week at the Cloud Room, with Arthur Blake to follow.

Michael Loring, Pauline and Jack Whitehead's orchestra at the Rose Bowl, Multnomah hotel.

Hollywood

A. Vance Grahams divorced.

William Goetz in from New York.

Bill Bendix ill with throat infection.

Oscar Levant and his wife reconciled.

Philip Dorn bought a farm in Oregon.

Mary Astor hospitalized for observation.

George Tobias planed in from Manhattan.

Alice Faye broke an arm in a fall down stairs.

Helen Forrest to marry Paul Holohan, Dec. 7.

Russ Vincent bought a 400-acre ranch in Oregon.

Betty Grable bedded with a displaced sacro-iliac.

Margaret Wycherly in from New York for film work.

Joe Frisco in town after a week's showing in Las Vegas.

Johnny Shadrack opened at Charley Foy's Supper Club.

Pat O'Brien being paged by the Abbey theatre, Dublin.

Greg McClure, born Dale Easton, is legalizing his film name.

Jane Powell returned from personal appearances in the east.

Virginia Mayo returned from three weeks of stage touring.

Susan Hayward called off her divorce suit against Jess Barker.

L. E. Behymer, 85-year-old Los Angeles impresario, seriously ill.

Natalie Wood recovering from injuries sustained in a motor crash.

Louis B. Mayer and Howard Strickling planed in from New York.

John Ridgely back to work in "The Sealed Verdict" after a siege of flu.

Charles Meeker in town to scout talent for next summer's operettas at Dallas.

Emma Goodman retired on doctor's orders after 25 years as Sophie Tucker's secretary.

Father Paul Donceur, technical advisor on the "Joan" picture, leaves for Paris next week.

Tyrone Power returned to town after a 13-week air tour, covering 32,000 miles and 18 countries on four continents.

Richard English succeeds Gordon Kahn as editor of Screen Writer, monthly magazine of the Screen Writers Guild.

Budapest

By George Gaal

Pesti Szinhaz will stage O'Neill's "Anna Christie" ne[illegible]

Magda Rasko, State Opera singer, now at Vienna Konzerthaus.

Sigurd Rascher, Danish saxophonist, giving several concerts here.

E. van Beinum, director of the Amsterdam Concertgebouw, in town.

Opera singer Gabriella Relle, signed contract with the Rome Opera.

Benjamin Britten's opera "Peter Grimes" will be performed at the State Opera here.

Actress Frida Gombaszogi prepping to leave for the states to visit sister in New York.

National Theatre started rehearsals of Shakespeare's "Richard III." Lead will be played by Tamas Major.

Hilde Baumann, solo dancer of the Berne Opera, back to Switzerland after several performances here.

Gyorgy Denes, celebrating 30th anni as actor, awarded the Pro Arte medal by the President of the Republic.

John van Druten's "The Voice of the Turtle" opening at the Muvesz Szinhaz. Hungarian title is "Happy Sunday."

Operetta Theatre prepping Offenbach's "Helen of Troy" with new prima donna, Marika Nemeth, playing the lead.

Mihaly Szekely received the Medal of the Republic from Hungary's President Zoltan Tildy. Szekely leaves soon for the states to sing with the Metropolitan Opera.

Hungarian-American Society gave an orchestra concert recently at Music Art Academy to capacity house. Program included Gershwin's "Rhapsody in Blue," David Diamond's "Rounds" and Ernest Bloch's "Solomon."

Australia

By Eric Gorrick

Ernest Turnbull, Hoyt's chief, is due back from London before Christmas.

Air-Commodore West of Eagle Lion, is making extensive survey of Melbourne for the Rank interests.

Two-a-night vaude-revue no go in Brisbane for the Tivoli loop at His Majesty's. House goes back to pix revival.

William Herbert, vet showman, 81, died here. Was the originator of big loop in Newcastle, selling later to Hoyts and GUT.

Harry Watt has his cameras working on "Eureka Stockade" for Ealing now. Unit is on location in northern New South Wales.

Cinesound is putting out a special feature film titled "Cavalcade of Australian Sport," dealing with all the Aussie toppers in the field of sport over past 12 months. Idea is Ken G. Ball's, Cinesound's chief producer-director. Pic goes into the indie Tatler, Sydney.

OBITUARIES

ERNST LUBITSCH

Ernst Lubitsch, 55, veteran motion picture producer and director, died suddenly Nov. 30 at his home in Bel-Air, near Hollywood. (Further details in Pictures Section.)

ALEX YOKEL

Legit producer Alex Yokel, 61, died Thursday (27) of a heart attack after Thanksgiving dinner at a friend's home, Lawrence, L. I.

Further details in Legitimate section.

JOHN W. REHAUSER

John W. Rehauser, 68, retired conductor, arranger and composer who had been connected with vaudeville, musical comedy and radio, died Nov. 26 at Forest Hills, L. I.

Rehauser played in theatrical and dance orchestras and later developed into a conductor and arranger. He composed and conducted the music for various vaudeville acts, including those of Gus Edwards, with whom he toured for many years. After that he conducted the orchestra for the Weber and Fields musical shows and did orchestral arrangements for the "Ziegfeld Follies" and other shows.

In recent years he composed incidental music and arranged orchestration for radio shows, among them Ed Wynn's program, the Ford Hour, Cavalcade of America, March of Time and the Bell Telephone Hour. He retired in 1945.

He leaves a wife and two sons.

HARRISON BROCKBANK

Harrison Brockbank, 80, veteran baritone of musical comedy and collector of relics of North American Indians, died in N. Y., Nov. 30.

Born in Liverpool, Brockbank appeared in many Broadway productions, chiefly musicals. His first roles were performed at the Drury Lane and the Covent Garden in London. He studied music in London with Mme. Tasca and voice with Signor Franco Leoni. He came to this country in 1909 and became a citizen in 1916.

A member of the Lambs since 1914, Brockbank appeared in such Broadway musicals as "Sometime," "Apple Blossoms," "The Last Waltz," "Melody" and "The Three Musketeers."

W. W. HINSHAW

William W. Hinshaw, 80, retired concert singer and opera producer, died Nov. 27 in Washington. He had made more than 5,000 concert appearances in the U. S. and abroad prior to his retirement in 1931.

Born in Union, Ia., Hinshaw studied music at Valparaiso Univ., and in 1895 was named dean of the institution's music conservatory. He made his first grand opera appearanc at St. Louis in 1899 as Mephisto in "Faust." He sang baritone with the Metropolitan Opera from 1910-1913 and produced operas himself in later years.

Wife, a daughter and three sons survive.

WALTER K. HILL

Walter K. Hill, 81, former burlesque and film press agent, died Nov. 22 at St. Petersburg, Fla. He was press representative for the old Columbia Burlesque Wheel and had a similar job in the eastern offices of several film companies.

Hill was president of the Theatrical Press Representatives of America, which was absorbed when the Assn. of Theatrical Agents and Managers was formed. As administrator of the TPROA emergency fund during the depression, Hill granted all requests for aid from members and the fund was depleted.

ROBERT POOLEY

Robert Pooley, 42, orchestra leader, died Nov. 29 in Worcester, Mass., of a cerebral hemorrhage. Pooley played trumpet for a time with Jean Goldkette's orchestra. Later, his own orchestra was the studio standby for local radio stations at various times and played at the Hampton Beach, N. H., Casino and the Deshler-Wallick hotel in Columbus, O. In recent years he had extended engagements at a local night club.

Wife, mother, two brothers and a sister survive.

FREDERICK C. SCHANBERGER

Frederick C. Schanberger, 75, theatrical manager, died Nov. 27 in Baltimore. He had been associated for many years with the theatrical and philanthropic enterprises of the late James L. Kernan who built the Auditorium and Maryland theatres in Baltimore. He was a member of the Vaudeville Country Club of New York and former chairman of the Maryland Boxing Commission. When stricken, he was associated with his son, J. Lawrence Schanberger, in the ownership of Keith's, de luxe first-run in Baltimore.

Wife, two sons, daughter, three brothers and sister survive.

PAT DALY

Gordon C. Munger, 56, who as Pat Daly was a former dancer and comedian in vaude, legit, film and radio, died Nov. 19 at his home in Detroit after a long illness. He had been an entertainer for 47 years.

Starting in minstrels and vaudeville, Daly appeared in straight plays, musical comedies, pictures and radio. In his early days he was associated with the late George Primrose. He and his wife were in vaudeville together as Pat and Genevieve Daly.

Wife survives.

JOSEPH M. GILL

Joseph M. Gill, 53, former band leader and musician in St. Louis, died Nov. 24 in that city, after two years' illness. A graduate of Georgetown Univ., Gill became a violinist in the St. Louis symph. orch. Later he organized his own dance orch. that played for many years in the midwest. He was credited with having given Harry James his first tooting job, when Gill's band was touring in Texas.

Brother and sister survive.

EDWARD BECK

Edward Beck, 69, show producer for the Walnut Room of the Bismarck Hotel, Chicago, died Nov. 19 in Hollywood. He began his career as a song-and-dance man, appearing in "The Chocolate Soldier," "Pink Lady" and others. As a Chicago cafe producer, he was foremost in his field during the 1920's, presenting revues at Mann's, Marigold Gardens and Bismarck Gardens.

Wife, Pearl Cook, former dancer, a brother and a sister survive.

ARTHUR R. BURROWS

Arthur R. Burrows, 65, British broadcasting pioneer, died Nov. 26 in London. He was among those responsible for the first BBC program Nov. 15, 1922.

He had been secretary general and director of the International Broadcasting Union from 1935 to 1940. In 1942, he was appointed director of the broadcasting division of the British Ministry of Information. He also was a correspondent for The Times of London.

SAM ROCCA

Sam Rocca, 82, Pittsburgh district exhibitor for the last 35 years, died recently at his home in Newall, Pa., after a long illness. Rocca handled all assignments at his Newell theatre, ranging from janitor work to projection.

Upon his death the house went dark and future plans for it have not been announced by members of the family.

VIRGINIA GRAFTON

Virginia Grafton, 33, songstress, was killed in the crash of the Alaska Airlines plane in Seattle, Nov. 30.

Singer, who in private life was the wife of Robert Stittworth, Tacoma detective, had been making the hop from Alaska, where she had completed nitery engagements, according to her husband, who had been at the airport to meet her.

CHARLES WHITTLE

Charles Whittle, 73, former song writer and music hall performer, died Nov. 27 at his home in Bradford, England. While starring at the London Pavilion and the Tivoli, Oxford, 20-odd years ago, he wrote "Put Me Among the Girls," "Fall In and Follow Me" and "Let's All Go Down to the Strand," which had wide popularity.

He retired 17 years ago.

BRUCE LEIGH GOLDIE

Bruce Leigh Goldie, 32, until recently continuity editor of CKCK, Regina, Sask., died in that place Nov. 21. He resigned Nov. 1 because of ill health.

Wife survives.

M. M. VORSTER

M. M. Vorster, theatre manager for many years for African Theatres, Capetown, South Africa, collapsed and died Oct. 11 in Paarl, near Capetown. He was at one time manager of the old Tivoli vaudeville theatre in Capetown. After that house closed, Vorster managed several film theatres and was in charge of the Protea, in Paarl, when he died.

Wife survives.

WILLIAM E. LAWRENCE

William E. ("Babe") Lawrence, 51, film and stage actor, died Nov. 28 in Hollywood. He went to the Coast in 1914 for "Birth of a Nation" and played juve leads until the First World War.

He returned to the Broadway stage in 1920, but returned to pictures in 1930.

ERNEST ADAMS

Ernest Adams, 62, screen actor, died Nov. 26 in Hollywood after a long illness. Before entering pictures, he appeared in numerous stage musicals.

HENRY S. BERTINETTE, JR.

Henry S. Bertinette, Jr., 21, announcer at WBIB, FM station in New Haven, died Nov. 25 in that city.

KIRK E. WICKS

Kirk E. Wicks, 50, who as Eddie Powell was a nightclub pianist and singer, died Nov. 28 in Chicago.

Father, 78, of Johnny Broderick, of the vaude comedy team of Arren & Broderick, died suddenly last week in Sharon, Pa. Wife and another son also survive.

William J. Passmore, 62, owner and operator of the Royal theatre, Moose Jaw, Sask., from 1930 until 1945, died Nov. 18 in Victoria, B. C.

Mother of Benjamin H. Segal, managing director of the Shubert theatre, New Haven, died Nov. 18 in that city.

Son, 24, of Gene Dyer, owner of station WAIT, Chi., was killed Nov. 30 in an auto crash near Mundelein, Ill.

BIRTHS

Mr. and Mrs. Jim Muzzy, son, Canton, O., Nov. 17. Father is WHBC, Canton, sportscaster.

Mr. and Mrs. Abe Sadoff, son, Sioux City, Ia., Nov. 26. Father is theatre owner there.

Mr. and Mrs. James Frangooles, son, Albany, last week. Father is a Paramount Pictures booker there.

Mr. and Mrs. Frank DeRosa, son, Chicago, Nov. 23. Father is sales traffic manager of WMAQ.

Mr. and Mrs. Robert Carman, son, Chicago, Nov. 21. Father is assistant manager of NBC Central Division continuity department.

Mr. and Mrs. Bob Holt, daughter, Hollywood, Nov. 24. Father is a film flack.

Mr. and Mrs. Elwood C. Hoffman, son, New York, Nov. 26. Father is an editor of CBS' program writing division; mother is Toni Darnay, radio actress.

Mr. and Mrs. Howard Baird, daughter, Pittsburgh, Nov. 30. Mother's Patti Jean Baldridge, former band vocalist.

Mr. and Mrs. Edward Muhl, son, Hollywood, Nov. 24. Father is general manager of Universal-International studio.

Mr. and Mrs. Abe Sadoff, son, Sioux City, Nov. 26. Father is owner of the Fourth Street theatre in that city.

Mr. and Mrs. W. Ray Wilson, son, Hollywood, Nov. 26. Father is a radio and film writer; mother is the former Marion Jones, dancer.

Mr. and Mrs. Milt Hoffman, son, Mt. Kisco, N. Y., Dec. 1. Father is with Paramount's h.o. adv. dept.

Mr. and Mrs. James M. Brennan, son, Germantown, Pa., Dec. 1. Father is a Warner Theatres' exec there.

Diskers on Limb

Continued from page 1

found its way on wax," one music publisher concedes, "because neither we nor the record people want to get caught short."

Quite a few songsmiths, surprisingly, are going into private recording business. Utilizing some passable vocalist, and with only a piano or perhaps an inexpensive rhythmic trio for musical acompaniment, the private recording studios have been doing a rushing business on new and unexploited songs. The idea is to have a master available if, as and when a shortage is created, and perhaps one of these songs (still unpublished) may catch on some time in '48. Theory is that these masters are a cushion for future disk pressings, in that post-Jan. 1 period, when fresh recordings are tabu.

Shaw's $4,700 Royalty

Continued from page 1

were grossing around $26,000 a week in the Theatre, Inc., revival of "Pygmalion," Miss Cornell revived "Candida" again for 24 performances in New York and 22 on the road, in repertory with "Antigone." No figures are available for the engagement, but even for the interval the two Shaw plays were running simultaneuously, it's doubtful if their combined gross equalled the $31,500 figure Evans is drawing.

The reason the Evans revival is getting higher grosses than the Lawrence-Massey "Pygmalion" or the 1936 edition of Miss Cornell's "St. Joan," which drew almost $23,000 a week, is that the current production has a $4.80 top, whereas the scale used to go no higher than $3.60. But the most important factor, from the standpoint of Shaw's royalties, is that the Evans production appears likely to play through the season and, according to Evans' policy in the past, put in a solid season on the road during 1948-49. The production moves Feb. 16 from the Alvin to the Hudson, N. Y.

A striking angle of the current "Man" revival is not only that, for the first time in his career as an actor-manager, Evans is paying royalties at all, but that he's paying the highest rate in show business. Whereas most other playwrights get a sliding scale of (7½% on the first $5,000, 10% on the next $5,000 and 12½% on all over $10,000), Shaw has always insisted upon a flat 15%. So Evans, who in the past has produced the works of Shakespeare alone (which is, of course, royalty-free), has this time picked out the author who's the toughest businessman of them all.

Some of the notable Shaw productions in the U. S. in the past have been the following:

"Heartbreak House," by the Theatre Guild, 1920-21 (for 125 performances).

"Back to Methuselah" (consisting of five separate plays), by the Guild, 1921-22 (seven weeks).

"Devil's Disciple," Guild, 1922-23 (about 10 weeks).

"St. Joan," Guild, 1923-24 (grossing as high as $10,000 a week, for over 200 performances).

"Candida," Actor's Theatre, with Katharine Cornell, 1924-25 (at first offered at special matinees, later extended for a regular run, and grosses about $14,000 for some weeks, playing a total of 143 performances).

"Caesar and Cleopatra," Guild, 1924-25 (48 performances).

"Arms and the Man," Guild, 1924-25 (grossed as high as $15,000 a week, ran 180 performances).

"Androcles and the Lion" and "Man of Destiny" (double bill), Guild, 1925-26 (68 performances).

"Pygmalion," Guild, 1926-27 (143 performances).

"Doctor's Dilemma," Guild, 1927-28 (115 performances).

"Major Barbara," Guild, 1928-29 (84 performances).

"Apple Cart," Guild, 1929-30 (88 performances).

"Getting Married," Guild, 1930-31 (48 performances).

"Too True to Be Good," Guild, 1931-32 (57 performances).

"Candida," Cornell, 1933-34 (two performances a week, in repertory, for 40 weeks).

"Simpleton of the Unexpected Isles," Guild, 1934-35 (40 performances).

"St. Joan," Cornell, 1935-36 (grossing nearly $23,000 for some weeks, ran 89 performances in New York and 79 on tour).

"Candida," Cornell, 1936-37 (in repertory, with "Wingless Victory," played 50 performances in New York and about 24 on tour. Repertory grossed as high as $18,000 in N. Y.).

"Heartbreak House," Mercury Theatre (Orson Welles), 1937-38, (several weeks' run).

"Candida," on the Coast, with Ann Harding, 1938-39.

"Candida," in Chicago, with Cornelia Otis Skinner, 1938-39.

"Doctor's Dilemma," Cornell, 1940-41 (grossed about $19,000 for some weeks, ran 121 performances in New York, plus five weeks' tour).

"Candida," Cornell, with Burgess Meredith, Raymond Massey, Dudley Digges; 1941-42 (for War Relief benefit, grossed $122,247 in 27 performances in New York and eight in Washington).

"Pygmalion," Theatre, Inc. (Gertrude Lawrence-Raymond Massey), 1945-46 (grossed as high as $26,000 for some weeks, ran 179 performances in New York, plus a season tour).

"Candida," Cornell, 1945-46 (in repertory with "Antigone," played 24 performances in New York, plus 22 on tour).

The Guild has scheduled a production of "You Never Can Tell" for later this season.

In addition to the above, there have been innumerable productions of Shaw plays for special performances, by repertory and stock groups, etc.

State Quits Vaude

Continued from page 1

in which case vaudeville would not have been discontinued.

The agencies go further in declaring that the dropping of the State vaudeville will undoubtedly mean that the remainder of the stageshow houses will be able to get performers at "reasonable" fees. Many, they say, remember after the Palace shuttered, most acts refused no reasonable offer, and perhaps, the State closing will mean a return of "sanity" in the matter of salaries.

The State will have a policy of single features on first runs, and double features when subsequent run films are shown. Initial bill will be "Cass Timberlane" and a "Blondie" film.

With the vaude exit from the State, Loew's will have only two stageshow houses, the Capitol, N. Y., and the Capitol, Washington.

There still remains the possibility that the change may not be final. There's some feeling throughout the Loew organization that the stageshow policy will return if grosses are considerably lower. Under the stageshow policy the house averaged around $28,000, with the all-time high mark being set at $55,000 when Eddie Cantor appeared there in 1939. If the average gross is considerably lower than $28,000 minus stageshow costs, then Loew execs may put back the vaude.

However, that remains to be seen after the Dec. 18 bill topped by Molly Picon, Jack Carter and Dave Apollon ends an important chapter in the history of vaudeville.

Hillbilly Acts Hypo Par Pard's Carolina Houses

Charlotte, N. C., Dec. 2.

Wilby-Kincey circuit, Paramount-partnered chain straddling the Carolinas, has turned to vaudeville to bolster slipping picture grosses. Substantial number of its theatres are now booking hillbilly five-act shows for one-a-week appearances. New policy, in the main, has been adopted by houses in towns varying from 10,000 to 35,000 in population.

The shows are traveling as units from town to town to fill in along with a single picture. Theatres formerly dished up dualers seven days a week. Understood that H. F. Kincey ordered the changeover figuring the public is ripe for talent drawn from the local hills.

MARRIAGES

Sylvia Berger to Albert Redman, New York, Nov. 29. Bride is a member of the CBS program writing division.

Rosemary Bruns to Richard W. Leibert, Malverne, L. I., Nov. 29. He's organist at Radio City Music Hall, N. Y., and on various radio programs.

Maryline White to Byron Collins, Riverdale, N. Y., Nov. 29. He's a commercial writer at Young & Rubicam.

Toni Reynolds to Fred Wilcox, Beverly Hills, Nov. 30. He's a director at Metro.

Mary L. Byrne to Henry Clark, Canton, O., Nov. 27. He's an engineer at WHBC, Canton.

Mary Hull to Andrew Wiswell, New York, Oct. 24. He's recording director of Muzak.

Ruth Rose to Claude Kirchner, Chicago, Nov. 29. He's disk jockey and announcer on "Ladies Be Seated" radio show.

Mildred Tilson to Bruce Williamson, Maryborough, Ireland, Nov. 19. He's film critic of The Irish Times.

Jayne McGahey to Russell Bundesen, Chicago, Nov. 22. Bride is member of the Dinning Sisters, singing trio.

Lynne Bowman to Lionel Shelly, Las Vegas, Dec. 2. He's a western actor; she's in the line at Earl Carroll's, in Hollywood.

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My Beauty Facials bring quick new Loveliness"

Says SYLVIA SIDNEY

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"It's thrilling the way Lux Soap care leaves skin softer, smoother," says charming Sylvia Sidney. "I work the fragrant lather well into my skin. As I rinse and then pat with a soft towel to dry, skin takes on fresh new beauty!"

Don't let neglect cheat you of romance. This beauty care Sylvia Sidney recommends will make *you* lovelier tonight!

Another fine product of Lever Brothers Company

SYLVIA SIDNEY
star of Eagle Lion's
"LOVE FROM A STRANGER"
Now Showing Locally

"I'm glad I took Sylvia Sidney's tip! Lux Soap beauty care is quick and easy but it really *works!*"

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SCREEN RADIO MUSIC STAGE

VARIETY

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LEGIT'S PITCH FOR MASS DRAW

U. S. Embargo Reshapes Brit. Playing Policy, Won't Close Theatres—Jarratt

No British theatre will close for lack of product, whether or not any additional U. S. films are received in England. That was the opinion expressed in New York Monday (8) by Sir Arthur Jarratt, for more than 25 years one of England's top exhibition execs and now managing director of Sir Alexander Korda's distributing unit, British Lion.

Jarratt declared that every British theatre already has sufficient bookings to carry it through next June. And after that, they can carry on indefinitely—and not unprofitably—with reissues and British-made films, he said. Within two years, if the tax situation hasn't resolved itself, the vet British showman added, domestic producers will be able to turn out enough product to fill 50% of available playing time. He intimated that talk by exhibs of closing down unless they get American product was just a threat.

Sir Arthur arrived in New York Monday, accompanied by Hugh Quennell, chairman of the board of British Lion. Their entire stay will be spent in New York. Jarratt leaves for home by ship Dec. 26 and Quennell planes out Dec. 20.

Jarratt revealed that a significant

(Continued on page 20)

Col. Cole, Vet Exhib, Scorns Possibility Of Video Upsetting Pix

14

Milwaukee, Dec. 9.

Col. H. A. Cole looks with scorn upon the possibility of television becoming a competitor to the picture-house business. The colonel thinks that tele will affect boxoffice grosses in a sporadic way; that is, when there is a major special event being broadcast. But he doesn't see the new medium, even with the novelty factor, causing any dent in theatre attendance for any sustained period. Cole, one of the country's oldest

(Continued on page 71)

ACTORS' UNION SHOP TILL JULY: DULLZELL

Washington, Dec. 9.

Stage, radio and screen actors are assured of union shop at least until July 1, even if the courts decide the Taft-Hartley Act applies to them. That opinion was voiced by Paul Dullzell, prexy of the Associated Actors & Artistes of America (AFL) here last Friday (5). Dullzell was in town for the AFL parley of 105 union chiefs to establish Labor's Educational and Political League.

The union's present contracts carry the union shop provision running to July 1, and the Taft-Hartley ban on such conditions does not affect contracts already in force.

Thereafter, the entertainers may get a legal out under the Taft-Hartley Act, since some attorneys take the position that legit stage actors have never been considered to be in interstate commerce and so subject to Federal labor legislation.

Miss Hush-Hush

Washington, Dec. 9.

The FBI has issued an urgent call for any Pacific war veterans who think they can identify the voice of "Tokyo Rose."

The bureau wants to pin a treason charge on her, but needs supporting evidence from her wartime fans. Any vets who think they can definitely identify her radio voice were urged to contact the FBI office nearest their homes.

RKO Rushes Fite Pix to Beat Tele Around Country

RKO pulled a steal on the television industry this week by rushing its pictures of the Joe Louis-Jersey Joe Walcott fight out to theatres throughout the country within 36 hours after the final bell sounded. Tele scooped the films, of course, in New York, Philadelphia, Schenectady and Washington, where the fight was transmitted live from Madison Square Garden Friday (5) night. In all other cities, however, no films of the fight were televised

(Continued on page 63)

Truman Takes Orchestra Seats for 'Sweethearts'

Washington, Dec. 9.

Bobby Clark opened in a two-week engagement of "Sweethearts" last night (Monday) at the National theatre before an audience filled with political dignitaries, including President Truman, Gen. Dwight Eisenhower and Cabinet members. Show looks sure for solid business for the length of the run.

Breaking all precedents, President Truman and his party of eight sat in the orchestra instead of boxes, all of which were occupied by Secret Service men. The President entered after the house had darkened and the overture had begun, in order to avoid any sensation. The curtain was delayed five minutes until he was seated.

Sitting directly behind the President three rows back were Gen. Eisenhower and his party. The President and his possible opponent in the 1948 elections didn't exchange any greetings or nods.

WALCOTT'S 5-TO-1 PAYOFF

When, a couple of weeks back, Jersey Joe Walcott went on "We, the People," he collected $200 for the guest shot.

Last (Tues.) night, Walcott reprised the guest shot. This time he pocketed $1,000.

SHOWMEN MAP BIG CAMPAIGN

By ARTHUR BRONSON

Broadway showmen are disturbed by what they feel is a growing lethargy by the public towards the legitimate theatre, especially on the road, and they propose to do something about it.

An ambitious, long-range plan to sell the legitimate theatre as an institution, on a year 'round, national basis, has been approved by the board of governors of the League of N. Y. Theatres, organization of Broadway legit managers. It will be submitted shortly at a special meeting of the League membership.

The idea of selling the theatre as a whole, instead of plugging individual productions, for the purpose of arousing interest in the living drama and to stimulate theatre attendance everywhere, involves an industry-wide job. The commercial theatre itself proposes to do it.

Campaign is to have the overall breadth, on a national scale, of similar drives in the past to plug films ("Movies Are Your Best Entertainment"); bread ("Eat More Bread"), or such similar moves as the current institutional ad campaigns of the railroads and electric light and power companies in national magazines.

Although details are still unsettled, pending their discussion and approval by League members, sev-

(Continued on page 71)

WB TO PAY OFF COOPER FOR 10 PIX OVER 18 YRS.

Hollywood, Dec. 9.

Gary Cooper's new deal with Warner Bros., which was signed at the end of last week, provides that the payments for the 10 pix he will make for the studio shall be spread out over an 18-year period. Contract states that WB may use the star in no more than one film a year, but, if it chooses, may take as long as 18 years to use up the 10-pic commitment.

It's presumed that the studio will hardly take advantage of the latter clause, since it would mean the final film would be lensing with Cooper at the age of 64. He's now 46. In any event, the spread-out salary payments not only ease his tax problem, but practically provide him with an old-age pension.

Pact is non-exclusive and, for the next few years, at least, any other deals will be only for single pictures. It was negotiated for Cooper by his attorneys, Prinzmetal & Grant.

Tops of the Tops

Retail Disk Seller
"Ballerina"
Retail Sheet Music Seller
"Near You"
"Most Requested" Disk
"Ballerina"
Seller on Coin Machines
"Ballerina"
British Sheet Seller
"Now Is the Hour"

Four Networks To Pick Up $3,000,000 Tab to Cover 2 Philly Conventions

Xmas Shopping

As to that small item of Christmas shopping:

When a man goes into a store he knows what he wants, he gets it, and gets out.

A woman goes into a store to find out what she wants.

Rank's Olympic Freezeout Ignites Anglo-U. S. Scrap

Awarding of exclusive rights to J Arthur Rank to film the 1948 Olympic games in England and the consequent elbowing of American newsreel companies has started something in the way of an international fracas. The five reels will meet this week to map joint action against handing of a blanket franchise to Britain's ace filmmaker which would mean they'd have to buy the privilege of filming events from him. They claim that the games are news events which can't be subject to franchise restrictions.

Yank reel toppers sizzled for real after a preliminary protest by the reels to Avery Brundage, chairman of the U. S. Olympic Commit-

(Continued on page 2)

'Best Years' Explained As Warmonger by Reds

Washington, Dec. 9.

"Best Years of Our Lives" is now being explained to the Russians as a warmongering picture. A Soviet "home service" broadcast of Radio Moscow, monitored by the U. S., broke the news last week, in a program which explained that Hollywood is whooping up anti-Soviet

(Continued on page 63)

It's more than six months until the Republicans and Democrats hold their national conventions. But the radio and television interests already are in heated huddles and furious long-distance phone consultation in what promises to shape into a four-star scrap for listener and viewer attention.

Best estimates, at this early date, are that the coverage of the two conventions by the four major networks will cost them, including commercial program cancellations, in the vicinity of $3,000,000. That's for both tele and radio.

Radio coverage will be the most extensive in peacetime history, with virtually every topflight gabber slated for air stints from the Philadelphia conclaves. Tele, of course, will write history. Every video station in the country undoubtedly will carry either live pickups from the scene or specially filmed newsreels.

A major scrap already is in the making for newsreel, tele and tele newsreel accommodations in the convention hall. Where, four years ago and before, only newsreel and newspaper photographers had to be accommodated, television and tele newsreelers now also are in the

(Continued on page 32)

Same Fancy $35 Top On New Year's Eve Though Biz Expected to Be Off

The New Year's Eve charges in New York niteries will be on par with last year, despite the fact that business isn't expected to hold to the previous level. There have been some reductions in several cases, but generally the tariffs are same as last year.

Top cafe charges for the big night are expected to come at the plush Versailles, where $35 exclusive of tax, will be the tap for a couple.

The higher charges will prevail in the hotel rooms. Maximum of $20 will prevail at the Plaza hotel.

A RECORD ALBUM of
9 Christmas Carols
by the
HOUR OF CHARM
All Girl Orchestra and Choir
under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station
New York 19, N. Y.

UNESCO Slots 500G Yearly For Pix, Radio, Press to Further Aims

Mexico City, Dec. 9.

UNESCO conference which closed here last week resulted in a decision to appropriate $500,000 yearly for the use of films, radio and press. Actually, money allotted for 1948, the first year of full operations of the Committee on Communications Media, is $360,000, to be divided among film, radio and press projects.

Cash is to be spent to further the aims of the United Nations and to promote international goodwill. Approximately $120,000 will be spent on films directly or otherwise with the purpose of stimulating production of documentaries and their distribution.

Committee, headed by Sir Henry French, has decided in particular to promote filmmaking which would play up "points of excellence" in various countries. In other words, Committee will establish a staff to suggest ideas to studio execs in UN member countries that lend themseves to production. It's figured money spent in stimulating filmmaking by others will go a lot further than if UNESCO itself went into the operation.

As an illustration, committee will propose that U. S. film industry make a film depicting maestro Arturo Toscanini as a great man and technian. Britain may be asked to film the growth of its ballet theatre and Russia of its Moscow Art Theatre.

LYTELL INDUCTED AT ANNUAL LAMBS GAMBOL

Bert Lytell was inducted as Shepherd Sunday night (7) at the annual Gambols of the Lambs in New York, amid festivities that included a dinner and entertainment attended by some of the top names in show biz. Dais included such top brass as Paul McNutt, British Ambassador to U. S. Lord Inverchapel, Admiral Kelly and former New Jersey Gov. Harold H. Hoffman.

Also on the dais were ex-Shepherds Fred Waring, Raymond Peck, William Gaxton and R. H. Burnside. Peck, the outgoing Shepherd, presided at the induction. Collies were Walter Greaza and Hoffman.

Those who participated in the show following the dinner either as performers or scripters of the material, or both, were Fred Hillebrand, Senator Ford, Harry Hershfield, Joe Laurie, Jr., George Shelton, Happy Felton, Clyde North, Lon Clark, Joe Curtin, Walter Greaza, Les Tremayne, Len Doyle, King Calder, Jimmy Little, Wilbur Evans, Richard Taber, Johnny Kane, Jack Pearl, Cliff Hall, John Ravold, Leo Edward, John Bratton, Donald Brian, Harland Dixon, Dan Healy, Irving Fisher, Smith and Dale, Eddie Miller, Roy Atwell, Jack Cherry, Don Loring Rodgers, Jack Blair, Eddie Foy, Jr., and George M. Cohan, Jr., Harry Miller, Don Randolph, Jack Whiting, John Hundley, Don Tompkins, William B. Mack, Leon Janney, Frank Fay, Adam Carroll and the orch under John McManus' direction.

Lep Solomon handled the tickets, which sold out two days after they were put on sale.

Swords at 50 Paces For Guitry and Foe

Paris, Dec. 2.

Though unlikely to be fought, a duel between Sacha Guitry and Henri Jeanson, screen writer and critic, has been in the talking stage, especially by the former, as result of their controversy in the press. Guitry went so far as to send seconds to Jeanson to ask for satisfaction.

Jeanson has slammed Guitry in articles lately, while in his memoirs, "Quatre Annees d'Occupation," Guitry has shown Jeanson in a very unfavorable light.

For a long time Jeanson was the life of the satirical paper, Canard Enchaine. He is also prexy of the scenarists group. As such he was sued by Roger Richebe recently because Richebe had been suspended at the scenarist's request for alleged collaboration. Richebe claimed that Jeanson was responsible for it, after Richebe held an official picture administration job in the Petain regime. Richebe is a producer. He just lost his fight in court after a decision was rendered that Jeanson was acting as prexy of the scenarists and not for his own account.

It's Different Now

A Broadway agent and his client, who decided to produce a play together, sat down for a confab. After the partnership was formed and the papers all signed, the agent turned to his ex-client and said: "Son, now that you're my partner, for the sake of the business, let me give you a little advice. For God's sake, don't let anybody do to you what I've been doing to you for the past five years."

Joey Adams

COKE-BILLINGSLEY BACK LILLIPUTS' CUB PARTIES

By PEGGY LeBOUTILLIER

A piquant commentary on life in America (top drawer) is the birth of Cub Parties and its budding impact on child life.

Cub Parties plan to be the Elsa Maxwell of the lilliputs. The Cubs are three, all in their early twenties, all tres photogenique. Two are Social Register heiresses, Leila D. B. Hadley and Susanna A. Holt. One, Julia Smith, is Vassar scholarship and associate editor of a national monthly.

From their blue-stocking office in New York's East 70's and their Rhin-telephone, they deliver (and manage) the basic necessities for children's parties to any desperate mother or child-loving commercial outfit.

Simple entertainment includes: a toothless lion, a talking dog, chimpanzees, other rope-climbers, and of course, a cub on his hind legs. Decorations: helium balloons, people dressed as animals, Kipling blow-ups in papier-mache. Favors of the more conservative variety: puppies, "live" Jack Horner pies, Madame Eva cakes, trick-shop jokes. Transportation to and fro is via victoria and sleigh.

Cub parties' announcement, gilt-engraved just like a deb ball invitation, was sent to advertising agencies, film publicists, big biz prexys, columnists. It brought tangible inquiries from toy, bubblegum, soap and perfume manufacturers. Plus the great god coke. Coca-Cola won. For the premiere, Coke's Steve Hannegan is landing his specialized helping hand and Sherman (Stork Club) Billingsley is offering his Cub Room and knowledge of edibles. American History has donated Thanksgiving.

And last, and perhaps least, the United Nations are supplying the purpose: children. Children of 55 countries who will now be able to enjoy, in capsule form, the delights of two great institutions: the Stork Club, local, and Coca-Cola, international.

Dublin House Showing Wedding Pic Is Bombed

Dublin, Dec. 9.

Carlton cinema, 2,000-seater indie house in O'Connell street, city's main thoroughfare, was damaged by a letterbox bomb, in the early hours last Thursday (4) morning. Explosive was pushed through letter-slot in street shutters fronting the building, which was empty at the time. Glass was shattered in the vestibule but otherwise damage was slight. House opened as usual.

Program was a double feature, "Why Girls Leave Home" and "Blackie and the Law," plus the Pathe two-reeler of Princess Elizabeth's wedding. Bomb planting may have been a protest against the last-named although four other houses in the immediate neighborhood have been showing films of the Royal Wedding without incident.

Sues on Dolly Sis Story

Chicago, Dec. 9.

Klari Dolly, daughter of the late Jenny Dolly, one of famed Dolly Sisters, sued her foster father, Bernard W. Vinisky, for $1,666.66 in Chi municipal court last week. Sum, she asserts, represents the third she and her sister, Manzcie, were each promised by Vinisky in return for aid on a story about the Dolly Sisters. Vinisky reportedly sold the story for $5,000 to Irving Netcher, who, in turn, sold it to 20th-Fox, which produced the film, "Dolly Sisters."

Hearing was set for Dec. 15.

286th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production
"BILL AND COO"
Released through Republic Pictures

BERLE 'ROASTMASTERS' SHINDIG FOR SINATRA

Non-Hollywoodians have been hearing for weeks about the wow Friars Club dinner to Bob Hope which George Jessel toastmastered on the Coast. And while Milton Berle's "roastmastering" of Frank Sinatra at a Friars Club luncheon in New York last Friday (5) was not in the nature of an intersectional challenge, many agreed that Jessel's performance on the celery circuit couldn't have been more brilliant. For Berle was in peak performance. Being a stag affair, the language was naturally more lurid but none could dispute the humor.

Jessel was also on the rostrum, as Abbott of the Hollywood Friars, and Berle as Abbot of the New York Friars gave him full kudos. Just as genuine was the turnout to honor Sinatra.

The fun ran high and the intra-Broadway gags were many. Somebody wanted to know why Mike Todd was at the head table and Lou Walters wasn't—"Walters lost just as much at ginrummy as Todd." Songsmith Danny Shapiro vocalized a "Gin Rummy Blues" dedicated to all Friars on both coasts. Solly Violinsky bragged he had laid off under four presidents ("and one of them, you know, held four terms") observed, however, that compared to me Al Lackey is a slave."

Jessel, in saluting the venerable Max Hart, recalled when the latter was the kingpin agent of America and handled all the blackface comedians (Jolson, Cantor, etc.). Jessel added he once admonished Hart, "You won't be happy until you're the only straight man in America."

Cracks about Pegler and Lee Mortimer were naturals in view of the guest of honor but Sinatra turned a serious note by saluting his personal guest, John Quinlan, himself a former concert singer and now The Voice's vocal coach.

Tin Pan Alley was out in force, in tribute to Sinatra, one of its top plugs, and Berle observed that he too is a half-caste songwriter "but right now I owe ASCAP four points." Phil Silvers, Ken Kling, Myron Cohen and Harry Hershfield were others who did their stuff.

Bill Brandell and Alan Corelli handled the shindig which, because of its surprising click, should become at least a bi-monthly affair, many agreed.

Abel.

MISTINGUETT IN LONDON

London, Dec. 9.

Mistinguett, supported by Lino Carenzio, made her English debut at the Casino theatre yesterday (Monday).

Star suffered a nervous breakdown during the third number of the show but returned to finish the performance to a sympathetic, fulsome reception.

Kay Campbell
finds
"Hollywood More Than Ever Going for Those Tieups"
* * *
a feature in
VARIETY's
42d Anniversary Number
Out Soon

WINCHELL, 'FINIAN'S' WIN EBONY PLAQUES

Chicago, Dec. 9.

Annual awards to the film, play, book and radio program voted as doing the most to improve interracial understanding have been instituted by Ebony, Negro pic mag.

Bronze plaques for 1947 go to "Crossfire," "Kingsblood Royal," "Finian's Rainbow" and Walter Winchell.

Filipino Pic Players Set for H'wood Film

Manila, Dec. 9.

Pacita Francisco and Rogelio de la Rosa, Filipino film players planed to Hollywood last week to start work on Eagle Lion's "The Avenger." Chosen Miss Luzon in this year's national beauty contest, Miss Francisco will play opposite de la Rosa, topflight male star.

With Sidney Salkow directing, forthcoming picture is believed to be the first major romantic film featuring leading Filipino screen personalities.

Cantor's 4th Drive For Vets Xmas Gifts Set

Eddie Cantor has launched his fourth annual campaign for Christmas gifts for hospitalized vets. This year, as in former seasons, campaign is being carried out in cooperation with the National Retail Dry Goods Assn, which will plug the campaign in newspaper and magazine ads as well as provide ballyhoo with special booths set up to collect the Christmas presents.

Campaign will also get the cooperation of the American Legion, AL Auxiliary, and Disabled War Veterans.

The drive will retain as its slogan "Give a Gift to a Yank who Gave."

Rank's Freezeout

Continued from page 1

tee, got exactly nowhere. The colloquy between Brundage in Omaha and film execs heated up the wires when the former justified the reported deal on the ground that there was precedent in the action of the Germans during the 1936 Berlin Olympics.

Brundage was referring to the appointment of Leni Riefenstal, film actress highly regarded by the Nazis and then reportedly Hitler's girl friend, as head of Olympic film activities with exclusive rights to shorts and features derived from the games. Filmites argued with Brundage that even in that instance Yank newsreel cameramen were free to shoot clips of the games since Miss Riefenstal's monopoly did not extend to news.

Paramount, for one, has instructed its London office to enter a protest with the British committee. Other companies are expected to take parallel action. A letter, under the signature of Oscar Morgan, Par's shorts subject sales manager, was forwarded to Brundage asking for "equal privileges with all other agencies who intend to cover the Olympic games."

"The matter is so unusual in the annals of Olympic game history," Morgan's letter said, "and so obviously unfair, we feel it only right and proper to enter our strong objection. We cannot conceive that the British Olympic Committee could possibly foresee the full effect of so completely commercializing the photographic rights of the Olympic games—especially those in 1948, the first since the war—particularly because the Olympic games are not only supposed to represent competition between amateur athletes of the different countries, but to cement good relations and bring the countries closer together. I am also presuming that the British Olympic Committee does not have the individual right to allow the photographic privileges to be tied up or contracted for by any one individual or company, and that such rights accrue to the World Olympic Committee, of which, of course, you are a member."

"We are not contending that we want something for nothing," Morgan said further. "I am sure you appreciate that coverage of the Olympic games per se will entail great expense to Paramount Newsreel and other U. S. newsreel companies."

It's reported that Britain was hard pressed for cash to finance the games and that Rank made a substantial donation to the British Olympic Committee. In return, he received exclusive film rights.

Edwards' 'Hush' Contest May Have Run Its Course

Hollywood, Dec. 9.

Ralph Edwards, "Truth or Consequences" emcee, isn't sure whether there'll be another "Hush" contest. Anyway, there won't be one till next season. If it can be made to serve a useful purpose or worthy cause, he's all for it, but just for the sake of hypoing the show, he'd rather forego it.

Not that Edwards, or sponsor Procter & Gamble, aren't completely gratified with the payoff Saturday night, but he prefers entertainment to giveaways on show. Now that he's exhausted Mr., Mrs. and Miss Hush, there's been some speculation on where to go from here. Should he decide to repeat the stunt next year for the March of Dimes, or some other charity, he's practically decided on whose voice would be next.

Right now it's a tossup between Mr. and Mrs., as one family head, and Baby Hush. There are also Grandma and Grandpa to be reckoned with. Due to the time element, the "Miss" contest yielded fewer dimes that "Mrs." last February, but the infantile paralysis fund will still get a check for about $350,000. Last time it was $543,000.

Contest just closed drew 717,000 pieces of mail with an average donation of 50c as against 920,000 letters in February. Current contest set two records, however, the mail hitting 115,000 on one day for a new high, breaking its record next day with 145,000. Reuben H. Donnelly Co., which handled the mail, and performs that function for all major contests, declared that the mail pull those two days was an all-time record for mail contests.

For the eight weeks the contest ran, Edwards will be out of pocket around $16,000. Just how much the Texas housewife who tabbed Martha Graham will be taxed by the Government for the $20,150 in merchandise prizes, still isn't known. It will be figured later in the week when she arrives to appear on the airer. Likely she'll be nicked on some items not taken care of by donors.

Edwards explained how the Graham name was chosen. Names submitted by his five writers were discarded. At a Dallas party, someone mentioned her name. It didn't ring a bell at first but later it kept haunting him, so he phoned Miss Graham, and got her Okay to go ahead. He worked out the riddle on a plane back to Hollywood. Contest started on next airer.

Government Wants Share

Washington, Dec. 9.

Bureau of Internal Revenue declared itself "in" on the $20,000 "Miss Hush" boodle won by Mrs. Ruth A. Subbie, of Fort Worth, the government boys estimating that their particular "widow's mite" of the coin would be about $5,000.

Since the awards are in merchandise, this meant that Mrs. Subbie might have to sell some of her prizes to keep out of clutches of that tax collector man.

Alexis Smith, Stevens, Young in From Eng.

Delayed a day by heavy weather, the Queen Mary is scheduled to arrive in New York today (Wed.) with a complement of film players returning from Britain's Command Performance. They include Alexis Smith and her husband, Craig Stevens, as well as Loretta Young, who was hospitalized briefly for a minor operation during her London stay. Robert Montgomery, who also appeared at the CP, returned last week aboard the America and is now on the Coast casting "Come Be My Love," his next independent film for U-I release. Bob hope planed in earlier from London, his wife coming back by boat several days later.

Also listed among the Mary's incoming passengers are film and legit comedienne Gracie Fields and Metro contract player, Linda Christian, who is returning from a European vacation of several months. Among those sailing on the Cunard liner tomorrow (Thurs.) are Sir Henry French, director-general of the British Film Producers Assn., and RKO producer William Pereira. Latter will survey locations in England for the forthcoming Rank-RKO "The Captain Was a Lady."

PIX SET TO GO ON TELEREELS

SHOW BIZ IN THE MIDDLE

It seems a far cry from Petrillo to Communism but show business is caught in the middle of a situation where Uncle Sam unwittingly is the heavy. The admittedly now obsolete Copyright Act of 1909 has squeeze-played the music-radio and allied phases of the entertainment industry in an unwelcome showdown with the American Federation of Musicians. And Washington's tardiness in ruling on Communism has likewise done a disservice to Hollywood.

On the issue of Communism, however, there is strong likelihood that Congress will move fast and that within two months there will be an official pronouncement whether or not the Communist Party and/or any of its tentacles become legally tabu. Thus it would automatically solve and resolve the Red issue not only in Hollywood but border-to-border. The fact that the picture business was compelled to take the initiative may, in a very short time, emblazon the industry's move as a trail-blazer where now, in certain quarters, there still exists an air of doubt. It's axiomatic of Americans that national catastrophe is the great uniter. We saw it in this war just past and in previous wars, and seemingly it's essential in a "cold war."

As regards Petrillo and his claims for his musicians, there is no question that our Congressional solons 40 years ago could never foresee the effects and the impact of the rapidly developing type of electronics which are so dominant today, not only in America but in mass entertainment the world over. The Taft-Hartley Act further complicated the royalty technique into union coffers, and so show business is in an unenviable squeeze play which only official Governmental ukase can correct. Revision of the 1909 Copyright Act to conform with mid-20th century science and development is the solution.

But it looks like the Reds will get first D. C. consideration. Even though both issues, for the time being anyway, may be pushing show biz more into the red. *Abel.*

Sears Warns That UA Will Fight To Block Any 'Abdicating' Producers

Court action against Enterprise, the Cagney brothers, Howard Hawks and any other producer who fails to live up to the letter of his contract with United Artists was threatened yesterday (Tuesday) by prexy Grad Sears in a biting statement on the status of the company. Also threatened with legal action was Warner Bros., which recently made a distribution deal with the Cagneys.

Sears' fist-swinging was engendered by unfavorable reports concerning UA's financial and internal condition which he attributed to "self-seeking . . . story-spreading competitors." Also behind it are moves by various indies to ditch their contracts with the company—already critically short of product—in order to release elsewhere.

Sears' statement follows:

"It is not the custom of United Artists' management to dignify the industry's fishwives by answering rumors, gossip and maligning. The 'Have-you-heard-that——' boys, like taxes, are always with us.

"Recently, however, the unsolicited and unwelcome attention of the industry has been directed at our com-

(Continued on page 22)

GOLDWYN BRITISH TRIP OFF, SETS COAST FILM

Samuel Goldwyn has called off the trip to England on which he was to depart from New York Friday (12). Instead, he will return to the Coast next Monday (15) to begin work on another picture. He had planned to spend Christmas, as he did last year, with his son, who works for J. Arthur Rank.

Producer, who came east about six weeks ago, shut down his studio operations following completion of Danny Kaye's "A Song Is Born," with the idea of staying in New York — except for three weeks in England — until about March 15. Change of mind resulted from the feeling the present time is not propitious for a layoff.

Three members of Goldwyn's staff will accompany him west. They are Lew Kerner, talent director; Max Wilkinson, in charge of writers, and Bernie Smith, story editor. Pat Duggan, talent and story v.p., has set up headquarters in New York and will remain east permanently.

Producer hopes to have the next pic before the cameras by April. He has four scripts in work and the first one ready will go. They are "Take Three Tenses," "Secrets," "Billion Dollar Baby" and "Earth and High Heaven."

Roughing It De Luxe

Economy is really catching on. Baskets to be distributed to Paramount's board of directors at their private annual Christmas party is to be filled with chewing gum and counter candies of the inexpensive type.

For the past few years, baskets were generally loaded with Scotch, bourbon, imported wines and the like.

Report Matty Fox Exiting U for His Own Businesses

Matty Fox is stepping out of his post as exec veepee of Universal with his resignation effective as of Dec. 31, according to reliable reports. (Fox was home ill yesterday (Tues.) and couldn't be reached for confirmation). He's dropping his top-drawer duties with U to devote his time to other interests including U's 16m subsid, United World Pictures, of which he's board chairman.

Among Fox's multitudinous outside interests is his ownership of the World Export & Import Co. He also directs the activities of Vitavision Co., holder of practically all three-dimensional photography patents, besides having a hand in both the diamond cutting and plastic businesses.

UWP is getting set to release a series of 86 two-reel geographical films, "Your World and Mine," which Louis de Rochemont is producing. Vitavision recently splurged into a nationwide campaign to license tri-dimension rights to stores and commercial studios.

As part of his chores at U, Fox supervised the company's economy program following the British snarl. Reportedly, he's ankling his Universal job to save the company his substantial salary since, with the profits from his outside activities, most of it is eaten up in Federal income taxes.

DE MILLE'S SLICING

Hollywood, Dec. 9.

Cecil B. De Mille entered Cedars of Lebanon hospital for minor surgery.

LOUIS-WALCOTT CAPPING CLIMAX

A full-scale invasion of television's domain by major film companies is nearing, according to persistent reports in trade circles. The movement, in all likelihood, will take its initial shape in the formation of television newsreel companies by a number of the big companies. That action's been bruited for some time. It's now taken a terrific stimulation from the tremendous video audience that watched last week's Joe Louis-Jersey Joe Walcott boxing match, estimated at between 750,000-1,000,000.

Growth of tele has now upped the value of newsreels as broadcast fodder terrifically. Indicating their current value, understood that Paramount was recently offered a total of $1,500,000 for the tele rights to its newsreels for a three-year stretch. Proposal was made by a national sponsor who wanted to put on a two-per-week program over a number of stations. Under the terms of the offer, Par would have been paid $250,000 the first year; $500,000, the second; and $750,000 the third.

Proposition was nixed on the ground it would have competed with theatres. Par, however, has been persistently reported considering establishment of a separate newsreel tele company to handle clips on spot events. Should it go through, newsreel company catering to theatres would probably swing into magazine type issues.

Other Bids to Majors

Metro, it's said, has instructed its News Of The Day toppers to take steps in organizing an independent tele-reel outfit. M-G's officials

(Continued on page 24)

Audience Research On 'Crossfire' a Cue to Pix Biz on Similar Films

Answering widespread doubts and fears about the social impact of Hollywood's handling of the controversial anti-Semitic theme in such pictures as "Crossfire" and "Gentleman's Agreement," a recently concluded survey of audience reaction to "Crossfire" reveals that the film gained wide approval in all segments of the population. Non-industry sponsored, the study was made under the supervision of Dr. Louis E. Raths, director of research of the New York University School of Education, and Frank Trager, national program director of the Anti-Defamation League of B'nai B'rith.

Based upon samplings from a high

(Continued on page 10)

Big 5's Appeal Briefs Indicate Acceptance of Competitive Bidding If It Means Saving Their Theatres

The Big Five's briefs for the U. S. Supreme Court, now in the polishing stage, throw the works at theatre divorcement and the Government's counter-proposal of a cross-licensing ban, but reserve only a half-slap, half-pat for competitive bidding, bans on price fixing and block booking, and other provisions of the current decree. The quintet (with the possible exception of Paramount) have retreated to a legal line which recognizes the value of the decree's sales provisions while launching an all-out attack on divestiture.

Contrary to the bitter assault competitive bidding which the Little Three is lining up, Big Five briefs see plenty of virtues in the system. What's apparent throughout the arguments is a willingness by the theatre-owning majors to accept the statutory court's book of rules providing it's recognized by the high court that the need for divorcement is thereby eliminated.

After a mild tut-tut because of the novelty of the new selling rules, the Big Five maintain that these judicially improvised practices will remove any taint of monopoly which may have heretofore affected the film business. Such common exhib complaints as being deprived of product, of being forced to inferior run position or subject to inordinately long clearances are no longer possible under the new decree, integrated companies argue in their briefs.

Competitive bidding gives the indie the same advantages as an affiliate, briefs claim. Since that's so,

(Continued on page 25)

Darryl F. Zanuck

sees

"Films Coming of Age —1948 a Challenge to Entire Industry's Showmanship"

* * *

an Editorial Feature in the

42d Anniversary Number

of

VARIETY

Due Shortly

SIMPP Rejects Donald Nelson's Resignation Move

Hollywood, Dec. 9.

Donald Nelson's resignation as prexy of the Society of Independent Motion Picture Producers was promptly tossed back at him by SIMPP's exec committee, it has been learned. Committee was not gentle, either, in the words it used in rejecting continued efforts by the former War Production Board and Sears Roebuck exec to get out from under the SIMPP load.

Whether the committee's harsh words and insistence will have the effect of keeping Nelson active on the SIMPP's behalf, or whether he'll just refuse to continue, is yet to be resolved. Society prez has been in

(Continued on page 10)

Selznick's Coast Return

David O. Selznick, who has been in New York for the past two weeks, is slated to return to the Coast tomorrow (Thursday). Paul MacNamara, Selznick v.p. in charge of publicity and advertising, returned to Hollywood yesterday.

Selznick was in New York to spend Thanksgiving with his sons and see "Streetcar Named Desire" which his estranged wife, Irene, produced.

FINN GETS HAYWORTH PIX RIGHTS TILL 1977

Hollywood, Dec. 9.

Arvo Himberg, Finnish exhibitor, closed a deal with Columbia for firstrun rights in Finland on all Rita Hayworth films "for the next 30 years." In case she retires in the meantime, he said, he wants to run Hayworth starrers over and over.

In addition to his chore as president of Astor Films of Helsinki, Himberg is chairman of Finland's Olympic Games Committee, and is here to gander athletese as well as pictures.

National Boxoffice Survey

Xmas Shopping Slows Down Biz—'Dolphin,' 'Mitty,' 'Life,' 'Unconquered,' 'Had to Be' Pace Field

Early arrival of Christmas shopping season is putting a dent in the national boxoffice this week, with every key covered by VARIETY suffering declines of varying intensity. From N. Y. to San Francisco, most exhibitors are merely coasting, and hoping to get by with holdovers and extended-runs rather than launching new product before Christmas day.

"Green Dolphin Street" (M-G) is pacing the field for the second week in a row, but even the total business of this picture is off considerably from Thanksgiving week. "Walter Mitty" (RKO) and "Where There's Life" (Par) again are fighting it out for second position, with the former winning out. A week ago "Life" copped second.

Others in the Big Six are "Unconquered" (Par), "Had To Be You" (Col) and "Body and Soul" (UA). This is a vast advance for "Had To Be," and was achieved via a rousing session in Washington, leadership in Denver albeit mild weeks in Philadelphia and N. Y.

Runners-up, evenly split as to actual revenue, include "Golden Earrings" (Par), "This Time for Keeps" (M-G), "Exile" (U), "Out of Blue" (EL) and "Out of Past" (RKO). "Exile" (U) looks like a comer, based on business being done this session.

Of the newcomers this round, "Good News" (M-G) appears fairly promising as judged by a good week at N. Y. Music Hall, even if not smash. "Past" also looks a strong entry, being leader in Cincinnati, nice on second N. Y. week and sturdy in San Francisco. "Capt. Boycott" (U) is rated mild both in N. Y. and Los Angeles although drawing nice notices in former city.

"So Well Remembered" (RKO) is doing okay currently in Cincy. "Escape Me Never" (WB) is proving as dull outside of N. Y. as when it was at the Strand, being mild in St. Louis, thin in Indianapolis and slow in Frisco. "Northwest Outpost" is racking up a fancy session in Providence.

"Unconquered" (Par), big in Los Angeles on initial holdover stanza, looks fine in Minneapolis and Boston and okay in Detroit on extended run date.

(Complete Boxoffice Reports on Pages 14-16)

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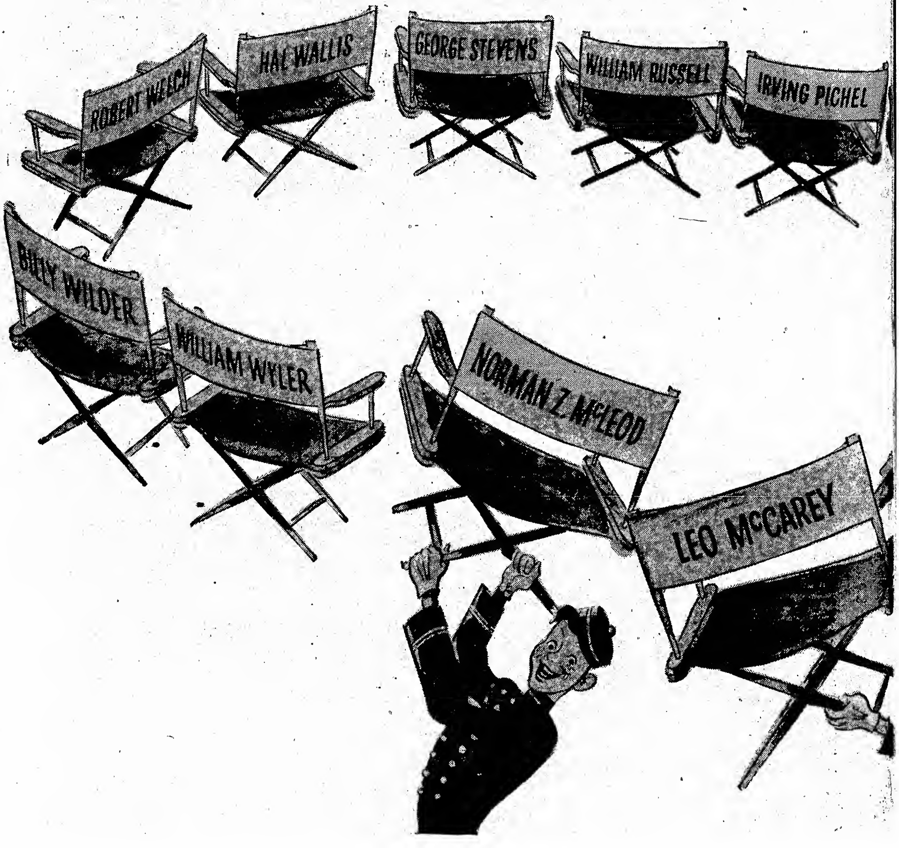
DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

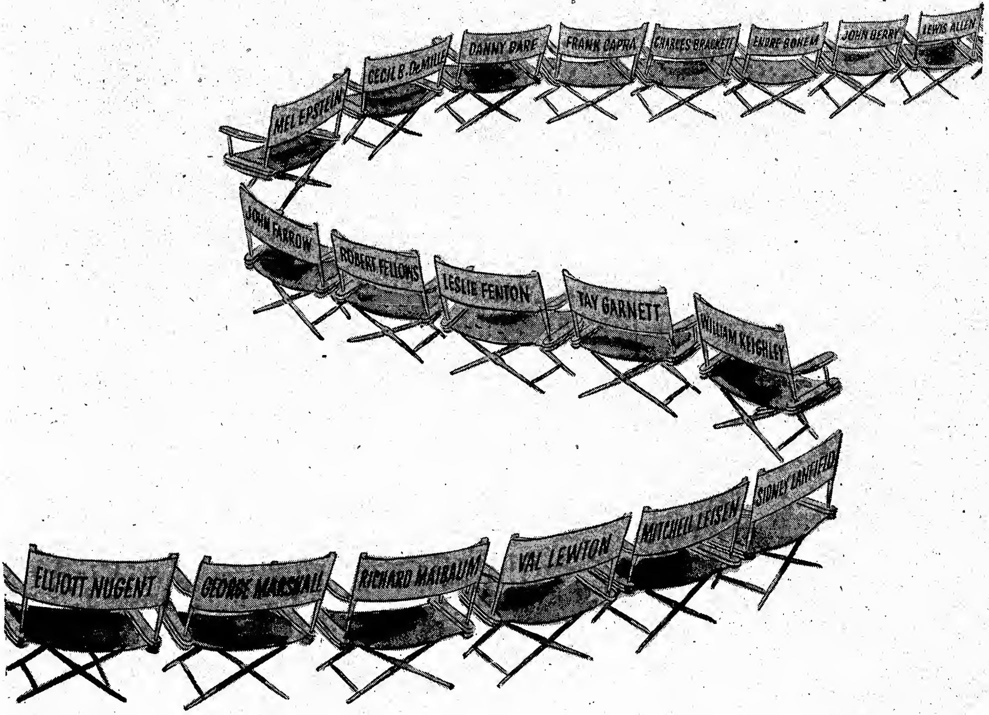
More Great Producers Mean More Great Productions From Paramount

For some time Paramount has made more of the year's top 50 boxoffice pictures than any other company. Instrumental in this achievement, of course, were Paramount's show-wise studio management and its brilliant array of production and direction talent.

Recently this industry-topping staff has been augmented by some of the most notable names in the current annals of screen entertainment. *Now it has been still further strengthened by the addition of two of the most famous makers of famous motion pictures*—the kind of pictures that have brought new patronage to your theatre and new prestige to this industry.

We doubt if any such roster of top talent in this crucial creative field has ever been assembled on one studio lot. Here is picture-making power so overwhelming that it can make every Paramount picture one of the top 50 pictures of any year.





A PARAMOUNT WELCOME TO

Leo McCarey

Winner of 3 Academy Awards for "Going My Way" and producer, director and author of "The Bells of St. Mary's" and director of "Ruggles of Red Gap"

Norman Z. McLeod

Director of "The Secret Life of Walter Mitty," "Pennies From Heaven" and the recently completed Paramount productions "Road to Rio" and "The Paleface"

And Rainbow Productions

with all its important pictures and other assets.

Hollywood Peace or War Depends Strictly on the 3 Talent Guilds

Hollywood, Dec. 9.

Peace or war in Hollywood over the film industry's current purge of leftist personnel is hanging in the balance as three top talent unions—the Screen Actors Guild, Screen Directors Guild and Screen Writers Guild—lined up this week to formulate their separate policies.

At meetings of the SWG and SAG exec boards yesterday (Monday), it was not disclosed what policy was adopted on the drive against Communism although the question was discussed. Both boards also considered participation of the Guilds in the all-industry public relations committee to whip up favorable opinion for the motion picture industry.

SWG is planning to hold a general membership meeting Dec. 15 at which time any plan on either topic will be put to a full vote for concerted acceptance or rejection. It's unlikely, however, that SAG will call a mass meeting for similar action, due to its large membership. Exec board of the Screen Directors is holding a meeting tonight (Tuesday) to thrash out its attitude.

Following the Guild conferences, the plans call for a general meeting of Guilds and studio executives, the object of which is to present a united defense against Hollywood's numerous critics.

Meanwhile there is opposition to the plan from extremists on both sides. The leftists are still fighting for the cause of the five "unfriendly witnesses" who have been lopped off the studio payrolls. Last of the five were Dalton Trumbo and Lester Cole, writers, who got the axe at Metro. They were suspended with the following statement:

"Notice of suspension of employment was sent to Dalton Trumbo and Lester Cole by Metro-Goldwyn-Mayer studios, in accordance with the industry's statement recently outlined in New York by Eric Johnston, president of the Motion Picture Association."

While the other three were summarily dismissed, Trumbo and Cole were merely "suspended," but Metro's spokesman declared the word "suspension" provided a "different method of proceeding" and that there was no difference in the ends reached, Trumbo and Cole promised a legal battle.

Rep. Defends H'wood

Washington, Dec. 9.

Defense of the industry from charges of Un-Americanism was placed in the Appendix of the Congressional Record last week by Rep. Chet Holifield, Los Angeles New Dealer.

Pointing to the attacks by the House Un-American Activities Committee, Holifield commented that "I feel I must rise to the defense of an industry and an art that has contributed so much to selling the American way of life to the entire world."

Indies Eye '10' But Reprisals Feared

Number of indie producers have expressed interest during the past week in acquiring the services of the 10 Hollywoodites blackballed by the industry during the past two weeks for refusing to testify as to their political faith before the House Un-American Committee. Indies are fearful, however, that hiring the men might bring reprisals from distribs and affiliated circuits in booking their films, or trouble with their banks.

There are a number of reasons why the independent producers are interested in the services of the producer, director and three writers who were given the gate and the five other writers cited for contempt but who weren't under contract to a studio at this time. One of the reasons is that they are sympathetic to the plight of the men, as are other industryites below the top echelon. Another reason is that it gives some of the not-so-well-heeled indies, they think, the possibility of hiring men who have topnotch professional ratings at considerably less than their regular fees.

There has been much quiet discussion among the indies of the possible reactions by the majors and by the public to their hiring any of the 10. They feel that the public will little remember by the time that a film that's written now hits the screen some 12 to 18 months hence.

They do fear, however, that there might be more or less subtle reprisals from the distribs and the houses they control and also possibly from the banks on which they must depend for production loans. There's a strong possibility, however, that some of the men may find jobs with the indies in a few months.

The five fired or suspended include Adrian Scott, producer; Edward Dmytryk, director, and Dalton Trumbo, Lester Cole and Ring Lardner, Jr., writers.

Civil Liberties Union Raps Exhibs' Bowing To Pressure Groups

Attacking the undue influence of unoffical censorship bodies, American Civil Liberties Union is protesting the action of the Erlanger theatre, Philadelphia, and the Loew's circuit in New York in their withdrawal of "The Outlaw" and "Monsieur Verdoux." In letters to the theatre execs signed by Roger Baldwin, ACLU director, and general counsel Arthur Garfield Hays, exhibs were lashed for yielding to private pressure groups opposed to these particular films.

The Union said that while it did not question the "right of any group of citizens to express their opposition" by boycott or picketing, acceptance of such views deprives those who do not share them of the right to see any such films. It added that "minority pressures of this sort do not reflect the interests of the general movie-going public."

AFL'S IATSE JOINS IN FIGHT ON T-H LAW

Part of an overall American Federation of Labor setup, the International Alliance of Theatrical Stage Employees will enter the national political scene in 1948. Following a meeting in Washington over last weekend (6-7) attended by 105 AFL officials, Richard F. Walsh, IA prez, was appointed to the administration committee of the newly organized Labor Education and Political League which will fight the Taft-Hartley bill and other anti-labor legislation.

Along with other AFL unions, IATSE is assessing each of its 40,000 members $1 apiece to finance the political setup. Half of the coin will go to the national office and the other half will be retained by the IA, which is setting up local committees to operate along parallel lines.

MPA SCORES SOVIET ATTACK ON U.S. PIX

Washington, Dec. 9.

Motion Picture Assn. today lashed back at the Russians in answer to Moscow's blast against Hollywood, which had coupled a call to filmites to rise up against the industry's efforts to support the Truman Doctrine and Marshall plan. The Kremlin's appeal, voiced in the Moscow Literary Gazette by the headmen of the Soviet film world, "was an official call to arms to American stooges to rebel against the motion picture industry and give Hollywood the business," MPA declared through Joyce O'Hara, ass't to prexy Eric Johnston.

Up to now, MPA said, Kremlin "has been content with occasional sniping against American films," but were now out for the works. "Having failed in any way to influence the American screen, the Kremlin is now out on a grand scale to vilify and discredit our pictures and leading Hollywood personalities through its fifth column in America."

Soviet article subjected to MPA counter-attack blasted Johnston, Paramount, Warner Bros., Darryl F. Zanuck, Louis B. Mayer and Hearst columnist Louella Parsons. It assailed Hollywood generally as the source of the "principal sermons of world bigotry" and attacked Warners specifically for projected production of anti-Soviet pix.

GIL LAMB

Now in Rome, Italy, starring in Cine Opera's "Eternal Melody" to be released by Columbia Pictures. Returning to U. S. Dec. 25.

Opening at Olympia Theatre, Miami, Dec. 31.

Excl. Mgmt.
WILLIAM MORRIS AGENCY, Inc.

Pix Industry's New Public Relations

Eric Johnston is expected to name this week an all-industry board which will supervise expanded public relations activities by the Motion Picture Assn. Board will consist of MPA press chief Kenneth Clark; the chairmen of the eastern and western Advertising and Pubilcity Directors Committees of the Motion Picture Assn., and a number of members of the board of MPA.

Plans for the board and expansion of MPA public relations staffs were given the blessing of the Association's directorate at its meeting in New York last Wednesday (3). Slated to get a staff of assistants are Clark, who heads the overall setup and headquarters in Washington; Tom Waller, who is New York flack chief, and Arch Reeves, Coast publicity topper.

Among plans being discussed for the new public relations program are revival on an expanded basis of the MPA's monthly newsletter. Formerly put out by the New York office, the typewritten-photo-offset letter was discontinued about four months ago. It went to women's clubs, parent-teacher groups, critics and newspaper editorial writers and editors.

If the project is revived, the publication probably will be much more elaborate. One thought is to make it almost a fan mag and distribute it for free in theatres in attempt to dispel adverse criticism and mould favorable public opinion.

New public relations board, under which such projects would fall, was to have been named by Johnston at a meeting at the end of last week. There was a delay, however, which will carry it over to this week. MPA refused to comment on the program as yet.

Andy Smith's Chi Huddle

Andy W. Smith, Jr., 20th-Fox general sales manager, entrained for Chicago last (Tuesday) night to huddle with company territorial sales managers on the Jackson Park situation.

Smith will be joined in Chi today (Wednesday) by assistant sales chief William C. Gehring, who's been on a business trip to Toronto.

Maurice Zolotow

Gives Advice on

"How to Interview an Actor"

in

VARIETY'S

forthcoming

42d Anniversary Number

Congress Gets OK for $64 Question

Legal hopes of the 10 unfriendly witnesses to upset the indictments voted by the House Un-American Activities Committee were dampened yesterday (Tues.) when a divided U. S. circuit court implied that Congress has the power to ask the $64 question. Case in point was on a conviction against Leon Josephson, admitted Communist, who refused to be sworn or testify before the Committee. He's an attorney with no film connections, although his brother, Barney Josephson, is more directly in show business as owner of the Cafe Society Uptown and Downtown in New York.

Two-to-one opinion said in part: "The power of Congress to gather facts of the most intense public concern, such as these, is not diminished by the unchallenged right of the individuals to speak their minds within lawful limits. One need only recall the activities of the so-called fifth column in various countries during the recent war to realize the United States should be alert to discover and deal with the seeds of revolution within itself."

Majority opinion was by Judges Harry B. Chase and Thomas W. Swan of New York, with Judge Charles E. Clark dissenting. This N. Y. federal court is one step below the U. S. Supreme Court which will ultimately settle the question.

The 10 Hollywoodites who were sworn likewise refused to answer whether they were Communists.

E. B. White vs. N. Y. Herald Tribune On Film 'Purge'; Authors League's Attack

From several directions the Congressional investigation of alleged Communist infiltration of Hollywood, and the studios' "purge" of the 10 contempt defendants, are continuing to receive protests and condemnation.

Perhaps the most serious attack was that brought by the Authors League of America, on the ground that the tactics of the House Committee on Un-American Activities, under the chairmanship of Rep. J. Parnell Thomas, are an "immoderate, uncontrolled and radically harmful form of censorship now being exercised on the entire profession of writing." The statement was signed by the League officers and the entire council, including some of the top names in the various writing fields.

Other notable protests against the House committee tactics were made by a group of Princeton Univ. faculty members, including Christian Gauss, dean emeritus; the New Yorker mag, in its "Talk of the Town" section; by New Yorker writer E. B. White, in two letters to the editor, in the N. Y. Herald Tribune, and by the Screen Office & Professional Employees Guild, and the Screen Publicists Guild (CIO). In addition, a proposed amendment to the Authors League constitution (see separate story in Literati section), designed to broaden the organization's power to deal with such developments, indicated the seriousness of the writers and their intention to carry the anti-censorship aspect of the fight to the limit.

In his initial letter to the Herald Trib, White took issue with the sheet's editorial of Nov. 27, which conceded the right of the Holly-

(Continued on page 12)

'False' Rumor

Washington, Dec. 9.

Reports in New York film trade circles that the House Un-American Activities Committee will not resume its Hollywood hearings get little credence here. Several members of the committee, contacted on the rumor, said they had heard nothing of it.

They pointed out that only a vote of the full committee could make such a determination.

'The 10' Expect To Duck Arrest

Hollywood, Dec. 9.

The 10 unfriendly witnesses are expected to surrender today (Tuesday), obviating necessity using bench warrants issued by the Government in Washington following indictment. Warrants were due here late today but will be ignored if the 10 follow their attorneys' advice and put in voluntary appearance. Arraignment is scheduled in Washington, Dec. 19.

Conviction on indictments charging refusal to answer questions of the Congressional committee carry a maximum penalty of one year in jail, or $1,000 fine on each count, or both.

See Trial In Jan. or Feb.

Washington, Dec. 9.

The 10 Hollywoodites indicted Friday (5) for contempt of Congress are slated to go on trial either late in January or early in February.

While a mutual agreement by the Government and the defendants could turn it into a mass trial, this is not figured likely. Several of the defendants reportedly preferred to take their chances one at a time, so as to protract the trials and get the issue, as they saw it, before the country. Since the cases are expected to be appealed up to the Supreme Court, no final ruling may be forthcoming before 1949. New law on the subject of contempt may be made in these trials.

The indictments popped out speedily on Friday. The announcement came just about 24 hours after the first of the cases was taken before the grand jury. Two of the 10 men, John Howard Lawson and Edward Dmytryk, were indicted on only one count—failure to answer the question about Communist Party membership. After a fashion, Lawson replied to the query about membership in the Screen Writers Guild. Dmytryk is a director.

The other eight, however, would not reply satisfactorially to queries about either SWG or Commy membership, and so were indicted for contempt on two counts. They were Dalton Trumbo, Albert Maltz, Alvah Bessie, Adrian Scott, Ring Lardner, Jr., Lester Cole, Samuel Ornitz, and Herbert Biberman.

It was promptly announced that bench warrants would be obtained for the 10. Assistant U. S. Attorney William Hitz, who has been handling this Grand Jury, said he would recommend arraignment on either Dec. 19 or Jan. 2, and would push for trial as soon as possible after that.

L. A. to N. Y.

Lee Van Atta
Charles (Bud) Barry
Joseph Bernhard
A. Pam Blumenthal
David Butler
Jose Ferrer
Pamela Fonda
Clark Gable
Alan Gundelfinder
Jack Haley
Karl Herzog
Burl Ives
Oscar Levant
Douglas MacLean
Hal Magg
Henry Morgan
Mildred Natwick
E. J. Noble
Pat O'Brien
Norma Shearer
Vladimir Sokoloff
Muriel Stafford
Arnold Stang
Paul Williams
Sam Wood

N. Y. to L. A.

Dana Andrews
Barbara Bel Geddes
Eddie Bracken
Lou Clayton
Jerry Colonna
Beryl Davis
Irene Dunne
Phil Dunning
Jed Harris
June Havoc
Claude Jarman, Jr.
Kenneth MacKenna
Paul MacNamara
Mack Millar
Robert Montgomery
William Pine
Mrs. Jack Robbins
David O. Selznick
Frank Sinatra
Gene Tierney

CHANGING B'WAY THEATRE MAP

New Teeth in Production Code Kills Any Devices to Cash in On Lurid Sex Sellers; K.O. to the Gangster Cycle

With the Catholic Church and a variety of local and national pressure groups breathing down its neck, the industry's action last week in strengthening the Production Code gave further evidence that public relations is currently its No. 1 problem. The Motion Picture Assn. not only moved to belay further criticism on gangster films, but opened to itself wide leeway for putting the nix on another "Forever Amber."

While the attention of the press—which gave the MPA's announcement the desired wide play—was drawn to the gangster issue by the list of 27 films and titles which were scratched, trade hepsters saw even more significance in the opening the industry gave itself for discouraging the filmization of best-sellers and stage plays of questionable taste.

This was accomplished by the revision of the rules governing titles. It, in effect, makes it impossible—if the Production Code Administrator so chooses—to hang a title like "Forever Amber" on a picture, even if the story itself is sapolioed sufficiently to get past Joe Breen's crew. The change resulted from the Legion of Decency stance that public familiarity with Kathleen Winsor's novel had audiences reading into the picture what 20th-Fox claimed wasn't there. Legion's feeling was that Fox filmed the yarn largely to take advantage of the salaciousness associated with the tag on it.

New Clauses

Under the former Code clause covering titles, adopted in 1930, the PCA had no basis for axing such a label as "Amber." Code read merely: "Salacious, indecent, or other ob-

(Continued on page 22)

MPEA Following 16m Pattern of Majors In Releasing 'Em Abroad

Motion Picture Export Assn., which began 16m distribution this week in Holland and Hungary, will follow much the same pattern of operation established by the majors for narrow-gauge releases in foreign countries. No subjects are to be released in 16m that have not already been released in 35m, and the conventional time lag is to be enforced. Because of that fact, the MPEA expects to face much easier conditions in its narrow-gauge distribution.

Problem of local government censorship will be nil, since all films will already have been reviewed and approved in their 35m size. In addition, the supply of 16m films is expected to be almost unlimited, since they'll continually lag behind 35m pictures in time.

Prints sent by the MPEA this week to Holland and Hungary have already been subtitled. Next two countries to be opened by MPEA to substandard films are expected to be Czechoslovakia and Poland, with other countries among the 11 serviced by the organization slated for 16m films late in 1948. Primary consideration is to expand the commercial market for U.S. films, but MPEA will also keep in mind use of 16m films for cultural purposes.

Lantz's 90-Day Layoff

Hollywood, Dec. 9.

Walter Lantz, who has a contract for 12 cartoons annually for United Artists, is curtailing production over 90-day period due to limited number of tint prints he can get from Technicolor during coming year and until United Artists' management has settled its problems.

He's giving creative staff three-month layoff beginning next Monday to reduce inventory of pix in production. Move affects only those doing creative work. Painters and others doing completion of art work remain at their posts. Starting March 15, he'll enter full production again. At that time he'll establish new schedule to meet UA commitments.

H. S. Kraft's

Short Story

"Broadway Cyrano"

An Editorial Feature in the

Forthcoming

42d Anniversary Number

of

VARIETY

Church's 'B' For 'Amber' Presents Further Problems

Boxoffice results of the Legion of Decency's reclassification of "Forever Amber" into its "B" category are not expected to be felt for another several weeks. Before the stigma of the previous "condemned" classification can be lifted, the Legion's new ruling must first filter through to Catholic churches throughout the country. Most priests are expected to announce the change to their parishioners next Sunday (14).

Industry is awaiting with special interest the stand to be taken on "Amber" now by Philadelphia's Dennis Cardinal Dougherty. When the Fox theatre in Philly failed to pull the picture within his ultimatum time of 48 hours, he threw a year's boycott at the house and at any other in his archdiocese henceforth playing 20th product. Even with a change in classification, it's still not certain the cardinal will withdraw his boycott. Similar situation exists in several cities, including Providence, where the film was banned in toto by church and civic officials.

Legion handed down its new de-

(Continued on page 25)

DISMISS PIRACY SUIT ON WURTZEL'S 'MILLIONS

Los Angeles, Dec. 9.

Piracy suit, involving the picture, "Dangerous Millions," and aimed at Sol M. Wurtzel Productions and 20th-Fox, was dismissed by Judge Ben Harrison in U. S. district court.

Plaintiff Paul Gordon had asked $100,000 damages.

Madden Leaving Lyons, Taking Names With Him

Richard Madden, head of the play department of the A. & S. Lyons agency, is withdrawing to become an independent authors' representative. He'll take most of his name clients with him, including Eugene O'Neil, Sean O'Casey, Cole Porter, Somerset Maughan and Paul Vincent Carroll.

George Freedley, drama critic of the N. Y. Morning Telegraph and curator of the theatre collection of the N. Y. Public Library, is set to succeed Madden as Lyons' play head. However, according to Freedley, he hasn't yet worked out future arrangements with either the paper or the Library so he hasn't actually signed a contract with Lyons.

The impending shift in the Lyons agency was revealed by Arthur Lyons last week in Hollywood, in announcing that Danny Winkler and Nat Wolff were joining his Coast office.

HOUSES (NOT PIX) NOW GO BEGGING

Rebuilding of the Victoria theatre, now set to begin in April, will mark another step in the radical changes which have already taken place or are promised in the Broadway theatre picture. Most striking is the switch in the situation from a year ago. Then product was piling up begging for a house; now houses are limping along begging for product.

Broadway appears to have felt the decline of theatre grosses in the past year more than other parts of the nation. Long runs that prevailed during the war years are seldom heard of now. Result has been a need for more and more product to fill the gaps, with a tremendous change in the overall scene resulting.

High cost of building and uncertainty of materials has caused City Investing Co., owners of the Astor, Victoria, Bijou, and the Fulton, to temporarily abandon the idea of scrapping the entire 45th to 46th street block on which the four theatres stand in order to erect a group of new super-deluxes houses.

Instead, it has been decided to do a complete renovating job on the Victoria alone to make it a Class A firstrun. In giving a completely new front and interior to the house, CI theatre operator Maurice Maurer is planning to install a new balcony, which will raise the capacity from the present 720 seats to between 1,100 and 1,200.

The work is expected to be completed by Labor Day. It is hoped to keep the theatre open during all

(Continued on page 24)

MFP Set to Go After March Meet

Another three-day session of the Motion Picture Foundation, set for March 16-18 next, has been agreed upon to put the final touches to organization of the industry project. Entire framework of the Foundation which seeks $10,000,000 initial funds is expected to be set up then along the lines of finance, administration, scope and program, money-raising plans, executive office setup, personnel and industry relations.

Two-day meet at the Hotel Astor, N. Y., concluded yesterday (Tues.). The trustees named a program and scope committee and a finance committee. Ned Depinet, RKO's exec veepee, was tagged chairman of the former, and Ted Gamble, prexy of the Theatre Owners of America, vice-chairman, while latter group is headed by Si Fabian and seconded by Leonard Goldenson, Paramount's theatre head. Goldenson was also chosen ass't treasurer to work under Barney Balaban, Par's prexy, who is the treasurer.

Depinet's committee is to survey the industry on potential need in terms of relief and assistance. The Fabian group will determine methods of raising coin and administering it.

E. V. Richards, Paramount's New Orleans partner, was elected first-year head of the MPF at the teeoff meeting. His election followed a speech by Balaban, chairman of the temporary coordinating committee,

(Continued on page 22)

British Film Producers Assn. Head Avers London 'Shows No Burning Desire' to Get 75% Tax Settled

By IRA WIT

U. S. anti-trust laws now appear as the major obstacle in a settlement of the British 75% ad valorem tax question. British government and industryites and American film companies favor a compromise, primarily based on the slotting of U. S. earnings of British pix to Yank majors if a way could be found to handle the project without violating the Sherman anti-trust laws. Without that, neither the British government nor the presidents of American distribs have any solution to the tax tangle which is proving a "baffling problem."

That's an up-to-the-minute summation of the situation by Sir Henry French who's opposite number to Motion Picture Assn. prexy Eric Johnston, since he holds down the top spot of director general of the British Film Producers Assn. Sir Henry's opinions followed a series of huddles this week with film heads, including Johnston, Barney Balaban, Nicholas M. Schenck, Spyros Skouras and Ned Depinet. He sails for England tomorrow (11) aboard the Queen Mary after attending a UNESCO confab in Mexico City.

If a formula could be found which would permit reciprocity on films and cross-allocating of credits without stumbling over the anti-trust laws, a solution would be speedy, he said. British earnings in America, on such a compromise, must be pooled and then divided among distribs—a process which is legally dubious. No other practicable way of spreading the cash around has been devised.

Can't See the 'Freeze'

While he can't speak officially for the British government, Sir Henry is emphatic in his belief that it would not accept any proposal for freezing American pix coin with

(Continued on page 25)

Humorist

H. I. Phillips

tells all about a

"Top Secret"

* * *

in the forthcoming

42d Anniversary Number

of

VARIETY

Remington, du P. Eye Ansco Plum In Custody Fight

Washington, Dec. 9.

Battle for control of the General Aniline & Film Corp., parent of Ansco, was temporarily stalled by a U. S. Supreme Court decision yesterday (Monday) which held that the Swiss Uebersee holding company may sue to recover property seized by the Alien Property Custodian during the war. It's understood that Remington Rand has made a bid to get control of the whole works, while duPont is interested in the Ansco color process.

High court's decision accepted, for purpose of its ruling, that Uebersee had no enemy connections and therefore was entitled to sue for recovery of its property. U. S. Justice Department, which was planning to dispose of the property without interference, contended that foreigners had no right to such court action.

Next question before the courts, however, will be to decide whether the Uebersee Corp. was a genuine Swiss company or a dummy for Nazi ownership. Under a decision also made yesterday, Supreme Court upheld right of the Alien Property Custodian to take over shares of the Silesian American Corp. on a finding that securities registered in the name of a Swiss outfit were held for the benefit of a German company.

Weltner's Return

George Weltner, Paramount's foreign dept. head, returns to the U. S. Monday (15) aboard the S. S. Mauretania from England. He's been abroad for the past six weeks on a tour of South Africa, the Continent and England.

Weltner spent the past 10 days in London to size up the current tax crisis and map releases of Paramount product which came into the country before the tax went into effect.

Briefs From the Lots

Hollywood, Dec. 9.

Phil Ford will direct "Timber Trail," Republic oater, co-starring **Monte Hale** and **Adrian Booth**, starting Jan. 3 with **Mel Tucker** producing . . . **Audrey Long** draws the femme lead in "Rampage." Crestviews' first production for Allied Artists release . . . **Ruth Clifford** came out of retirement for a role in "The Walls of Jericho." . . . Republic rolled "The Heart of Virginia" with **Robert Lowery, Janet Martin** and **Frankie Darro** in top roles . . . Universal - International signed **Tex Beneke** orch for a two-reel musical. . . .

Hal Roach, Jr., bought "The Real Thing," Collier's magazine yarn, for production in spring . . . **William Stephens'** next indie production will be "California Conquest," based on the formation of the Republic of California . . . **William Keighley** and production staff left for Washington to shoot scenes for "The Street With No Name" at the FBI Academy for 20th-Fox . . . Filming of "The Iron Curtain" resumed on the 20th-Fox after shooting exeriors of Canada's government buildings in Ottawa.

'Dream' Homes Part Of Bally for 'Blandings' In Key-City Campaign

Unique ballyhoo campaign calls for erection in key cities of more than 100 replicas of the actual house used in the forthcoming "Mr. Blandings Builds His Dream House" (RKO)—film is being distributed by SRO despite its RKO production. Pic stars Cary Grant, Myrna Loy and Melvyn Douglas. SRO publicists conceived the stunt.

Houses will be built within the next six months and are expected to be completed, furnished and placed on public display by May. It's planned to have the model homes open for inspection for at least a month in order to capitalize on the publicity prior to the film's release in June.

With SRO furnishing the plans, actual construction of the "dream houses" has already been set in some 30 cities. Many building-supply firms, as well as department stores, contractors, home furnishers and real estate agencies, are cooperating in erection of the homes. Incidentally, they won't be given way. After the publicity fires dim, the houses will be placed on the market. However, in some cases they may be raffled off for the benefit of worthy charities.

Hitchcock's N. Y. Prowl

Alfred Hitchcock heads for New York from the Coast next week on the prowl for a couple of legit players to fill feature roles in his forthcoming film, "The Rope." First of two films being turned out by Transatlantic, new Hitchcock-Sidney Bernstein production outfit, for Warner Bros. release, pic starts pre-shooting rehearsals within 10 days.

Meantime, Perry Ferguson has joined Transatlantic's ranks as art director for "The Rope." Ferguson formerly was art director on Samuel Goldwyn's "Best Years Of Our Lives" and "The Bishop's Wife."

what an idea

"PERHAPS THERE HAS NEVER BEEN ANYTHING TO EXCEL IT — A HAPPY IDEA BLOSSOMING INTO A HAPPY PICTURE — IT LEAVES A GLOW."
— *M. P. Daily*

"IN 'THE BISHOP'S WIFE' EXHIBITORS HAVE A HIGHLY EXPLOITABLE PICTURE OF WHICH THEY MAY BE VERY PROUD."
— *M. P. Herald*

"ENTERTAINMENT THAT WILL BE RELISHED BY ALL . . . SURE-FIRE BOXOFFICE . . ."
— *Hollywood Reporter*

"HIGH-RATING ENTERTAINMENT . . . WELL-MADE, WHOLESOME, ABSORBING . . . SHOULD DRAW BOTH IN ATTENDANCE AND COMMENT."
— *The Exhibitor*

It's in the news.

It's another SAM

"the Bishop's Wife"

At The ASTOR

Beginning December 10th

Distributed by RKO

"SHREWD SHOWMANSHIP ELEVATES IT INTO TOP PROPORTIONS . . . SHOULD RUN UP TOP GROSSES." *—Daily Variety*

"IN ENGLAND, 'THE BISHOP'S WIFE' IS THE COMMAND PERFORMANCE PICTURE. ON THIS SIDE OF THE ATLANTIC, IT WILL BE THE DEMAND PERFORMANCE FILM." *—Film Daily*

for a picture!

"WHOLLY DELIGHTFUL . . . MAKES THE WHOLE FAMILY GLAD TO BE IN THE THEATRE." *—Boxoffice*

"SAMUEL GOLDWYN'S MARSHALLING OF CAST, DIRECTOR, WRITERS AND PHYSICAL VALUES STAMPS IT WITH A CLASS TOUCH ASSURING STRONG DRAW AND PLENTY OF BOXOFFICE." *—Variety*

. . it's in the air. . .

UEL GOLDWYN hit. . .

"ITS ABILITY TO IMBUE AUDIENCES WITH SINCERE HAPPINESS MAKES IT FINE, UPLIFTING ENTERTAINMENT FOR EVERYONE." *—Showmen's Trade Review*

"A MOVING, SUBSTANTIAL AND CONSTANTLY ENTERTAINING FILM — IN THE GOLDWYN TRADITION OF QUALITY, DIGNITY AND TASTE." *—The Independent*

d Radio Pictures, Inc.

Trade Relations 'Misjudgment' Sounded at National Allied Meet In Super-Heavy Raps at Distribs

Milwaukee, Dec. 9.

Extra virulence with which the delegates to the Allied States' national convention went after the distributors here last week had as its basis what some sideliners termed a misjudgment in trade relations. Exhibs usually come to these meets with chips against distribs on either shoulder but this time the chips were multiplied, all because, as several times referred to from the dais, of "lack of cooperation" from the major picture companies.

Leaders of Allied had asked each of the eight major companies to contribute eight pages to the convention program book, on whose proceeds the association depends for a goodly share of the convention expense money. The majors got together and decided, because of the current economy policy, to limit the request to two pages each. Warners, however, came through with the eight pages.

While the actions taken against the distribs resolved themselves pretty much in paper talk, it was ASCAP that took the real brunt of the convention's militancy. For the first time in the history of the performing rights society a group of its music users will operate under a plan whereby they will have mutual protection from ASCAP litigation. The plan, which will apply only to exhibs who do not sign ASCAP contracts, is as follows:

1. Participating exhibs will pay to an Allied regional committee a sum equal to one year's dues to ASCAP at whatever rate then in effect.

2. The committee will advise ASCAP that in consideration of the society's agreement not to sue or "otherwise molest the subscribing exhibitors for failure to sign a contract," the committee will deposit all such one year's dues, upon the conditions that if, by the end of the year there has not been a final decision of ASCAP's status under existing law, or if the copyright law has not been amended to "curb" ASCAP's procedure, the funds in escrow will be turned over to ASCAP and received as dues from the subscribing exhibitors.

3. If the issues regarding ASCAP aren't settled in the courts or Congress at the end of the first year, the committee will then ask ASCAP to renew this arrangement for another year.

4. In the event ASCAP refuses to accept the escrow idea the funds paid in are to become a "defense fund," with the committee authorized to use this money to aid subscribing members in any litigation brought by ASCAP against them, as long as the fund holds out.

The escrow plan was unanimously adopted on the floor of the convention, even though the vote of the unit leaders the night before in formulating it was 16 for and one against. The contrary hand came from the Iowa-Nebraska unit. The convention also approved a proposal that film producers be called upon to include the performing rights in the selling price of their product and to proceed against ASCAP through the Department of Justice, test litigation and the introduction in Congress of an amendment to the copyright law making it unnecessary for picture houses to obtain music licenses.

The commie issue, which had been on the convention's agenda, was quietly bypassed. Jack Kirsch, allied prez, when asked about it at the start of the Wednesday session (3), explained that a loaded calendar compelled its shelving, but other leader sources indicated that it had been agreed by airing the thing the exhibs would only aggravate a regretable situation. The intent had been to point out to the public that the theatres only play what is given them and are not responsible for what goes on in Hollywood.

PCC's 914G

Hollywood, Dec. 9.

Contributions to the Third Annual Appeal of the film industry's Permanent Charities Committee at the end of the sixth week amounted to $914,068, nearly 70% of the goal. Edward Arnold, chairman of the campaign, predicted the drive would be over by Christmas.

Among the studios, Paramount leads with $143,522, followed by Metro with $131,498. Total pledges to date amount to 18,571.

SEC Finally Approves Thomascolor's Offering

Philadelphia, Dec. 9.

Thomascolor, Inc., new color processing outfit in Los Angeles, received an okay from the Securities & Exchange Commission yesterday (Monday) to issue a proposed public offering of 1,000,000 shares of $5 par value at $10 a share. SEC approval of the issue, by a three-to-two vote, was made upon application of Thomascolor for acceleration of the effectiveness of its amended registration statement.

Company's original statement was found by the commission, in a decision given last week, to be "grossly inadequate, misleading and incomplete." Outfit subsequently changed it to meet SEC requirements.

M-G, RKO Alone Conduct Bidding

Metro and RKO are the only two of the majors still conducting bidding for their pictures. Rest of them reportedly feel they've compiled enough evidence to prove to the U. S. Supreme Court, during the forthcoming hearings, that bidding won't work. And, since they've lost money on their bidding tests, they've decided to give up the idea until the Court decides whether or not it's to be made mandatory.

Metro, it's revealed, is presently selling films on the auction block in some 75 situations and RKO in about 150. Two companies continue to accept bids for their product on the assumption that all such situations are strictly competitive in character. If they refuse to accept bids and continue selling in such situations to their old customers, it's felt they might be letting themselves open to more legal entanglements from those exhibs to whom their pictures would otherwise not be made available.

Until a stay was granted on the anti-trust decree, all majors had been selling via bidding under Sect. 9 of the decree. This enjoined the distribs from refusing to consider the application to license a film from any exhib who could prove he was competing for product, under terms outlined by the decree, with another theatre.

UA THEATRE CIRCUIT'S $1,413,563 NET PROFIT

United Artists Theatres turned in a net profit of $1,413,563 for the year ended Aug. 31, Report discloses that the chain racked up $910,096 from theatres wholly owned, and another $503,467 from houses in which the company has less than 100% interest. Included in the latter group are the Skouras and Randforce circuits in which United Artists has a 50% interest through its holdings in Metropolitan Playhouses.

Gross profits from wholly-owned houses came to $1,515,703 from which are deducted $463,784 in estimated federal taxes; $67,439 for depreciation and amortization of theatre leaseholds; $24,904 for interest; and $49,478 for other items.

Indicating the chain's solid financial position, report showed a total of $3,800,132 in earned surplus over liabilities. Sum was reached after payment of all dividends which totals $658,135 for the year.

Cash holdings hit $1,677,686 and U. S. Government securities $1,389,529. Other current assets bring the total to $3,228,577. Theatre investments are computed at $5,674,774. Of this, value of holdings in partially-owned circuits is figured to be $3,792,004. Chief of these chains are Metropolitan Playhouses and Robb & Rowley United.

Important theatre operations in which the company and majors are interested "are expected to be terminated as a result of the Government's anti-trust litigation," report declares.

Popcorn Heads Show

Milwaukee, Dec. 9.

Exhibit section of the Allied States convention offered an interesting sidelight on the state of the theatre business. Not only did popcorn-vending machines dominate, and by far, the exhibits but the highest-priced item on view was not a projection machine but a candystand.

The stand, an elaborately mechanical and decorated affair, was priced at $6,000, whereas the projection machines, with various units, such as sound, included, sold for $2,000. The popcorn kernel exhibitors went heavy on the glamor, using semi-clad cuties to circulate among the conventioneers with boxes of the freshly popped stuff.

Film Stocks Slide, Then Hold on News Of RKO Divvy Cut

Halving of RKO's fourth quarter dividend, coupled with rumblings that a number of other majors may follow suit on dividend reductions, had its effect on Wall street, where some pix common dipped to new lows for the year. At the same time, there's been evidence of enough support for the film stocks to prevent anything approaching a really sharp dive in quotes. RKO, with spotlite on it because of its announcement of a 15c per share cash outlay in place of its customary 30c, slipped most—a one point drop to 8⅞ over the weekend.

Paramount, Warner Bros. and 20th-Fox also hovered about new nows—partially, it's thought, because of the impact of RKO's reduction. Street, however, still believes that film stocks have already been discounted for their prospective drop in profits. Hence, there's a feeling moderate slicing of divvies by other companies won't knock the drops from under price quotes.

On the news of RKO's action, Par went off one point to a closing price of 20. Twentieth was down ½ point to 22 and Warners was off ¾ to 12. Universal slid only an eighth to 15; Loew's, ¼ to 19, and Columbia held at 13½. Since then all film stocks have held within fractions of weekend prices.

Reduction of 15c per share on 3,839,600 outstanding will save RKO some $575,940 for the quarter which it would have paid out under the old rate. Current production costs and increasing difficulty in converting foreign currencies into dollars makes the step desirable to conserve cash resources, RKO said in announcing the cut.

At the beginning of the year, RKO had $40,021,142 in current and working assets, of which some $17,000,000 was either cash, Government securities or readily convertible assets. Additionally, company has a $10,000,000 revolving fund for production purposes.

Sum ordinarily would have been sufficient but for the fact that RKO's distribution wing went into the red for an estimated $600,000 during the third quarter. It's again operating in the black, but effect was sufficient to pull down profits to $1,789,284 for the quarter. On the generally accepted sound financial rule that a company should not pay more than 50% of its net in dividends, reduction was felt necessary to avoid cash depletion.

BRANDT EXITS FROM N.Y. INDIES HE ONCE HEADED

Harry Brandt, New York circuit operator and prez of the Independent Theatre Owners Assn., has ankled the Metropolitan Motion Picture Theatre Owners Assn. of New York, exhib group which represents over 90% of the theatres in Gotham. Brandt walked out of the organization after surrendering his position as its chairman of the board of directors.

His duties have been temporarily taken over by Fred Schwartz, MMPTOA prexy. Brandt was unavailable yesterday (Tues.) on the reasons for the powder while other MMPTOA officials though confirming his resignation refused to comment.

Aussie's 70-30 Cut to 50%; Sweden's 50-50 to 33%; Foreign Embargoes Rise

Battered and beaten foreign outlook for the U. S. film industry suffered a bevy of new blows this week. Australia, which only a few months ago agreed to allow 70% of earnings to be remitted to the U. S., chopped the figure on Monday (8) to 50%—a loss of $1,454,000.

Sweden, which has been permitting remittances of approximately 50%, is about to slice that to 33 1/3%. Meanwhile the news from the most important foreign market of all—Britain—offers no particular reason for optimism. There's agreement on both sides of the Atlantic that a compromise on the British 75% tax is in order, but there's been virtually no progress whatsoever in achieving such a compromise.

This week's move by Premier Ben Chifley's government in Australia came as a particularly hard blow to the American industry, as the 30% freeze which had been imposed was considered, under the circumstances of the dollar shortage, fairly reasonable. It was hoped that it would prove a precedent for dealing with Britain.

In some quarters, opinion was expressed that the British also thought it might be a precedent—too much of one. It has been suggested that they put pressure on the Australian government, with which they bear a close political affinity, to get tougher. It is known, however, that the Aussies have suffered a severe deterioration of their dollar position since the original agreement was made this past summer.

Nothing Official Yet

American film companies have received no official notice as yet of the Australian move, although McNeil Ackland, the Motion Picture Assn.'s Aussie rep, is known to have been fighting off the possibility of such action for some weeks. According to Australian cable advices, the cut becomes effective Jan. 1.

Original ceiling on remittances, based on the 70%, was $6,686,000 for the 16 months from Sept. 1, 1947, to Dec. 31, 1948. New figure is $5,232,000 for the same period. Remittances for September, October and November have been on the 70% basis.

The 50% of income which cannot be remitted to the U. S. must be invested in Australia, in conformity with terms of the original agreement. This provides that the money can be used for making pictures, investing in exchange and studio properties and in government bonds.

Sweden Also Still Unofficial

Cut in Swedish remittances, indicated in Stockholm dispatches, likewise is not official so far as the American industry is concerned. Gerald Mayer, MPA international chief, has been in Sweden during the past few weeks attempting to save as much of the American income as possible.

Currently in Copenhagen, Mayer is expected to return this week to Stockholm for further negotiations, if the Swedes' determination for the cut to one-third isn't insurmountable. They temporarily banned all imports last summer, then compromised on the 50% figure.

Colombian government has allocated $800,000 for remittance in 1948. This is only a slight cut in the allocation for the current year, but that's not quite so bright a situation as it looks. In terms of one American distribution exec, the allocations by some Latin American countries are only "hunting licenses." After they're made, it's still necessary to find dollars which can be purchased for remittance.

Negotiations with the Colombians have been carried on by Joaquim Rickard, MPA's Latin American rep.

Brazil's 30% Bite

Rio de Janeiro, Dec. 9.

American film reps headquartered in Brazil, along with other non-citizen agents of foreign companies operating here, may find themselves beneficiaries of a peculiar law proposed by the government. At the same time, Yank film companies would be hit. Briefly, it's an act which would compel all outfits, native or foreign, doing business in Brazil to allocate 30% of their surplus profits to employees.

The bill, with government sanction, has been offered to the legislature, with excellent chances of being enacted. Under one of its provisions, such agents as Yank film representatives would be paid their share of the 30%.

Profits upon which the 30% is to be fixed would be the entire net exceeding 6% return on capital invested. A complicated system of points for length of service with a company, number of dependents, efficiency, etc., is to be used to determine the pro-rata share to each employee.

Film distribs' profits would be subject to the levy before they're converted into dollars and remitted to homeoffices.

Aud. Research

Continued from page 3

school audience in an Ohio town and adults at previews of "Crossfire" in Denver and Boston, the polls cross-checked each other in disclosing that the film resulted in a more tolerant attitude not only to Jewish persons, but Negroes and other minority groupings as well. Report, however, points out that a single picture cannot be expected to produce a "tremendously significant difference in basic attitudes." Effect of a film cycle of the anti-Semitic theme will be made the subject of another study.

In its quiz of the high school audience before and after the screening of the film, poll revealed a marked shift in the students' beliefs towards a more liberal viewpoint on such questions of superiority of one religion as against another, racial discrimination, anti-foreign sentiments and anti-Semitism. One by-product of "Crossfire," as revealed in the poll, was a gain in prestige for law enforcement agencies. Despite differences in the student body, general reaction to the film was that it made them "stop and think."

Poll of adult audiences at "Crossfire" in Denver and Boston, two typical American cities, also indicated widespread agreement with the film's point of view. Out of approximately 1,200 replies, 77% indicated that they thought the film to be "very good" and 90% indicated they would recommend the film to their friends.

In summary, a committee of prominent psychologists, educators and religious leaders lauded "Crossfire" because it "would stimulate audiences to re-think many ideas of their own relating to prejudices of one kind or another. The picture has a quality which provokes reflection. This is good in itself, and reflects creditably on Hollywood."

SIMPP

Continued from page 3

ill health recently and has been interested in a project as economic adviser to the Mexican government, so it's presumed he may well decide to follow his determination to quit by Jan. 31.

Committee insisted to Nelson that there are various matters of importance on the agenda, with which he is familiar. Members want him to carry through, pointing out that a lot of coin has been invested in the SIMPP organization, that Nelson has been permitted to pick his own personnel and that he should carry on.

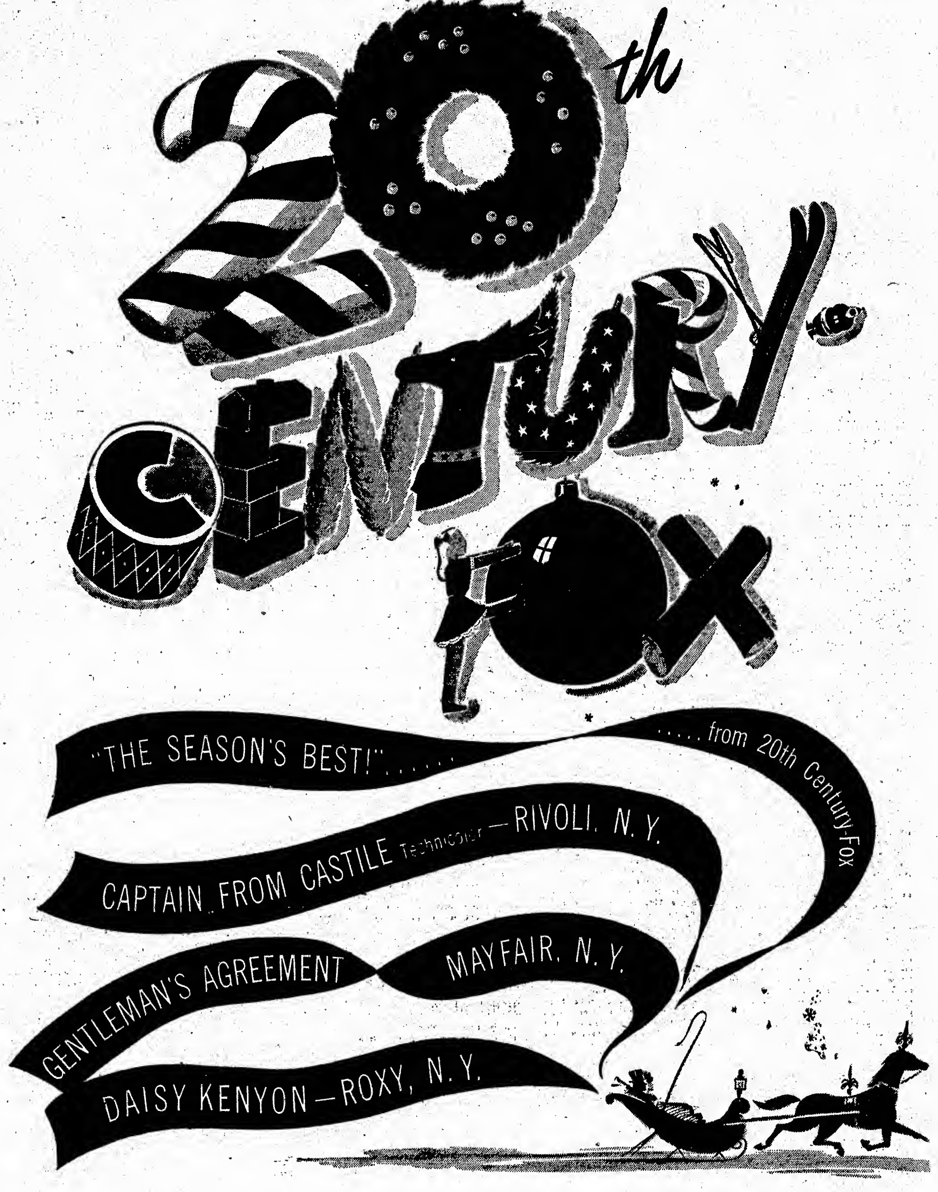
Once the important matters are cleaned up, they told him, they'll consider the resignation in a different light. Topping the slate now is the indie stand on the British 75% tax compromise and SIMPP's petition to the Supreme Court for permission to appear as amicus curiae (friend of the court) in the forthcoming appeal of the industry anti-trust suit. Association is asking for complete divorcement of the major companies' theatres.

FEDERATION DRIVE COMING TO A CLIMAX

Individual gifts to the Federation of Jewish Philanthropies of New York show an increase of 42% over last year in the current drive for $325,000 from show biz, according to Si Fabian, FJP amusement division chairman. Federation is seeking to raise a total of $15,000,000 from all sources to carry on its program of welfare and community work.

Campaign in the amusement world curtains tomorrow (Thurs.) at a testimonial dinner tendered George Jessel at the Hotel Atsor. Jessel will emcee the affair.

...There's A Merry Christmas for Every House in the Land from...



"THE SEASON'S BEST!"...... .....from 20th Century-Fox

CAPTAIN FROM CASTILE Technicolor — RIVOLI, N. Y.

GENTLEMAN'S AGREEMENT MAYFAIR, N. Y.

DAISY KENYON — ROXY, N. Y.

The Senator Was Indiscreet

Universal release of Nunnally Johnson (Gene Fowler, Jr.) production. Stars William Powell; features Ella Raines, Arleen Whelan, Peter Lind Hayes. Directed by George S. Kaufman. Screenplay, Charles MacArthur from story by Edwin Lanham; camera, Wm. Mellor; editor, Sherman A. Swartz; asst. director, Jack Voglin; special effects, David S. Horsley; music, Daniele Amfitheatrof; score, David Tamkin. Tradeshown N. Y., Dec. 8, '47. Running time, **88 MINS.**

Sen. Melvin G. Ashton	William Powell
Poppy McNaughton	Ella Raines
Lew Gibson	Peter Lind Hayes
Valerie Shepherd	Arleen Whelan
Houlihan	Ray Collins
Farrell	Allen Jenkins
Dinty	Charles D. Brown
Walter	Hans Conried
Oakes	Whit Bissell
Woman at Banquet	Norma Varden
"You Know Who"	Milton Parsons
Frank	Francis Pierlot
Helen	Cynthia Corley
Indians	Oliver Blake, Chief Thunder Cloud, Chief Yowlachie, Iron Eyes Cody
Politicos	Boyd Davis, Rodney Bell
Eddie	Edward Clark
U. S. Officer	William Forrest
University President	Douglas Wood
Attendant-Stand	Tom Dugan
Texan	George K. Mann
Ingred	Claire Carleton
Book Dealer	Wm. J. Vedder
Girl in Elevator	Nina Lunn
Broadcaster	John R. Wald
Quiz Master	Vincent Pelletier

With Hollywood and Congress a bad parlay these days one might wonder if Universal is indiscreet about releasing "The Senator Was Indiscreet." But tain't so, McGee. This is such a broadly humorous lampoon of politico goings-on that it would be foolhardy for the most thin-skinned of our lawmakers to think the shoe fits. Actually, this is tiptop entertainment of a type the audiences haven't had in a long time—and could stand. It will do good to smash business.

Film may even exceed expectations if it gets the press breaks that should naturally befall an effort from the allied typewriters and celluloid of such a combo as Nunnally Johnson (producer); George S. Kaufman, making his debut as a film director; scripter Charles MacArthur, and associate producer Gene Fowler, Jr. These behind-the-camera factors should command plenty of accentuated newspaper commentary, all of it good.

As for director, Kaufman manifests pace and polish in a fast-moving bit of fluff about a flannel-mouth solon whose presidential aspirations become complicated when he loses an incriminating diary wherein he had recorded every step taken by his political backers in the past 30 days. Twice the boys flash the hit-the-road call, the last time scattering the kiddies to Patagonia, Little America and other outposts with which the U. S. maintains no extradition treaties. Topper finds William Powell (in the title role) in native South Seas garb and his "queen" is the unbilled Myrna Loy—a frank takeoff on the Crosby-Hope technique of "surprise" tongue-in-cheek fadeouts.

Powell does a fine job as the stuffy dimwit of a senator who was not stupid enough not to record his political machine's machinations. He uses that as a club over Charles D. Brown, who does a capital job as the bullying political boss. Ella Raines is the newspaper gal who rightly suspects Arleen Whelan got away with the diary as a favor to her beau, who too has political ambitions, in opposition to the senator. Peter Lind Hayes is highly believable as the p.a., playing his role with ease, mugging only a shade here and there, but in the right proportions, and impressing generally as a likely juve.

Casting is good down the line, and there are many nice little touches in the Johnson-Kaufman-MacArthur manner (such as that autographed, oversize postage stamp whereon George Washington "thanks" p.a. Hayes for "putting me on the stamp"). The satire is broad, such as the hokum Indian induction scene; the broad Communistic waiter character, and all the rest of the fine spoofery which, for all its sophistication, should appeal generally.

Abel.

My Wild Irish Rose
(COLOR—MUSICAL)

Warner Bros. release of William Jacobs production. Stars Dennis Morgan; features Arlene Dahl, Andrea King, Alan Hale, George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley. Directed by David Butler. Screenplay by Peter Milne, based on book by Rita Olcott; camera (Technicolor), Arthur Edeson, Wm. V. Skall; editor, Irene Morra; montages, James Leicester; dialog director, Charles Vance; special effects, Harry Barndollar; dances, Le Roy Prinz; orchestrations conducted by Ray Heindorf; score, Max Steiner; songs, Ted Koehler, M. K. Jerome. Tradeshown N. Y., Dec. 5, '47. Running time, **101 MINS.**

Chauncey Olcott	Dennis Morgan
Rose Donovan	Arlene Dahl
Lillian Russell	Andrea King
John Donovan	Alan Hale
Nick Popolis	George Tobias
"Duke Muldoon"	George O'Brien
Mrs. Brennan	Sara Allgood
Hopper	Ben Blue
William Scanlan	William Frawley
Terry O'Rourke	Don McGuire
Foote	Charles Irwin
Joe Brennan	Clifton Young
Augustus Pitou	Paul Stanton
Capt. Brennan	George Cleveland
Pat Daly	Oscar O'Shea
Della	Ruby Dandridge
Brown	Grady Sutton
Brewster	William Davidson
Rawson	Douglas Wood
Stone	Charles Marsh

"My Wild Irish Rose" puts Warner Bros. back in the screen musical sweepstakes with a winner. Whether this pic, a first-rate production in every department except big marquee names, lands first money, place or show likely will depend on how well the distributor and exhibitor sell it. It's that sort of a picture. This handsomely mounted Technicolor musical on Chauncey Olcott's life needs to be smartly sold to land big openings because it will thrive on strong word-of-mouth. Film is the sort of vehicle that pleases right off the reel.

But just as "Rose" obviously has the ingredients for big returns, just as obviously this picture appears to need being judiciously put over with the public. A whale of an ad-exploitation outlay will be required. The selling should center about the Olcott-Lillian Russell angle. And, of course, this film is a natural for Americans of Irish extraction.

"Rose" surprises with its ability to tell a concise story, without too much dependence on the surefire Irish ballads or other Celtic angles. In many respects, the production becomes a swiftly moving panorama of the variety stage of Miss Russell's era, with a considerable leaning to the minstrel and musical division of show biz.

While Dennis Morgan is the chief name for lobby decoration, and measures up to star billing in the Olcott role, Arlene Dahl shapes as a brilliant newcomer in the chief romantic part. This titian-haired beaut is a terrific looker who displays okay thespian ability. But she needs selling.

Film comes at a time when bluenose fingerpointers have had certain recent pix under fire; but this success story, with its clean-cut romance, should be welcome to many exhibs. Furthermore, producer William Jacobs has made solid entertainment out of what could well have been a rather routine story. Actually, the title is the dullest part of this film although identifying one of Olcott's popular ballads.

Scripter Peter Milne has used the Rita Olcott story with some liberties to depict Chauncey Olcott's rise to fame via minstrel shows and musical comedies. Plot has Lillian Russell figuring vitally in his theatrical career from their first meeting when the Irish singer was trying to get away from his work on a tugboat in Buffalo, N. Y. Later she gives him a break by making him her leading man in a Broadway musical. In fact, it's the so-called newspaper romance with Miss Russell that brings the first rift between Olcott and his real heart interest, the daughter of a wealthy N. Y. alderman.

Director David Butler has maintained interest in this stylized plot; however, quickening the pace from the more leisurely moments by injecting exciting episodes such as the fight in the theatrical boarding house and the first time Olcott subs for the tiring Irish ballad-singing favorite, William Scanlan. Butler shows an Olcott who continues pushing forward, with the few obstacles in his rise to fame overcome with only slight effort. He's kept the colorful stages on which the Irish balladist rose to the heights constantly before the eye. Net result is that, even with the slow ballads, there's no letdown.

Morgan (or his vocal double) displays remarkably fine voice for the numerous songs, besides looking the part of a typical Irishman from N. Y. Miss Dahl is the Rose Donovan who finally weds him despite her father's objections. Andrea King's Lillian Russell is effective without being flamboyant. Alan Hale makes a typical alderman and dad to the Dahl girl.

Nick Popolis, the Greek hotel operator and backer of theatrical ventures, is nicely done by George Tobias, while George O'Brien makes a rugged strong man. William Frawley does William Scanlan in fitting fashion. Ben Blue furnishes fine comedy support as Olcott's little pal of early minstrel days. Latter's mother is portrayed in pat fashion by Sara Allgood. Heading the big supporting cast are Charles Irwin, George Cleveland and Don McGuire.

Besides the standard Irish ballads such as "Wild Irish Rose," "Called It Ireland" and "Mother Machree," the additional tunes by Ted Koehler and M. K. Jerome add modern twist to the musical end of the vehicle. Best of these are "Wee Rose of Killarney," "Miss Lindy Lou" and "There's Room in My Heart for Them All."

Le Roy Prinz's handling of musical numbers is in excellent taste, never being permitted to slow the action. He's also credited with the several nicely done dance ensembles. Outstanding dance specialties are provided by Three Dunhills and Lou Wills, Jr. Lensing of Arthur Edson and William V. Skall is topnotch throughout, and the Technicolor is a definite asset.

Wear.

Bandits of Dark Canyon

Hollywood, Dec. 6.

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane; features Bob Steele, Eddy Waller, Roy Barcroft, John Hamilton, Linda Johnson. Directed by Philip Ford. Original screenplay, Bob Williams; camera, John MacBurnie; editor, Les Orlebeck. Previewed Dec. 2, '47. Running time, **59 MINS.**

Allan "Rocky" Lane	Allan "Rocky" Lane
Ed Archer	Bob Steele
Nugget	Eddy Waller
Jeff Conley	Roy Bancroft
Ben Shaw	John Hamilton
Joan Shaw	Linda Johnson
Billy Archer	Gregory Marshall
Horse Trader	Francis Ford
Farriday	Eddie Acuff
Guard	LeRoy Mason
Sheriff	Jack Norman

As fodder for the western action market, "Bandits of Dark Canyon" measures up to all requirements. The pace is fast, the action plentiful and it's all woven around better than usual plotting, which gives it extra interest for the oater fans. Production and camera take advantage of outdoor settings to advance action intrigue.

Miniature Reviews

"The Senator Was Indiscreet" (U). Fine satire, starring William Powell, which should do OK business.

"My Wild Irish Rose" (Color-Songs) (WB). Sparkling Dennis Morgan starrer on Chauncey Olcott's life geared for solid biz.

"Bandits of Dark Canyon" (Rep). Sturdy entry for the western market; plenty of action, etc., for kiddie fans.

"Devil Ship" (Col). Unimportant filler screen material with stereotype performances.

"Cheyenne Takes Over" (EL). Okay oater in the "Lash" LeRue series.

"Symphonic Fantastique" (Indie). Stilted French-made biog of Hector Berlioz for below-par sureseater results.

Allan "Rocky" Lane rides hard and shoots straight as the Texas Ranger who aids Bob Steele, escaped convict, straighten out a phony murder conviction. Philip Ford's direction keeps everything on the move and production by Gordon Kay backs up all departments.

Plot centers around efforts of Lane and Steele to chase down clues that will prove latter did not murder his mine foreman. When it's all unraveled in the Bob Williams script, the skulduggery is fastened on Steele's best friend and the supposedly murdered foreman is discovered very much alive and helping the "friend" steal Steele's gold.

John Hamilton and Roy Barcroft head up the dirty work. Linda Johnson fills the slight romantic interest and Gregory Marshall is okay as Steele's young son. Some chuckles are injected by Eddy Waller and Lane's stallion, Black Jack, shows off his tricks for kiddie pleasure.

Brog.

Devil Ship

Hollywood, Dec. 6.

Columbia release of Martin Mooney production. Features Richard Lane, Louise Campbell, William Bishop, Damian O'Flynn, Myrna Liles, Anthony Caruso. Directed by Lew Landers. Original screenplay, Lawrence Edmund Taylor; camera, Allen Siegler; editor, James Sweeney. Reviewed Dec. 5, '47. Running time, **61 MINS.**

Capt. "Biff" Brown	Richard Lane
Madge Harris	Louise Campbell
Sanderson	William Bishop
Red Mason	Damian O'Flynn
Jeanie	Myrna Liles
Venetti	Anthony Caruso
Mike	Marc Krah
Burke	Anthony Warde
Carl	Denver Pyle
Evans	William Forrest
Dolly	Marjorie Woodworth
Chum	Joseph Kim
Jerry	Sam Bernard

"Devil Ship" is a minor dualer, told in stereotype fashion and generating little interest. Production's budget values are padded out with sea clips. Cast names are minor.

Plot concerns itself with Richard Lane, captain of small tuna ship which hauls prisoners to Alcatraz in the San Francisco Bay, and the dull adventures which he encounters. Some library shots of tuna fishing, two big storms, a wreck and fisticuffs feature action division while Lane pushes his suit of widow Louise Campbell. The Lawrence Edmund Taylor script spreads itself thin and Lew Landers' direction isn't able to give it much lift.

Lane, Miss Campbell and William Bishop, in leads, are only adequate to demands. Damian O'Flynn, Anthony Caruso and Marc Krah are obvious heavies. Myrna Liles, moppet, and others, fill in.

Martin Mooney's production is standard for budget feature and lensing and other technical aides are okay. There's not much to recommend other than to pad out the bill in twin feature houses.

Brog.

Cheyenne Takes Over

Eagle Lion release of Jerry Thomas production. Stars "Lash" LaRue, Al "Fuzzy" St. John. Directed by Ray Taylor. Original screenplay, Arthur E. Orloff; camera, Ernest Miller; editor, Joe Gluck. Previewed New York, Nov. 28, '47. Running time, **58 MINS.**

Cheyenne	"Lash" LaRue
Fuzzy	Al "Fuzzy" St. John
Fay	Nancy Gates
Dawson	George Chesebro
Delhaven	Lee Morgan
McCord	John Merton
Sheriff	Steve Clark
Anderson	Bob Woodward
Companion	Marshall Reed
Bostwick	Bud Buster
Messenger	Carl Mathews
Johnson	Dee Cooper
Bailey	Brad Slaven

Purely as a novelty, latest in the "Lash" LaRue series has a whodunit tinge. Story departs from formula, calling for the old water hole or railroad right-of-way angle, and instead of missing cattle the film has a missing body. However, "Cheyenne" still falls comfortably in the same dualer groove as its many predecessors in this oater series.

LaRue and his comic sidekick, Al St. John, dive into the plot early when they suspect something's amiss at a ranch hard by Rock Creek, Ariz. Sure enough, badman George Chesebro has killed the rightful heir to the property to seize the premises for himself. Saloon keeper Nancy Gates has witnessed the murder but she's afraid to inform the sheriff. After the usual moonlight search for the will, some hard ridin' and shootin', plus discovery of the body, Chesebro is exposed and the law triumphs.

Singularly enough, while LaRue wins his sobriquet of the "Lash" through his adept usage of a long whip, he fails to use the weapon once in this cayuser. Instead he relies on his dukes and six-shooter. St. John furnishes the comic relief and Miss Gates is amusingly petulant in the lone femme role. Chesebro contribs his usual standard characterization of the heavy. Lensing and Ray Taylor's direction are smooth in this Jerry Thomas production.

Symphonie Fantastique
(Music)
(FRENCH-MADE)

A. F. Films release of L'Atelier Francais production. Stars Jean-Louis Barrault. Directed by Christian Jacque. Screenplay by J. P. Feydeau and H. A. Legrand; camera, Armand Chirard; musical director, Maurice-Paul Guillot. At 55th St. Playhouse, N. Y., Dec. 6, '47. Running time, **90 MINS.**

Hector Berlioz	Jean-Louis Barrault
Marie Martin	Renee Saint-Cyr
Henriette	Lise Delamare
Schlessinger	Jules Berry
Charbonnel	Bernard Blier
Louis Berlioz	Gilbert Gil

(In French; English Titles)

"Symphonie Fantastique" is a ponderously slow and stilted longhair musical destined for below-par results in arty situations. Based on the biog of Hector Berlioz, early 19th Century composer, film fails to capture the revolutionary excitement of his time, and, instead, is a static arrangement of tableaux elaborately dressed but without conviction.

Jean-Louis Barrault, talented star of 'Children of Paradise," plays Berlioz disappointingly with a series of agonized grimaces that frequently provoke laughs where they should be kindling sympathy. Rest of the cast also sags under the burden of a dull screenplay and uninspired direction. Camera work is okay but a scratchy sound track nearly ruins listenability of the symphonic and operatic selections from Berlioz's works which are played by the Conservatory Orchestra of Paris.

Story traces the rise of Berlioz from obscurity to fame with all the conventional devices. Artistic failure gives way to domestic travail until the composer is forced to desert his wife and son for another woman who succors his genius into fruition. Latter part of the film offers a maudlin portrait of Berlioz as an old man still suffering but on the pinnacle of success. For longhair addicts, a liberal sprinkling of Berlioz's compositions are offered, including pieces from "Damnation From Faust," "Requiem," "Benvenuto Cellini," "Symphonie Funebre at Triomphale" and "Symphonie Fantastique." But this great music doesn't make up for the surrounding inadequacies.

Herm.

Two on a Vacation
('Pazzi Di Gioia')
(ITALIAN-MADE)
(One Song)

Hoffberg Productions release of Atlas production. Stars Vittorio Di Sica, Marie Denis, Umberto Melnati; features Enzo Biliotti, Paglo Stoppa, Rosetta Tofano. Directed by Carlo Ludovico and Bragalli. Original script by Vittoria Di Sica; camera, Anchise Brizzi, Rodolfo Lombardi; musical director, Giovanni Fusco. Previewed in N. Y., Dec. 3, '47. Running time, **82 MINS.**

Count Valli	Vittorio Di Sica
Liliana	Marie Denis
Corrado	Umberto Melnati

Also: Enzo Biliotti, Paglo Stoppa, Rosetta Tofano.

(In Italian; English Titles)

There's no attempt to "say" anything in "Two on a Vacation" ("Pazza Di Gioia"). This Italian picture isn't intended as another "Open City" or "Shoe Shine" of realism. It's merely an escapist romance more or less in the Hollywood manner of a decade or so ago. As such, it seems somewhat weak for average American audiences, but may appeal to Italian-born filmgoers.

The picture was scripted by Vittorio De Sica, who wrote and directed "Shoe Shine." He also co-stars in "Two on a Vacation" with Marie Denis and Umberto Melnati. There's one song in the picture, a sentimental ballad sung by De Sica, with lyrics translated via subtitles, during a brief daydream sequence.

The story is a fairly involved one about a young couple who take an auto trip through southern Italy. There are various mistaken-identity twists, a running farce situation dealing with two jilted swains, and a rather hackneyed happy ending as the girl learns her supposedly poor sweetheart is a wealthy count.

The picture is not expertly produced. The scripting seems guileless and fulsome. The direction is adequate, but the photography is somewhat stilted. De Sica is an acceptable romantic lead and Marie Denis is pretty as the girl, though not impressive dramatically. Some of the secondary parts, mostly comedy relief, are reasonably well played but suffer from seemingly unimaginative subtitling.

Hobe.

Foreign Film Reviews
(Unlikely for Anglo-U. S. Market)

Nyckeln Och Ringen
("The Key and the Ring")
(SWEDISH-MADE)

Europa Film production and release. Stars Anders Henrikson, Aino Taube; features Lauritz Falk, Hilda Borgstrom, Eva Dahlbeck, Ulla Sallert, Olle Hilding. Directed by Henrikson. Screenplay, Bertil Malberg, based on novel by August Brunius; camera, Harald Berglund; music, Sune Waldimir. At Saga, Stockholm. Running time, **88 MINS.**

With some of Sweden's best film stars in this entry, "Nyckeln Och Ringen" looms as a good grosser in Scandinavia as well as having potentialities in the overseas market. Based on a novel by August Brunius, the comedy has been brilliantly directed by Anders Henrikson, who also handles a leading role.

Cast is uniformly good. Outstanding is Hilda Borgstrom. Bertil Malberg's screenplay is excellent, as is the camera work of Harald Berglund. On the whole the picture compares favorably with most American film comedies.

Winq.

"Kronblom" (SWEDISH-MADE). Svea-film release of Sven Nygren-Imago Film production. Stars Ludde Gentzel, Dagmar Ebbesen; features Julia Caesar, Calle Reinholdz, Thor Modeen, Sigge Fischer, Sigge Fyrst, Arthur Rolen, Georg Skarstedt, John Norrman. Directed by Hugo Bolander. Screenplay, Torsten Lundqvist and Fischer based on a magazine serial by Elov Persson; camera, Hilmer Ekdahl; music, Gunnar Johansson. At Olympia, Stockholm. Running time, **110 MINS.**

Poor adaptation and direction spoil this comedy. Yarn is based upon "Kronblom," a comic figure sketched in one of the Swedish mags. As drawn in the publication the character is a humorous person who's invariably out of funds due to his dislike for work. But the film version presents him as a man of intelligence and sagacity. Picture offers little for the international trade.

Winq.

"Forsummad Av Sin Fru" ("Neglected by His Wife") **(SWEDISH-MADE).** Sandrew-Bauman Film production and release. Stars Irma Christensson, Karl Arne Holmsten; features Agneta Prytz, Lars Kage, Carl Hagman, Ake Claesson, Arthur Cederborgh, Margit Andelius, Harry Ahlin, Barbro Flodqvist, Georg Skarstedt. Directed by Gosta Folke. Screenplay, Sven Bjoerkman; camera, Goran Strindberg, Hilding Bladh; music, Hakon von Eichwald. At Royal, Stockholm. Running time, **88 MINS.**

Good Swedish comedy, this film is the story of a femme journalist and her husband. Because of the nature of her work he seldom sees her at home. Plot has other amusing complications which point up plenty of audience laughs. Acting, direction and scripts are okay. Picture rates as having a fine chance in the Scandinavian market with possibility of breaking into the foreign marts.

Winq.

White-Herald Trib

Continued from page 6

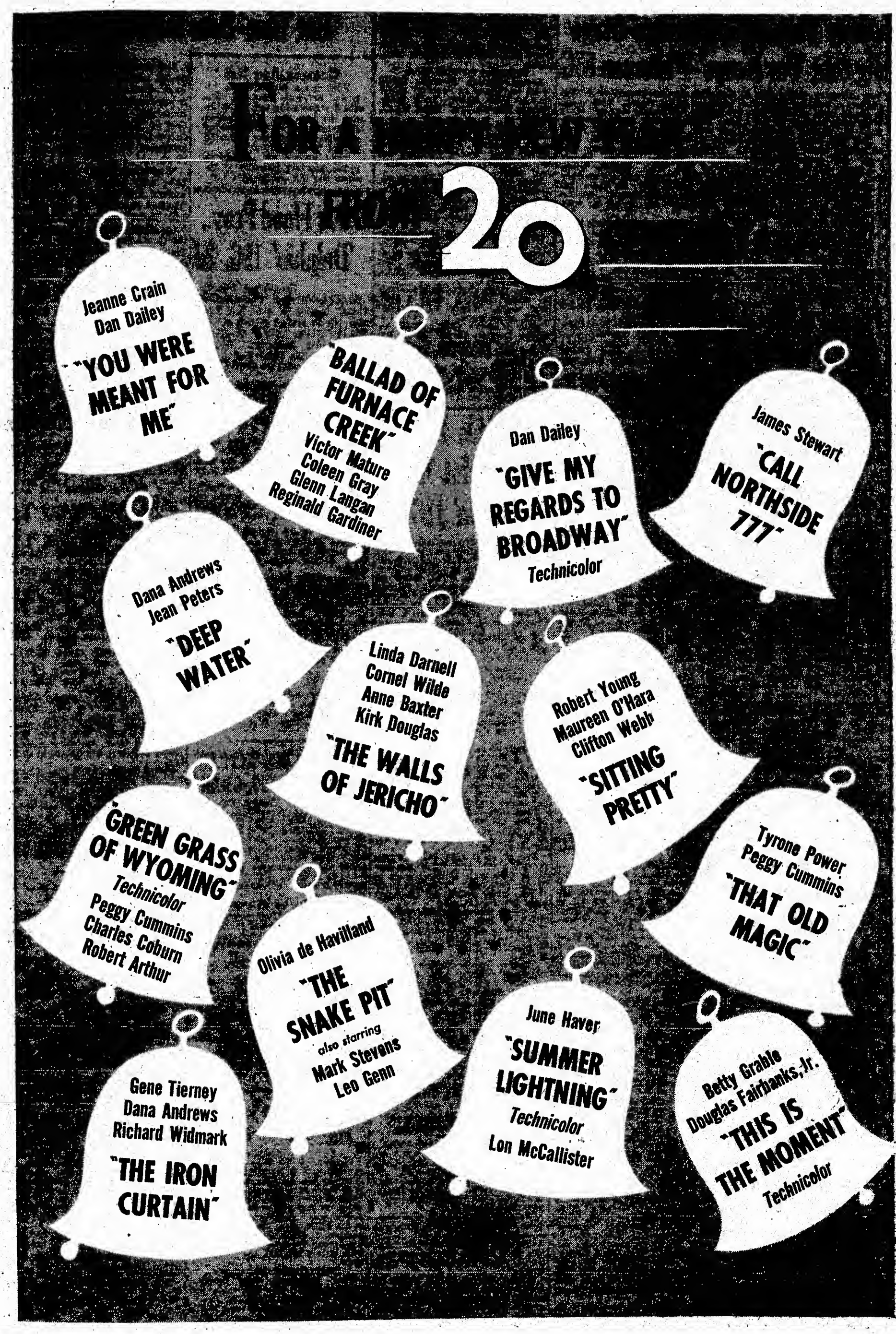
wood studios to blacklist the 10 men charged with contempt of Congress. He wrote that the writer of the editorial had "fallen over the First Amendment," mistaking it for "the office cat." Terming himself a "party of one," White argued that the Thomas committee, and the studios, have no right to "invade" any man's mind or beliefs, and that a person's politics or beliefs should not be a basis of employment.

More Pro and Con

In an adjacent column of the same page, the Trib ran a second editorial in reply, reiterating its previous position and calling White's "party of one" a "dangerous element." Several days later the sheet printed a "representative" batch of a dozen or so letters to the editor on the subject, the majority of which sided with White. Again in an adjacent column on the same page, it printed a third editorial explaining its stand.

Another answer from White, this time protesting the Trib's assertion that he's "the most dangerous element in our society" and observing that "a man who disagrees with the Tribune" is "by your own definition" already classed "among the unemployables." The sheet carried an editorial answer, considerable modified in tone, with still another explanation of its attitude on the original issue.

The Authors League statement was signed by Oscar Hammerstein, 2d, president; John Hersey, vice-president; Peter Lyon, secretary; Arthur Schwartz, treasurer, and the entire council, including Franklin P. Adams, Maxwell Anderson, Carl Carmer, Russel Crouse, Julian Funt, Paul Gallico, Otto Harbach, Lillian Hellman, Christopher La Farge, Howard Lindsay, Peter Lyon, Sam Moore, Paul Osborn, Elmer Rice, Richard Rodgers, Rex T. Stout, John Vandercook, Kurt Weill and Glenway Wescott.



FOR A [illegible] FROM 20

Jeanne Crain
Dan Dailey
"YOU WERE MEANT FOR ME"

"BALLAD OF FURNACE CREEK"
Victor Mature
Coleen Gray
Glenn Langan
Reginald Gardiner

Dan Dailey
"GIVE MY REGARDS TO BROADWAY"
Technicolor

James Stewart
"CALL NORTHSIDE 777"

Dana Andrews
Jean Peters
"DEEP WATER"

Linda Darnell
Cornel Wilde
Anne Baxter
Kirk Douglas
"THE WALLS OF JERICHO"

Robert Young
Maureen O'Hara
Clifton Webb
"SITTING PRETTY"

"GREEN GRASS OF WYOMING"
Technicolor
Peggy Cummins
Charles Coburn
Robert Arthur

Olivia de Havilland
"THE SNAKE PIT"
also starring
Mark Stevens
Leo Genn

Tyrone Power
Peggy Cummins
"THAT OLD MAGIC"

Gene Tierney
Dana Andrews
Richard Widmark
"THE IRON CURTAIN"

June Haver
"SUMMER LIGHTNING"
Technicolor
Lon McCallister

Betty Grable
Douglas Fairbanks, Jr.
"THIS IS THE MOMENT"
Technicolor

Pre-Xmas Bops B'way But 'News' Plus 'Nativity' Fine 132G, 'Earrings'-Stage Big 85G; 'For Keeps'-Whiteman 63G

Broadway deluxers, with only a few exceptions, are taking it on the chin this week, with several theatres seeking new product or additional fare to bolster dwindling grosses. It's the usual pre-Xmas slump but getting under way earlier than usual. And some exhibitors claim it is more severe than in recent years. Soaring prices for merchandise and foodstuffs, made more apparent during the Christmas shopping season, also are rated as not being conducive to free spending for entertainment just now.

Bulk of the really big business is going to the Music Hall and Paramount this session. Hall has its annual Christmas show on the stage with "Good News," and likely will be good at $132,000. This is particularly nice in view of the fact that "News" has no big name star.

Paramount, with "Golden Earrings" and stage show headed by Billy De Wolfe, Ray McKinley band and Frankie Laine, will be a big $85,000 for first week ended last (Tues.) night. Par was particularly helped, as were some other theatres, by Catholic schools being closed Monday (8) in observance of Immaculate Conception, Holy day. Other strongest opener is "Henry V," playing in fourth downtown N. Y. house, and likely to hit strong $10,000 in first week ending next Friday at Park Avenue. Booked in hurriedly when "Bush Christmas" fell apart, it is giving the theatre its best trade in months despite the season.

Capitol teed off "This Time for Keeps" with Paul Whiteman band, Marilyn Maxwell and Gene Sheldon topping the stageshow last Thursday (4), and is not getting far with mild $63,000 or less. "Had to Be You" and stagebill of Connee Boswell, the Pitchmen and DiGatanos was rushed into the Roxy last Saturday (6) after three days of second week for "Thunder in Valley." It, too, looks thin with $60,000 for split week, covering only four days of "Had to Be," since house ends week normally on Tuesdays. Despite fine reviews, "Capt. Boycott" shapes disappointing at $20,000 or under in first week at the Winter Garden.

Typical of current conditions on Broadway is the way Strand's reissue combo slipped badly. "Slight Case of Murder" was moved in to bolster "Jezebel," supplanting "Anthony Adverse," but it was no dice. "Murder"-"Jezebel" combo is sad $13,000 in final five days, with Strand resuming stageshows today (Wed.). Tees off "Always Together" and Charlie Barnet band heading stagebill. Although "Victory Through Air Power" has been added, the Broadway will hit an all-time low of $3,000 or less with second week of "Christmas Eve."

All holdovers and extended-runs are suffering drastic dips from boom trade of Thanksgiving week. Even the front-running "Gentleman's Agreement" sagged nearly $20,000 in its fourth week at the Mayfair to hit $46,000. Addition of Louis-Walcott fight pictures over weekend is helping second stanza of "Out of Past" at Palace to $29,000, nice in view of conditions.

"Bishop's Wife," which was launched with special preem for benefit of Lighthouse Assn. of N. Y. last (Tues.) night at the Astor starts its regular run today (Wed). RKO-Goldwyn opus replaces "Walter Mitty," which went 17 highly profitable weeks. "Pirates of Monterey" is set to open Dec. 17 at the Criterion.

Victoria brings in "Belle Starr" and "Frontier Marshall," twin reissues, toworrow (Thurs.) after two okay weeks with "Love From Stranger."

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"My Father's House" (Indie) (11th wk). Still showing profit at $7,500 or near; 10th stanza was very good $8,000. "Volpone" (Indie) opens on Dec. 26.

Astor (City Inv.) (1,300; 80-$1.80)—"Bishop's Wife" (RKO). Opens today (Wed.) after preview for Lighthouse Assn. benefit last night. Last week, "Walter Mitty" (RKO), (17th wk), fell to $20,000; previous week was $26,000.

Bijou (City Inv.) (650; 85-$1.50)—"Revenge" (Indie) (2d wk). Down to very mild $4,000, after only $6,000 opener. "Beauty and Beast" (Indie) opens Dec. 22.

Broadway (UA) (1,895; 70-$1.50)—"Christmas Eve" (UA) (2d wk) with "Victory Through Air Power" (UA) (reissue) added over weekend. Added Disney oldie in effort to bolster this sagging house but won't be over $3,000 if that; first week of "Eve" was very dismal $5,500, below hopes. House was all set to shutter today (Wed.) but plans were changed.

Capitol (Loew's) (4,820; 70-$1.50)—"This Time for Keeps" (M-G) with Paul Whiteman orch, Marilyn Maxwell, Gene Sheldon heading stagebill. Feeling general Christmas-shopping slump, with mildish $63,000 likely in initial round. Last week, third for "Husband's Affairs" (Col) and Frank Sinatra, Skitch Henderson orch, heading stageshow, fairly good $74,000 but below hopes.

Criterion (Loew's) (1,700; 60-$1.25) — "Green Dolphin Street" (M-G) (9th wk). Eighth frame ended last (Tues.) night was okay $24,000, albeit way off from fast $32,000 of seventh stanza. "Pirates of Monterey" (U) is set to open Dec. 17.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (5th wk). Also feeling pre-Xmas lull but staying up nicely for this stage of run at $33,000 ending next Friday (12); fourth was strong $47,000.

Golden (RKO) (769; $1.20-$2.40)—"Mourning Becomes Electra" (RKO) (3d wk). Holding up well in view of conditions at $11,000 after $12,000 for second. Continues.

Gotham (Brandt) (900; 70-$1.40)—"Red Stallion" (EL) (2d wk). Current stanza ending today (Wed.) slipping to passably good $10,000 after stout $13,000 opener. That was below expectancy.

Little Carnegie (Indie) (460; 95-$1.20)—"Nicholas Nickleby" (U) (2d wk). Session ending Friday (12) is faring nicely at $8,000 or a bit under after fancy $8,500 initial week. Stays on.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (5th wk). Fourth round ended last Monday (8) night slipped drastically but still okay at $46,000 after fast $65,800 in third.

Palace (RKO) (1,700; 60-$1.20)—"Out of Past" (RKO) (3d wk). Addition of Louis-Walcott fight films over weekend giving this a nice boost in second stanza ended last Monday (8) night, to solid $29,000; first week was big $38,000. Continues until Dec. 25 when "Tycoon" (RKO) opens.

Paramount (Par) (3,664; 55-$1.50) — "Golden Earrings" (Par) and Billy De Wolfe, Ray McKinley orch, Frankie Laine heading stageshow (2d wk). First week ended last (Tues.) night hit big $85,000, being one of few real money-making operations on street currently. In ahead, "Wild Harvest" (Par) with King Cole Trio, Connie Haines, Randy Brooks orch on stage (3d wk), good $60,000.

Park Avenue (U) (583; $1.20-$1.80)—"Henry V" (UA). Booked in hurriedly last Saturday (6) under Theatre Guild auspices, and doing remarkably well at $10,000 or near, best here in months. Final three days of second week for "Bush Christmas" (U) fell to slim $1,500, while opening week was only fair $5,000, below hopes.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Good News" (M-G) and "Nativity" pageant plus Christmas pantomime on stage. Despite absence of names in film's cast, Hall looks to land good $132,000. Holds, natch! Last week, "Cass Timberlane" (M-G) and stageshow (4th wk), nice $127,000. "Paradine Case" (SRO) booked to open next, likely Jan. 8.

Rialto (Mayer) (594; 50-$1.80) — "Panic" (Indie) (2d wk). Continues in fine style at $14,000 on initial holdover session for this Frenchmade. First was new record at $18,000 but a bit below hopes. Stays on two or three weeks more with "Fury" (Indie) set to follow.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Unconquered" (Par) (9th wk). Dipping to passable $21,000 which is considerably off from sturdy $31,000 in eighth (Thanksgiving Day) week. "Capt. From Castile" (20th) set to open Dec. 25.

Roxy (20th) (5,886; 80-$1.50)—"Had to Be You" (Col) and stagebill headed by Connee Boswell, Jayne and Adam Digatano, the Pitchmen. Opened last Saturday (6) after hurried decision to pull "Thunder in Valley" (20th) and stageshow topped by Dan Dailey, Harrison and Fisher, which went only three days of second week. New bill in first four days plus final three of "Thunder" hit meagre $60,000. First week of "Valley" was thin $65,000.

State (Loew's) (3,450; 43-$1.10)—"Song of Love" (M-G) (2d run) and vaude headed by Lorraine Rognan, Johnny Morgan, the Tunesmen. Very mild $20,000 or near. Last week, "Wistful Widow" (U) (1st run) (2d wk), with vaude topped by Jackie Gleason, Bob Howard, Betty Reilly, fancy $34,000.

Strand (WB) (2,756; 75-$1.50)—"Always Together" (WB) plus Charlie Barnet orch topping stagebill. Opens today (Wed.). Last week, "Jezebel" (WB) (2d wk) and "Slight Case of Murder" (WB) (reissues), was dismal $13,000 in 5 days. First week of "Jezebel" and "Anthony Adverse" (WB) (reissue) hit mild $38,000. "Adverse" was yanked after first week in hopes of bolstering twin reissue combo.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (17th wk). For 16th frame ended last Monday (8) night slipping to $5,500, still in profit, after $8,200 in previous week. Stays on.

Victoria (City Inv.) (720; 70-$1.20)—"Love From Stranger" (EL) (2d wk). Down to barely okay $8,500 after neat $19,000 opener, albeit first week was below expectancy. Dual reissue combo of "Belle Starr" (20th) and "Frontier Marshall" (20th) opens tomorrow (Thurs.).

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (17th wk). Also off at $10,500 but not so mild considering length of run; 16th stanza was good $14,000. Due to stay until Dec. 25 when "Voice of Turtle" (WB) opens.

Winter Garden (UA) (1,312; 60-$1.20)—"Capt. Boycott" (U). In week ending tomorrow (Thurs.) looks for modest $20,000 or under. Last week, second of "Lost Moment" (U) was slow $14,000.

L'ville Lull; Busse Ups 'Railroaded' Brisk 14G

Louisville, Dec. 9.

Business is on slow side this week, with "Walter Mitty" at the Rialto and "Railroaded" plus Henry Busse's band on stage at the National the only new bills to show much.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60) — "Foxes of Harrow" (20th) (m.o.). Mild $3,000. Last week, "Where There's Life" (Par) (m.o.), $4,000.

Kentucky (Switow) (1,200; 30-40) — "This Time For Keeps" (M-G) and "Crossfire" (RKO). Medium $3,000. Last week, "Merton of Movies" (M-G) and "Tarzan Huntress" (RKO), $3,500.

Mary Anderson (People's) (1,100; 40-60)—"Lady From Cheyenne" (Indie) and "Lady in Jam" (Indie) (reissues). Modest $6,000. Last week, "Escape Me Never" (WB), good $8,000.

National (Standard) (2,400; 60-80) "Railroaded" (EL) with Henry Busse orch, others, on stage. Brisk $14,000 looms. Last week, "Hal Roach Comedy Carnival" (UA), fairish $6,500.

Rialto (FA) (3,400; 40-60)—"Walter Mitty" (RKO). Okay $14,000. Last week, "Foxes of Harrow" (20th), about same.

State (Loew's) (3,000; 40-60) — "Green Dolphin Street" (M-G) (2d wk). Pace slackening from first stanza. Mild $12,000 after last week's solid $18,000.

Strand (FA) (1,400; 40-60)—"Golden Earrings" (Par) (2d wk). Moderate $4,500 after last week's excellent $8,000.

Pitt Skids But 'Exile' Hot 14G; 'Dolphin' 17G, 2d

Pittsburgh, Dec. 9.

Miserable weather over the weekend and the Xmas shopping boom will bring no joy to the downtown houses this week. "The Exile" at Harris and second week of "Green Dolphin Street" at Penn are exceptions to the downbeat. "Anthony Adverse" and "Jezebel," and Warner, with holdover of "Fun and Fancy Free," picked up some yesterday (Mon.) via adding Louis-Walcott fight pix, latter house getting the most help.

Estimates for This Week

Fulton (Shea) (1,700; 40-70—"Lost Moment" (U). Crix didn't want any part of this. Maybe $6,500, very thin. Last week, "Outlaw" (UA) broke all-time house record by more than $7,000, sensational $26,000, but pulled after seven days because of church pressure.

Harris (Harris) (2,200; 40-70)—"The Exile" (U). Virtually alone as far as downtown new pix are concerned, and looks big $14,000. Will stick. Last week, second of "Had To Be You" (Col) around $4,000 in 3 days after $13,000 opening stanza.

Penn (Loew's-UA) (3,300; 40-70)—"Green Dolphin Street" (M-G) (2d wk). This one's showing plenty at strong $17,000, and m.o. Last week, smash $29,500.

Ritz (Loew's) (800; 40-70)—"Sundown" (UA) and "The Kansan" (Col) (reissues). Nothing much at $2,500. Last week, "Body and Soul" (UA), terrif $5,000 on moveover after two Penn weeks.

Senator (Harris) (1,750; 40-70)—"Man In Iron Mask" (UA) and "Gentleman After Dark" (UA) (reissues). Oke $3,500. Last week, "Nightmare Alley" (20th) (m.o.), $3,000.

Stanley (WB) (3,800; 40-70)—"Jezebel" (WB) and "Anthony Adverse" (WB) (reissues). Louis-Walcott fight pix added yesterday (Mon.) may help to around $12,500, just fair. Last week, "Escape Me Never" (WB), also $12,500, very thin for holiday week.

Warner (WB) (2,000; 40-70)—"Fun, Fancy Free" (RKO) (2d wk). Also Louis-Walcott fight pix for last three days. A good shot in the arm at this spot with Disney feature holding up well, too. Trim $9,000 or over. Last week, big $15,500.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

H.O.'s Flood Prov., 'Dolphin' 19G, 2d

Providence, Dec. 9.

State's holdover of "Green Dolphin Street" is still in high this week. Also big in second stanza is RKO Albee's "Walter Mitty." Town virtually solid holdover. Strand's "Where There's Life" had a nice week, and opened its second Monday (8).

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Walter Mitty" (RKO) and "Wild Horse Mesa" (RKO) (2d wk). Nice $19,000 after opening week at big $22 000.

Carlton (Fay-Loew) (1,400; 44-65)—"Anthony Adverse" (WB) and "Jezebel" (WB) (reissues) (2d wk). Nice $4,000. First week was good $6,000.

Fay's (Fay) (1,400; 44-65)—"Spoilers" (U) (reissue) and vaude on stage. Fair $6,000. Last week, "That's My Gal" (Rep) and vaude on stage, $7,000.

Majestic (Fay) (2,200; 44-65) — "Wistful Widow" (U) and "Bulldog Drummond Strikes" (Col) (2d wk). Nifty $14,000 after swell $19,000 opener.

Metropolitan (Snider) (3,100; 65-85))—"Northwest Outpost" (Rep) and Judy Lynn heading stage show for three-day weekend run. Very nice $9,500. Last week, "Wyoming" (Rep) and Peggy Ann Garner heading stage show, $9,500.

State (Loew) (3,200; 44-65) — "Green Dolphin Street" (M-G) (2d wk). Stout $19,000. First round, sock $31,000.

Strand (Silverman) (2,200; 44-65)—"Where There's Life" (Par) and "Sweet Genevieve" (Col). Second week opened Monday (8). First week was good $12,500. Last week, "Golden Earrings" (Par) (2d wk), $10,000.

HAMPTON UPS 'REPEAT' GOOD $18,500, OMAHA

Omaha, Dec. 9.

"Repeat Performance" plus Lionel Hampton's band heading stage show at the Orpheum is being kept down by combination of bad weather and Christmas shopping, but will be fairly good despite these handicaps. Other theatres also are feeling the holiday spirit. Plenty of street crowds but they're busy going to the stores.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-85)—"Repeat Performance" (EL) plus Lionel Hampton orch on stage. Good $18,500. Last week, "Where There's Life" (Par) and "Adventure Island" (Par), fine $13,000 at regular house scale.

Omaha (Tristates) (2,100; 16-65)—"Great Expectations" (U). Looks moderate $10,000 or near. Last week, "Spirit West Point" (FC) and "Fun on Week-end" (UA), big $10,200.

Brandeis (RKO) (1,500; 16-65)—"Walter Mitty" (RKO) (3d wk). Neat $6,500. Last week, $8,200.

Paramount (Tristates) (2,800; 16-65)—"Green Dolphin Street" (M-G) (2d wk). Nice $9,500. Last week, solid $12,000.

Frisco Dips But 'Exile' Firm $16,500; 'Blue' 16G

San Francisco, Dec. 9.

Weekend trade is helping to lift general level of biz but it still currently is dragging near bottom. "Outlaw" is bringing in some out-of-town trade at the bandbox Esquire. "The Exile" is passably good at the Orpheum and "Out of Blue" looks fair at the Paramount. Addition of fight pictures at Golden Gate is helping the second week of "Out of Past," with Robert Mitchum heading stageshow.

Estimates for This Week

Clay (Roesner) (400; 65-85)—"Tawny Pipit" (U) (4th wk). Fat $2,000. Last week, big $2,400.

Esquire (Blumenfeld) (952; 55-85)—"The Outlaw" (UA). Wow $12,000.

(Continued on page 24)

Weather, Printers Strike Bops Chi But 'Blue'-Suns $55,000; 'Alley' 25G

Chicago, Dec. 9.

Bad weather is fouling up the expected good take at boxoffices this week. Lots of new product, but that is not enough to overcome the pre-Xmas lull. Doing best of the new ones is "Out of the Blue" at the Oriental, with the fine $55,000 partly attributed to Three Suns on the stage.

"Nightmare Alley" at the State-Lake also seems okay. On the weaker side of new pictures is "Golden Earrings" at the Chicago with Delta Rhythm Boys on stage for moderate $47,000. "Gangster" at the Grand is light $16,500. "I Love Trouble" at the United Artists also is thin at $13,000. "Forever Amber" switched to the Rialto, but seems hampered by weather and lack of newspaper splurge, which is also affecting all theatres with printers strike still on.

"Body and Soul" at the Woods continues at the top of the holdover list with smash $25,000 in fifth week. Right behind is "Gentleman's Agreement" at the Apollo with staunch $20,000. Right in same bracket also is "Exile" at Palace with $20,000.

Estimates for This Week

Apollo (B&K (1,400; $1.25)—"Gentleman's Agreement" (20th) (4th wk). Firm $20,000. Last week, $25,000.

Chicago (B&K) (3,900; 95)—"Golden Earrings" (Par) with Delta Rhythm Boys heading stage show. Moderate $47,000. Last week, "Where There's Life" (Par) with Rosie Marle topping stagebill (2d wk), okay $46,000.

Garrick (B&K) (900; 95) — "Upturned Glass" (U) (2d wk). Sad $7,500. Last week, $11,000.

Grand (RKO) (1,500; 95)—"Gangster" (Mono). Light $16,500. Last week, "Pirates of Monterey" (U) (2d wk), fine $17,000.

Oriental (Essaness) (3,400; 95)—"Out of Blue" (EL) with Three Suns and Marshall Bros. on stage. Sharp $55,000. Last week, "Heaven Only Knows" (UA) (2d wk) with Red Ingle and Jack Smith, $31,000.

Palace (RKO) (2,500; 95)—"Exile" (U) (2d wk). Nice $20,000. Last week, $23,000.

Rialto (Indie) (1,500; $1.25)—"Forever Amber" (20th) (m.o.). Stout $16,000. Last week, "Abie's Irish Rose" (UA) and "Fabulous Dorseys" (UA), $8,500.

Roosevelt (B&K) (1,500; 95)—"Hagen Girl" (WB) (2d wk). Sweet $17,000. Last week, $24,000.

State-Lake (B&K) (2,700; 95)—"Nightmare Alley" (20th). Nice $25,000. Last week, "Forever Amber" (20th) (6th wk) big $20,000 at $1.25 top.

United Artists (1,700; 95)—"I Love Trouble" (Col). Lean $13,000. Last week, "Unconquered" (Par) (7th wk), great $20,000 at $1.25 top.

Woods (Essaness) (1,073; 95)—"Body and Soul" (UA) (5th wk). Smash $25,000. Last week, $28,000.

World (Indie) (587, 75;)—"Captive Heart" (U). Minor $2,400. Last week, "Mayerling" (Indie) (2d wk), $2,200.

Buff. Holds Up; 'Exile' Okay $16,500, 'Gangster' Nice at 19G, 'Eve' 16G

Buffalo, Dec. 9.

Biz is holding up fairly well here in pre-holiday period, especially in view of holdovers and reissues. "The Exile" and "The Gangster" shapes as top new entries.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Christmas Eve" (UA) and "Blackmail" (Rep.) Average $16,000. Last week, "Where There's Life" (Par) and "Adventure Island" (Par), solid $19,500.

Great Lakes (Shea) (3,400; 40-70)—"This Time for Keeps" (M-G) (2d wk). Down to good $12,000 after big $20,000 last week.

Hippodrome (Shea) (2,100; 40-70)—"Where There's Life" (Par) and "Adventure Island" (Par) (m.o.). Fair $9,000. Last week, "Green Dolphin Street" (M-G) (m.o.), fine $11,000 for third week downtown.

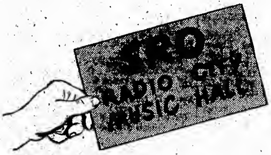
Teck (Shea) (1,400; 40-70)—"Swamp Water" (UA) "Prisoner of Shark Island" (UA) (reissues). Mild $3,500 or near. Last week, "Body and Soul" (UA) and "Winter Wonderland" (Rep) (m.o.) (3d wk), $5,500.

Lafayette (Basil) (3,000; 40-70)—"The Exile" (U) and "Two Blondes, Redhead" (Col). Okay $16,500. Last week, "Ride Pink Horse" (U) and "Blondie in Dough" (Col), $12,500.

20th Century (20th Cent.) (3,000; 40-70)— "Gangster" (Mono) and "That's My Gal" (Rep). Fine $19,000. Last week, "Fun, Fancy Free" (RKO) and "Bowery Buckaroos" (Mono), $16,500.

XMAS IS IN THE BAG!

If ever there was a picture perfectly timed to bring the folks fast-paced cheer at this holiday season it's M-G-M's "GOOD NEWS," brimming over with music and merriment, love and laughter, youth, talent, beauty. Yes, it's got everything for young and old and in between!



Now playing to packed audiences at Radio City Music Hall! Hundreds of theatres will play it simultaneously at New Years!

"GOOD NEWS"

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ALLYSON
PETER
LAWFORD
PATRICIA MARSHALL · JOAN McCRACKEN
RAY McDONALD · MEL TORME
COLOR BY *TECHNICOLOR*
Screen Play by Betty Comden and Adolph Green
Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva and Ray Henderson
Directed by CHARLES WALTERS
Produced by ARTHUR FREED

"M-G-M's XMAS GIFT TO NATION's SCREENS!" —*Coast Variety*

"It should have field day at boxoffice . . ." —**Exhibitor**

"Should mount into king-size boxoffice figures." —**Film Daily**

"Boxoffice appeal indicates hearty grosses . . . should click with all type audiences . . . carefree escapist entertainment." —**Variety** (*Weekly*)

" 'Good News' is good news!" —***Ager,* PM**

"Exhibitors and public alike will be mighty thankful for this wonderful entertainment." —**Coast Variety**

"Gay and speedy . . . . 'Good News' is just that for entertainment seekers." —***Cameron,* N. Y. Daily News**

"Gay, festive . . . entertains all the way." —***Conrad,* N. Y. Mirror**

"Brightly tinted and aggressively exuberant." —***Barnes,* N. Y. Herald Tribune**

"Something for everybody...bright movie version of 'Good News'." —***Crowther,* N. Y. Times**

"Audience attraction which will render a good account of itself." —**Motion Picture Daily**

"A happy attraction for the holiday season." —**Showmen's Trade Review**

L. A. Marks Time Pre-Xmas; 'Life' Hot $33,500; 'Unconquered' 33G, 'Dolphin' Tall 44G, 'Hagen' Slight 24G, All 2d

Los Angeles, Dec. 9.

Pre-Xmas slump is dampening midweek biz here, but trade is holding well on weekends. Pantages and Hillstreet are getting strong biz hypo via exclusive showing of fight films, with matinee trade up 50-60% on Monday (8). Fistic pictures opened Sunday without advance ads so upbeat was not felt until Monday. Playing with "Mitty," it will be strong $29,500 for third round of feature.

"Where There's Life" is nice $33,500 in two Paramount houses. "The Gangster" looks sturdy $38,500, five theatres. "Capt. Boycott" shapes as very dull $21,000, also five houses. Second week at upped scale of "Unconquered" still is hefty at $33,000 in two spots.

"Dolphin Street" also is nice $44,000 in second session, three locations. Second frame of "Daisy Kenyon" is fair $34,000 in four spots. "Hagen Girl" looks slight $24,000 in second stanza, three houses.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1) — "Gangster" (Mono) and "Wild Horse Mesa" (RKO. Slow $4,000. Last week, "Out of Blue" (EL) and "Railroaded" (EL), $4,500.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1) — "Body and Soul" (UA) (3d wk). Only $4,000. Last week dropped to $6,400 but way over average.

Carthay Circle (FWC) (1,518; 80-$1.50) — "Unconquered" (Par) (2d wk). Fancy $13,000. Last week, $20,300.

Chinese (Grauman-WC) (2,048; 60-$1)—"Daisy Kenyon" (20th) (2d wk). Fair $8,000. Last week, below hopes at $14,000.

Culver (FWC) (1,145; 60-$1) — "Gangster" (Mono) and "Wild Horse Mesa" (RKO). Dull $4,000. Last week, "Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk-5 days), $2,500.

Downtown (WB) (1,800; 60-$1) — "Hagen Girl" (WB) (2d wk). Finales at $9,500. Last week, slow $16,400.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Body and Soul" (UA) (3d wk). Okay $8,000. Last week, above average $13,500.

Egyptian (FWC) (1,538; 60-$1) — "Green Dolphin Street" (M-G) (2d wk). Good $11,500. Last week, sturdy $17,900.

El Rey (FWC) (861; 60-$1) — "Gangster" (Mono) and "Wild Horse Mesa" (RKO). Light $3,500. Last week, "Out of Blue" (EL) and "Railroaded" (EL), $4,800.

Esquire (Rosener) (685; 85) — "Tawny Pipit" (U) (3d wk). Just $2,000. Last week, good $2,900.

Four Star (UA-WC) (900; 60-$1) —"Out of Blue" (EL) and "Railroaded" (EL) (m.o.). Dim $2,000. Last week, "Life With Father" (WB) (3d wk), $6,400 at upped prices.

Guild (FWC) (968; 60-$1)—"Capt. Boycott" (U) and "Devil Ship" (Col). Light $4,000. Last week, "Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk), only $2,700.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Body and Soul" (UA) (3d wk). Oke $4,000. Last week, over average $7,000.

Hollywood (WB) (2,756; 60-$1)—"Hagen Girl" (WB) (2d wk). Only $7,500. Last week, light $12,000.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Body and Soul" (UA) (3d wk). Nice $3,000. Last week, $4,800.

Iris (FWC) (828; 60-85)—"Capt. Boycott" (U). Near $3,000. Last week, "Exile" (U) (2d wk), dull $2,300.

Laurel (Rosener) (890; 85)—"Shoe Shine" (Indie) (6th wk). About $2,500. Last week, good $3,000.

Loew State (Loew-WC) (2,404; 60-$1)—"Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk). Fair $14,000. Last week, $23,200.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Green Dolphin Street" (M-G) (2d wk). Good $20,000. Last week, fancy $30,000.

Loyola (FWC) (1,248; 60-$1)—"Daisy Kenyon" (20th) (2d wk). Mild $5,000. Last week, good $9,000.

Marcal (G&S) (900; 90-$1.20)—"Forever Amber" (20th) (3d wk). Scant $2,000. Last week, $2,300.

Orpheum (D'town-WC) (2,210; 60-$1)—"Gangster" (Mono) and "Wild Horses Mesa" (RKO). Solid $21,000. Last week, "Out of Blue" (EL) and "Railroaded" (EL), slight $10,400.

Million Dollar (D'town) (2,122; 55-98) — Reverting to subsequent-run. Last week, "Bowery Buckaroos" (Mono) with Bill Robinson on stage, dull $15,100.

Palace (D'town) (1,226; 80-$1.20) —"Unconquered" (Par) (2d wk). Sturdy $20,000. Last week, giant $29,700.

Pantages (Pan) (2,812; 60-$1)—"Secret Life Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk). Swift $15,500. Last week, $23,500.

Paramount (F&M) (3,398; 60-$1) —"Where There's Life" (Par) and "Killer Dill" (SG) (2d wk). Into second frame Sunday (7) after good $19,500 first week.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Where There's Life" (Par) (2d wk). Into second frame Sunday (7) after nice $14,000 first week.

RKO Hillstreet (RKO) (2,890; 60-80)—"Walter Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk). Good $14,000. Last week, brisk $20,400.

Ritz (FWC) (1,370; 60-$1)—"Capt. Boycott" (U). Mild $4,000. Last week, "Exile" (U) (2d wk), $3,600.

Studio City (FWC) (880; 60-$1)—"Capt. Boycott" (U). Light $2,500. Last week, "Exile" (U) (2d wk), dim $2,700.

United Artists (UA) (2,100; 60-$1) —"Capt. Boycott" (U) and "Devil Ship" (Col). Slight $7,500. Last week, "Exile" (U) and "Crime Doctor's Gamble" (Col) (2d wk), $8,600.

Uptown (FWC) (1,719; 60-$1)—"Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk). Okay $7,000. Last week, sturdy $11,800.

Vogue (FWC) (885; 60-$1)—"Gangster" (Mono) and "Wild Horse Mesa" (RKO). Stout $6,000. Last week, "Out of Blue" (EL) and "Railroaded" (EL), thin $4,200.

Wilshire (FWC) (2,296; 60-$1)—"Green Dolphin Street" (M-G) (2d wk). Smooth $12,500. Last week, stout $18,000.

Wiltern (WB) (2,300; 60-$1)—"Hagen Girl" (WB) (2d wk). Down to $7,000. Last week, dull $12,300.

Broadway Grosses

Estimated Total Gross
This Week $628,000
(Based on 24 theatres)
Last Year $713,500
(Based on 18 theatres)

'Dolphin' Smooth $20,000 in Mpls.

Minneapolis, Dec. 9.

With holdovers dominating the downtown sector, there are only two major newcomers currently, but they're powerhouses, particularly "Green Dolphin Street," at Radio City. "Golden Earrings," the other new entry, is just good at State. The holdovers are led by the sensational "Unconquered" and "Walter Mitty." The revived "Ecstasy" is keeping the World ticket sellers busy. Unfavorable weather and nearness of Christmas are offset in part by the strength of the product.

Estimates for This Week

Aster (Par) (900; 30-44)—"Invisible Wall" (20th) and "That's My Gal" (Rep). Light $1,000 in 5 days. Last week, "Marauders" (UA) and "Gas House Kids Hollywood" (EL) split with "Stork Bites Man" (UA) and "Pretenders" (Rep), $2,200 in 8 days.

Century (Par) (1,600; 76-$1.20)—"Unconquered" (Par) (2d wk). Giving spectacular performance here. First week was biggest of any roadshow picture at this house. Big $13,500 after huge $21,000 first week.

Gopher (Par) (1,000; 44)—"Gentleman After Dark" (EL) and "Man in Iron Mask" (EL) (reissues). Moderate $3,200. Last week, "Return Rin Tin Tin" (EL), $3,500.

Lyceum (Murray) (1,700; 50-70)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues) (2d wk). Okay $5,000 after healthy $7,000 first week.

Lyric (Par) (1,000; 50-70)—"Where There's Life" (Par) (m.o.). Here after excellent first Radio City week. Solid $7,500. Last week, "Body and Soul" (UA) (3d wk), $6,500.

Radio City (Par) (4,400; 50-70)—"Green Dolphin Street" (M-G). They're flocking in for this one. Hefty $20,000 in sight. Last week, "Where There's Life" (Par), big $17,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Walter Mitty" (RKO) (2d wk). Big $12,000 on heels of smash $19,000 initial stanza.

RKO-Pan (RKO) (1,600; 50-70)—"Wistful Widow" (U) (2d wk). Has chalked up best results of any recent Abbott-Costello opus. Neat $8,000 following virile $10,000 first session.

State (Par) (2,300; 50-70)—"Golden Earrings" (Par). Good $10,000 or near. Last week, "Unfinished Dance" (M-G), $9,000.

Uptown (Par) (1,000; 50-55)—"Park Passage" (WB). First nabe showing. Fair $3,500. Last week, "Down to Eearth" (Col), same.

World (Mann) (350; 50-70)—"Ecstasy" (Indie) (reissue). Daring advertising for this. Great $4,000. Last week, "Mother Wore Tights" (20th) (5th wk), good $2,500.

H.O.'s Slow Up Seattle; 'For Keeps' Mild $11,500

Seattle, Dec. 9.

Holdovers and pre-Xmas lull are slowing business currently. "This Time For Keeps" looks best of newcomers but it's only mild.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Arizona" (Col) and "Texas" (Col) (reissues). Fair $3,500. Last week, "Wild Harvest" (Par) and "Big Fix" (EL) (3d wk), $3,300.

Fifth Avenue (H-E) (2,349; 45-80) —"This Time For Keeps" (M-G) and "Wife Wanted" (Mono). Mild $11,500 in 8 days. Last week, "Amber" (20th) (2d wk), not so hot $10,600 at 90c-$1.25 scale.

Liberty (J&VH) (1,650; 45-80) — "Desert Fury" (Par) (3d wk). Good $7,000 after getting nifty $9,000 last week.

Music Box (H-E) (800; 90c-$1.25) —"Father" (WB) (5th wk). Something of roadshow run record here. Oke $3,500 in 6 days after excellent $7,400 last week.

Music Hall (H-E) (2,200; 45-80)—"Green Dolphin" (M-G) (2d wk). Big $12,500 after sock $17,600 last stanza.

Orpheum (H-E) (2,600; 45-80) — "Fun, Fancy Free" (RKO) and "Baldpate" (RKO) (2d wk). Nice $8,000 in 6 days. Last week, big $16,400.

Palomar (Sterling) (1,350; 45-80) —"Body and Soul" (UA) (3d wk). Neat $5,000. Last week, swell $7,700.

Paramount (H-E) (3,039; 45-80)—"There's Life" (Par) and "Repeat Performance" (EL) (2d wk). Good $7,500. Last week, great $16,200.

Roosevelt (Sterling) (800; 45-80) —"Guadalcanal" (20th) and "Purple Heart" (20th) (reissues). Neat $4,500. Last week, "Roosevelt Story" (Indie) and "Oregon Trail" (Rep), $3,600.

'Body' Rugged $18,000 Tops K.C.

Kansas City, Dec. 9.

Christmas slump already is being felt here, with stores reporting shoppers out in force earlier than any year on record. "Body and Soul" is holding off the sag at the Midland, doing a solid $18,000 and a cinch holdover. Otherwise trade is slow, with holdovers in three downtown spots.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Lured" (UA) and "Second Chance" (20th). Average $4,500. Last week, "Old Spanish Trail" (Rep) and "Robin Hood Texas" (Rep); nice $5,500.

Kimo (Dickinson) (550; 35-50)—"Housekeeper's Daughter" (Indie) and "There Goes My Heart" (Indie) (reissues). Start new policy and prices. Fair $1,000. Last week, "Open City" (Indie), ended foreign language film policy at $1,200, okay for return date.

Midland (Loew's) (3,500; 45-65)—"Body and Soul" (UA) and "Two Blondes, Redhead" (Col). Strong from opening gun, and heading for $18,000 and second week. Last week, "Song of Love" (M-G) and "Crime Doctor's Gamble" (Col) (2d wk); good $14,000.

Orpheum (RKO) (1,900; 45-65)—"Walter Mitty" (RKO) (3d wk). Slow $8,000. Last week, nice $9,500.

Paramount (Par) (1,900; 45-65)—"Where There's Life" (Par) (2d wk). Fair $10,000. Last week, stout $17,000.

Roxy (Durwood) (900; 45-65)—"Out of Blue" (EL) (2d wk). Moderate $4,000. Last week, got big holiday play for trim $7,500, best since house switched to first runs.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Black Gold" (Mono). So-so $12,000. Last week, "Pirates of Monterey" (U), only $13,000 in 8 days.

D.C. Dips But 'Had to Be' Loud 20G, 'Mitty' 16G, 2d

Washington, Dec. 9.

With only two newcomers along the main stem, biz in most situations has dipped sharply from last week's holiday boom. Stories circulated in the past week pointed up a post-war nick in amusement biz, although this is probably crying "wolf" for benefit of tax-makers on Capitol Hill. "It Had to Be You" at Warner, looks fine. "Walter Mitty" is holding well in its second stanza at Keith's, with weekend crowds in line to see fight short on same bill.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Golden Earrings" (Par) plus vaude. Satisfactory $23,000 with Francis Craig on stage helping. Last week, "Song of Love" (M-G) plus vaude, strong $31,000.

Columbia (Loew's) (1,263; 44-70)—"Body and Soul" (UA) (2d run). So-so $6,000. Last week, "Drums

(Continued on page 24)

Hub Mild Albeit 'Unconquered' Fine 39G, 2 Spots, 'Mitty' Terrif 26G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,516,000
(Based on 20 cities, 202 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,028,000
(Based on 22 cities 192 theatres)

Philly on Skids; 'Had to Be' $25,000

Philadelphia, Dec. 9.

With Christmas shopping rolling into high gear, Philly firstruns are being badly dented this session. Absence of a new sock picture also is hurting as is the fact that film crix are putting the whammy on most first-runners. Best newcomer looks to be "Had to Be You" at the Boyd.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Fun, Fancy Free" (RKO) (2d wk). Mild $8,000 after oke $15,000 opener.

Arcadia (Sablosky) (700; 50-94)—"Adventuress" (EL) (2d run). Modest $5,000. Last week, "Unfinished Dance" (M-G) (2d run), $5,800.

Boyd (WB) (2,350; 50-94)—"Had to Be You" (Col). Fair $25,000. Last week, "Escape Me Never" (WB) (2d wk), thin $15,000.

Earle (WB) (2,760; 50-94)—"Ride Pink Horse" (U) (2d wk). Moderate $15,000 after $20,000 opener.

Fox (20th) (2,250; 50-94)—"Nightmare Alley" (20th) (2d wk). Louis-Walcott fight films helping to fairish $19,000. Last week, only $21,000.

Goldman (Goldman) (1,300; 50-94)—"This Time For Keeps" (M-G) (3d wk). Nice $18,000 after $21,000 last week.

Karlton (Goldman) (1,000; 50-94) —"Where There's Life" (Par) (3d wk). Down to $9,000. Last week, good $12,000.

Keith's (Goldman) (1,300; 50-94) —"Magic Town" (RKO) (2d run). Thin $4,500. Last week, "Shores of Tripoli" (20th) and "Springtime in Rockies" (20th) (reissues), $6,000.

Mastbaum (WB) (4,360; 50-94) — "Body and Soul" (UA) (4th wk). So-so $16,000 after solid $26,000 last stanza.

Stanley (WB) (2,950; 50-94) — "Green Dolphin Street" (M-G) (2d wk). Still solid at $26,000 or near. First week was huge $38,000.

Stanton (WB) (1,475; 50-94) — "Return Rin-Tin-Tin" (EL) and "Last of Redmen" (Col). Dismal $7,500. Last week, "Gangster" (Mono), $12,000.

H.O.'s Help Slough Det. Albeit 'Life' Smash At 22G, 'Alley' 20G, Both 2d

Detroit, Dec. 9.

It's a breather week in Detroit, with strong holdovers at most theatres. "Green Dolphin Street" and "Foxes of Harrow" won't make their debuts until next stanza, and may overcome the present pre-Xmas apathy. "Where There's Life" is setting the pace in its second week at the Michigan. "Body and Soul" also is okay in third stanza.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Walter Mitty" (RKO) (7th wk). Still prosperous at $8,000. Last week, $10,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)— "Wyoming" (Rep) and "Arizona" (Col) (reissues). Laggard $10,000. Last week, "Anthony Adverse" (WB) and "Jezebel" (WB) (reissues), $13,000.

Cinema (Marten) (250; 60-90)—"Scarlet Pimpernel" (Indie) and "Return Scarlet Pimpernel" (Indie) (2d wk). Passable $1,900. Last week, $2,100.

Downtown (Balaban) (2,683; 80-$1.20)—"Forever Amber" (20th) (m.o.). Nice $12,000. Last week, "Desire Me" (M-G) and "Spirit West Point" (FC) (2d wk). solid $10,000 at regular scale.

Fox (Fox Michigan) (5,100; 70-95) —"Nightmare Alley" (20th) (2d wk). Strong $20,000 in five days after good $27,000 opener.

Michigan (U-D) (4,039; 70-95)—"Where There's Life" (Par) and "Adventure Island" (Par) (2d wk). Smash $22,000. Last week, whopping $34,000.

Palms (U-D) (2,976; 70-95)—"Body and Soul" (UA) (3d wk). Off to $13,000. Last week, stout $17,000.

United Artists (U-D) (2,976; 80-$1.20)—"Unconquered," (Par) (6th wk). Slipping to $12,000 but still okay. Last week, strong $18,000.

Boston, Dec. 9.

A flock of holdovers plus the start of the Christmas buying season in earnest has cut into the takes at nearly all spots this week with "Unconquered," day-date at the Paramount and Fenway doing best at advanced prices. "Carnegie Hall," first time at pop prices, fairly good at the Astor. "Walter Mitty" is big in its second Memorial session.

Estimates for This Week

Astor (Jaycocks) (1,400; 40-80)—"Carnegie Hall" (UA). Firstrun here at pop prices after a floppo road showing last spring; fairly good $12,000. Last week, "Fugitive" (RKO) (4th wk), $4,000.

Boston (RKO) (3,200; 50-$1.10)—"The Gangster" (Mono) plus Barry Sullivan, Connie Haines, Stroud Twins, others, on stage. Offish $22,000. Last week, "Killer at Large" (EL) plus Vaughan Monroe orch, others, wow $41,000.

Exeter (Indie) (1,000; 45-65)—"Frieda" (U) and "Met on Skis" (Indie) (2d wk). Holding up to nice $4,000 after $5,500 in first.

Fenway (M-P) (1,373; 55-$1.20)—"Unconquered" (Par). Best draw in town at nice $13,000. Last week, "Hagen Girl" (WB) and "Railroaded" (EL), $5,500.

Kenmore (Indie) (700; $1.10)—"Henry V" (UA) (3d wk). Big $5,000 after nearly $7,000 for second.

Memorial (RKO) 2,985; 40-80)—"Mitty" (RKO) and "Lone Wolf London" (Col). Third week begins today (Tues) after great $26,000 in second; first was smash $31,000.

Metropolitan (M-P) (4,368; 40-80) —"Where There's Life" (Par) and "Adventure Island" (Par) (2d wk). Okay $22,000 after big $29,000 for first.

Orpheum (Loew) (3,000; 40-80)—"Green Dolphin Street" (M-G) (2d wk). Moderate $20,000 after nice $27,000 in first.

Paramount (M-P) (1,700; 55-$1.20) —"Unconquered" (Par). Staunch $26,000 at advance prices. Last week, "Hagen Girl" (WB) and "Railroaded" (EL), $15,000.

State (Loew) (3,500; 40-80) — "Green Dolphin Street" (M-G) (2d wk). Offish $10,000 after nice $15,000 for first.

Translux (Translux) (900; 30-74)—"Dark Corner" (20th) and "Roger Touhy" (20th) (reissues). Standard $5,500. Last week, "Black Swan" (20th) and "Fallen Angel" (20th) (reissues), $5,500.

'Had to Be' Hot $22,000, 2 Spots, Tops Denver

Denver, Dec. 9.

"It Had to Be You" is brightest film on the horizon currently, being big in two spots. "Mons. Verdoux" was yanked after three days in two houses, doing badly in both.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Exile" (U) and "Roses Are Red" (20th), after week at Paramount, Esquire. Fair $2,500. Last week, "Hagen Girl" (WB) and "Invisible Wall" (20th) (m.o.), big $5,000.

Denham (Cockrill) (1,750; 35-70)—"Where There's Life" Par) 2d wk). Neat $11,000, and holds again. Last week, big $14,000.

Denver (Fox) (2,525; 35-74) — "Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), day-date with Esquire. Big $18,500. Last week, "Fabulous Texan" (Rep) and "Spirit West Point" (FC), fine $16,000.

Esquire (Fox) (742; 35-74)—"Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), also Denver. Tall $3,500. Last week, "Exile" (U) and "Roses Are Red" (20th), $3,000.

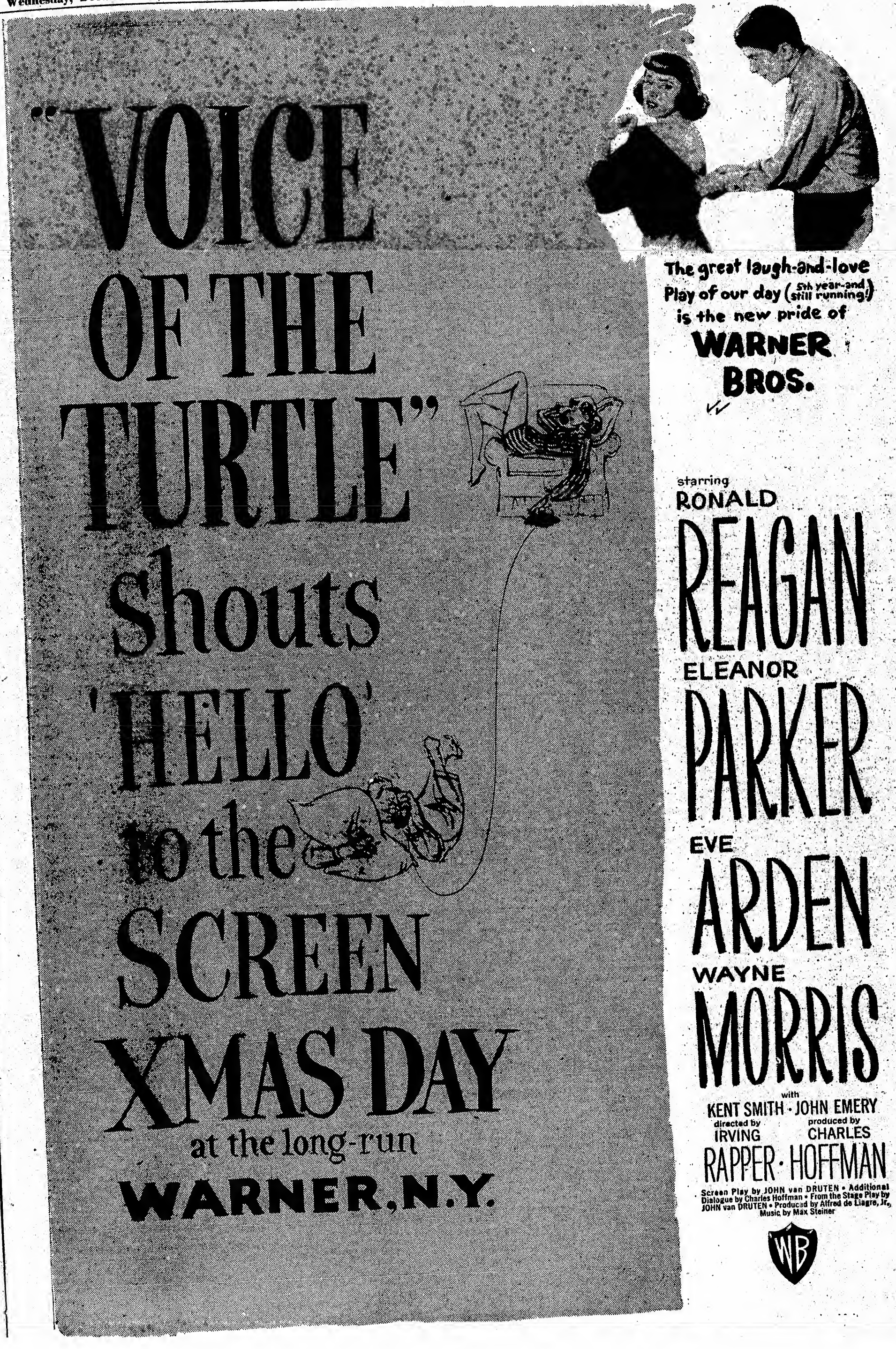
Orpheum (RKO) (2,600; 35-74) — "Green Dolphin Street" (M-G) (2d wk). Good $14,000. Last week, smash $24,000.

Paramount (Fox) (2,200; 35-74)—"Mons. Verdoux" (UA) and "Gas House Kids Hollywood" (EL), day-date with Webber. Sad $2,000 in 3 days, and yanked. "Pirates Monterey" (U) fair $4,000 in 4 days. Last week, "Exile" (U) and "Roses Are Red" (20th), good $12,000.

Rialto (Fox) (878; 35-74)—"Fabulous Texan" (Rep) and "Spirit West Point" (FC), after week at Denver, Webber. Mild $3,000. Last week, "Body and Soul" (UA) and "Two Blondes, Redhead" (Col), (m.o.), big $6,000.

Tabor (Fox) (1,967; 35-74)—"Riff-Raff" (RKO) and "Born to Kill" (RKO). Mildish $8,000. Last week, "Thief of Bagdad" (FC) and "Plainsman" (FC), good $10,500.

Webber (Fox) (750; 35-74)—"Verdoux" (UA) and "Gas House Kids Hollywood" (EL), also Paramount, lasted only 3 days, getting just $600. "Pirates Monterey" (U), fair $1,000 in 4 days. Last week, "Fabulous Texan" (Rep) and "Spirit West Point" (FC), fine $3,500.



"VOICE OF THE TURTLE"

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with
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directed by
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RAPPER

produced by
CHARLES
HOFFMAN

Screen Play by JOHN van DRUTEN • Additional Dialogue by Charles Hoffman • From the Stage Play by JOHN van DRUTEN • Produced by Alfred de Liagre, Jr., Music by Max Steiner

WB

Costly Anti-U. S. Pix Drive in France May Be Probed by MPA Paris Confab

Paris, Dec. 2.

While the U. S. Motion Picture Assn. conference scheduled to be held here within the next few weeks is expected mainly to explore the film situation in Scandinavian countries, difficulties being encountered by American distributors in France also probably will be aired. Confab will be attended by all European reps, with Gerald Mayer, now in Denmark, set to preside. He's MPA foreign chief. Besides Frank McCarthy, MPA European head, and his aide, Rupert Allan, meeting will be attended by F. W. Allport, London association rep.

McCarthy now is protesting the Franch ukase barring original versions with French subtitles from playing in more than 15 situations. He previously had persuaded the Embassy here to protest the strict enforcement of the proviso barring entrance into France of all reissues originally released two years ago.

These two developments are merely recent ones in a long list that have cropped up since the Washington agreement was signed reopening French market to U. S. imports. Ever since that pact was signed, French cinema administration heads apparently have been busy trying to find enough loopholes to scuttle the U. S.-French pact. These pin-pricking tactics apparently stem from a yen to hold their jobs whichever way the political cat jumps while at the same time staying in solid with local producers and film politicos. Latter group, through the technicians union, apparently is trying to hold up American product at every turn.

Red Libels

As viewed in industry circles here, this appears part of an anti-American campaign instigated by the Reds and carried on in the press and on radio. An example of such statements is one in a Red newspaper that claimed U. S. producers are taking $240,000,000 annually from France. Protest against such slanders has availed little. When the MPA had this claim protested at the Ministry for Foreign Affairs, promise was made that it would be officially denied in the press. Result was a three-line denial in the conservative Figaro, while the original story had been printed in a big three-column story.

Director Rene Autan-Lara, in a recent interview, lent support to this anti-American campaign by stating that the cost of importing an American picture and dubbing the same amounted to $24,000. In contrast, he stated, the average cost of a conservatively budgeted French picture is never less than $240,000, and hence all imports should stand for the differential, meaning $216,000 per picture.

Where Autan-Lara, who directed Paul Graetz' "Diable au Corps," got his figures is not revealed but such willd claims are eaten up by the masses here, and often subsequently are employed as basis for instigating restrictive legislation.

McCarthy just returned from several days of conferences with Allport in London previous to having the Spanish territory transferred from London to the Paris office. McCarthy leaves soon for Italy to be present when the Italian government settles the matter of foreign imports and co-production, but will be back in time for the Paris parley.

GUT TO RETAIN CAPITOL, TOP SYDNEY PIX HOUSE

Sydney, Nov. 27.

Greater Union Theatres will retain lease of the 2,750-seater Capitol here for a further 12 months on okay from the Sydney City Council, owners of the property. Rental is in the vicinity of $25,000, plus rates and taxes, per annum. House is presently used by GUT with a weekly change. It has been under the GUT control for many years. New deal was signatured by Norman B. Rydge, GUT's chairman of directors. Rank holds a 50% interest in the loop.

The Australian Broadcasting Commission, non-commercial radio operators, wanted the Capitol for the Sydney Symphony Orchestra, now batoned by Eugene Geesens. It's understood that the Sydney City Council is subsidizing the orchestra to the tune of $80,000. It's also understood that the ABC would not have the same rental as that of GUT if given the house for the longhairs.

Arg. to Prod. Pix in Chile; Foreign Tax Also Lifted

Buenos Aires, Dec. 2.

Cinematografica Interamericana prexies Jose Le Pera and Juan Parret are currently in Santiago, completing plans to produce the studio's first picture in Chile with Argentina cinemactors and probably Mexico's Maria Felix.

Le Pera has also made a deal with the Chilean government, which lifts a 25% tax formerly applied on foreign pix exhibited in Chile. This will mean a considerable increase in returns on Argentine pix in Chile, but also an increase in production of pix in the Andean country by Argentine studios with Argentine stars and Chilean personnel.

For Argentine film folk, prevented from working by political prejudices in Argentine government circles, the Chilean production angle will be a lifesaver.

Lira Devaluation Not Likely to Affect Amer. Producers, Sez Banker

Participation of American picture companies in Italian filmmaking will be affected very little by the recent action of the Italian government in reducing the value of the lira in terms of dollars. This opinion was expressed Monday (8) by Mario Roli, director of the Italian Bank of America, prior to his departure on the America after several weeks' visit in the U. S. His headquarters are in Milan.

Lira will still have practically the same purchasing power on the Italian commodity and labor markets, Roli pointed out. But what has changed is that the onetime artificial exchange rate of 350 lire to the dollar is now about 600 lire to the dollar by government decree. Thus 35,000 lire carried on an American film firm's books as $100 now has been cut to about $58. Furthermore the exchange rate changes from day to day in accordance with the lira's supply and demand on the exchange mart.

With the Italian government still adhering to a freeze policy as far as rental earnings of U. S. film companies are concerned, there's little demand on Italian banks for picture financing, Roli said. There's more than enough lire available, he continued. In fact, U. S. film interests are casting about in the exhibition field in Italy as well as the production end. He indicated there was a good possibility that blocked lire will finance both the acquisition or construction of Italian film theatres to be controlled by American distributors.

Mex Commies Slam RKO As 'Vanguard of Invaders'

Mexico City, Dec. 9.

Mexican Communists assailed RKO at their 10th annual convention here. Talkers belted in general "imperialistic motion picture companies that displace Mexican producers" but concretely cited RKO, which, they charged, "has obtained control of the Churubusco studios and is preparing to invade our market with productions made in those studios. This Yanqui company is the vanguard of the invasion that we suffer because production in our country is much cheaper than it is in the United States, so it seeks control of the Mexican and Latin American market."

Mexican producers, too, were panned by the Communists. Dolores Bravo, a delegate, said, "The cinematographic workers have lost their constitutional right to the eight-hour day by knuckling to the producers' demand that the workers donate an extra hour a day, and a whole day once a week, as well, to aid the national cinematographic industry."

MEX BANK GIVES

Mexico City, Dec. 9.

Pic trade is getting more coin from its own bank, Banco Nacional Cinematografico.

This year, up to Oct. 31, bank granted loans, credits and discounts to total $3,256,179 (U. S.).

Box's Byronic Bugs

London, Dec. 2.

Sydney Box's pic on the life of Lord Byron is a case for the aspirin bottle.

He first encountered trouble with the present Lord Byron, when he decided to call the film "The Bad Lord Byron," which title is now going to be changed. His next snag is opposition from Duncan Gray, Nottingham, curator who refused permission to Box's unit to film Newstead Abbey, Nottingham, now a public museum and formerly Byron's home.

Box is squawking to the local mayor and is likely to win this round of the battle.

2 of Del Giudice's 3 K.O.'d—No B.R.

London, Dec. 9.

Withdrawal of insurance companies' backing has caused the temporary shelving of two of three films announced this week for production by Felippo Del Giudice's Pilgrim Pictures. Affected by the financial institutions' decision are Noel Coward's "Peace in Our Time," current London legit hit, which was to have been directed by the author, as well as a Peter Ustinov adaptation of the Eric Linklater novel, "Private Angelo."

It's felt that the loss of the production coin resulted chiefly from repercussions of the present film crisis in Britain. Despite the acute financing problem Del Giudice claims that both Coward and Ustinov are prepared to remain with his organization. Meanwhile he's seeking a new bankroll, possibly American Boulting Bros. "Guinea Pig" is believed to be the only picture absolutely certain of being made on the Pilgrim slate.

With a minimum budget set at about $1,200,000, "Guinea" is scheduled to roll in January at Metro's Elstree studios. Del Giudice, incidentally, resigned from the Rank Organization about a year ago and subsequently set up Pilgrim Pictures. He was also reportedly interested in producing films in Italy.

BRITISH DROP IDEA FOR 50% ADVERTISING TAX

London, Dec. 9.

As a result of representations made to the Treasury by hard hit industries, theatres and film interests, a plan for a 50% advertising tax was discarded last week. In announcing abandonment of the proposal in a speech to Parliament last week, Chancellor of the Exchequer Sir Stafford Cripps said a scheme for voluntary cuts in ad disbursements had been advanced by the Federation of British Industries as a substitute measure.

Heads of the Cinematograph Exhibitors Assn. and the Kinematograph Renters Society were particularly vocal in objections to the tax, which was originally proposed in a budget introduced last month by former Chancellor of the Exchequer Hugh Dalton. Plan for voluntary curtailment of ad expenditures has been approved by the Periodical Trades Press, Newspaper Society, Newspaper Proprietors Assn. and the British Chamber of Commerce.

Monogram Int'l Officers, Directors Reelected

In board meetings held in New York last week, present officer and director slate of Monogram International was reelected for a one-year term. Those who will retain their officer posts include board chairman Steve Broidy; Norton V. Ritchey, prexy; J. Peter Friedhoff, veepee; George D. Burrows, treasurer; Nellie Witting, secretary; David D. Horne, assistant secretary; G. N. Blatchford, assistant treasurer, and Barnett Shapiro, assistant secretary.

Board again will consist of Broidy, who'll serve as chairman, plus directors Ritchey, W. Ray Johnston, Burrows Horne, Friedhoff, Edward Morey and William B. Jaffe.

Parisian boy chorus, Les Petits Chanteurs de Paris, is the current feature of Mexico City's XEX programs. Sponsor is El Popo Rubber Co.

Other Foreign News
on Page 20

Longruns Gain British Favor To Ease Shortage of New Films

London, Dec. 2.

Harold Wilson, president of the Board of Trade, has asked film producers and exhibitors to submit individual opinions and suggestions on his scheme to introduce longrun showings of films throughout the country. This is first of Wilson's stopgap plans to ease the new film shortage which is now making itself felt.

Although there is still severe opposition to any drastic change in the present releasing system, the idea for longrun cinemas has gained favor with many film executives during the past few weeks. Greatest advocate for this reform is Filippo del Giudice, head of Pilgrim Pictures, and former chief of Two Cities Films. Max Milder, head of Warner Bros. in England, and Sir Alexander Korda are among those in agreement with del Giudice.

"We do not want Mr. Wilson to introduce this longrun idea in every cinema because that definitely would not be practical," del Giudice told VARIETY. "Longruns should not become the rule because rules for art are not good.

"The longrun policy should only be applied to certain films not conforming to the usual stereotype entertainment. Theatre controllers must be the sole judges of which films are suitable for special runs. They will make mistakes of course until they learn how careful selection must be.

"I am told that Jack Warner of Warner Bros., also favors the idea of detaching cinemas from circuits in key districts and switching them to a longrun policy. His chief associate in this country, Max Milder, is also keen on introducing this on the A.B.C. circuit if it can be arranged.

"There is an enormous audience which regularly misses films it wants to see. And for films that would obviously appeal to specialized audiences, films like 'Henry V' and 'Odd Man Out,' it is ridiculous to sweep them out of sight after six-day runs.

"I am confident that the releasing system in Britain will be changed—and soon."

W. R. Fuller, secretary of the Cinema Exhibitors Assn., isn't so sure of the practicability of Wilson's longrun scheme. He believes that only one in six films could still be a boxoffice draw after a normal week's run.

"A thousand cinemas in this country change their programs three times a week," says Fuller, "and what with attendances having dropped between 15% to 20% during the past year, many exhibitors feel that more frequent program changes are the only way to bring these wandering picturegoers back to the cinemas."

ARG. PUTS IRON CURTAIN ON PASSED RUSS 'DAYS'

Montevideo, Dec. 2.

Artkino, distrib of Soviet Russian pix, is up against the iron curtain of censorship exercised by Argentina's Entertainment Board, and has again been stymied in attempts to exhibit "Days and Nights" at the Libertador theatre, customarily reserved for exhibition of French pix.

"Days and Nights" was given the greenlight by the board (municipal police-controlled) January last, and was exhibited for a few days at the Comedia theatre. Board, however, clamped down and shuttered the theatre on a technicality, alleging that it was in an "unsafe condition." Artkino protested to the municipal authorities who countered by stating that the folding of the theatre had nothing to do with the Russian picture, which has been given the greenlight "without restrictions."

In spite of this denial of censorship, the Libertador has been notified verbally that the picture must not be screened. Presumably the municipal authorities will deny once more that this verbal warning was given; just as they also denied it in the case of the Comedia.

'Goddess' Blinds London

London, Dec. 9.

"The Blind Goddess," interesting legal drama, opened at the Apollo last Tuesday (2).

Splendidly acted and enthusiastically received, play looks like it's in.

Metro Foreign Newsreel Reported Due to Fold

Paris, Dec. 9.

Metro newsreel, foreign edition, which has been going out to overseas accounts since 1945, is due to be folded some time this month, according to reports here. Closing stems from desire of M-G to cut down all possible expenses since the newsreel thus far has proved no big moneymaker. May be resumed as soon as foreign revenue prospects are brighter.

W. P. Montague, formerly Paramount newsreel assignment editor in N. Y. homeoffice, left the OWI film service in the U. S. to launch the reel for Metro. He probably will be assigned another job with Metro's European setup. The Metro newsreel was going to 26 European exchange cities.

German Film Industry To Be Split Up to Block Any Monopoly Moves

Berlin, Dec. 9.

Germany's film industry, centralized in the huge UFA combine, will be split up in the British and United States zones within a couple of weeks, according to information from the Military Government. Under provision of a law drafted by U. S. officials, production, distribution and exhibition would be broken into separate phases to block any new efforts to monopolize the industry.

Clayton Coleman, assistant chief of decartelization, said the proposed law would also limit the number of theatres which could be owned by any one concern to 10 throughout Germany, and would bar control of more than one theatre in any town under 100,000. The law was designed to carry out the triple policy of the Military Government—free competition, no carpetbagging and no cartels.

Law also hits at U. S. film producers, who having built up a blocked balance of 60,000,000 marks since the end of the war, would like to use these funds to buy up German theatres. However, since they're already in the producing field, they will be automatically barred from controlling any section of the exhibition phase.

British and U. S. anti-trust measures, it was pointed out, are completely the opposite of the practice in the Soviet and French sectors. In the Soviet zone, production and exhibition are tied up by Sovexport while in the French sector it's Defa. Soviet company has tied up the German exhibs with pacts which guarantee a minimum of 60% playing time for Russian films.

Aussie Producers Sued By U.S. Director for 4G

Sydney, Nov. 27.

John Mather Hayden, who came here from U. S. for Whitehall Productions to stage "Life With Father," is bringing a court action to recover $4,000 damages for alleged wrongful dismissal.

Attorney for Whitehall alleges Hayden was dismissed for neglect of duties. Hayden, attorney continued, was engaged in the U. S.; arrived in October, 1946, and left Australia July, '47. He was ill in a convalescent home for some time.

Canadian Exhibs Meeting On Nix of 20% Amuse Tax

Toronto, Dec. 9.

Headed by J. J. Fitzgibbons, president of Famous Players Canadian, a delegation representing the individual exhibitor associations of all the provinces will hold a meeting with the Treasury Dept. to implement the immediate removal of the 20% federal amusement tax on film house admissions.

Obstacle is that this tax contributes $12,000,000 annually, and the Treasury's stand is that the tax will not be removed so long as it feels that theatres are not suffering losses because of the tax. Two day meeting here of association heads pledged that, if the tax were removed, Canadian houses would not raise admission prices.

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LARRY PARKS
in
The Swordsman
with **ELLEN DREW**
GEORGE MACREADY · EDGAR BUCHANAN
RAY COLLINS · MARC PLATT
Original screenplay by Wilfrid H. Pettitt
Directed by JOSEPH H. LEWIS · Produced by BURT KELLY

COLUMBIA PICTURES

British Pix, Radio Ad Rates Skyrocket With Newsprint Scarcity

Washington, Dec. 9.

New conditions in Britain have driven advertising rates in that country skyhigh, a survey just released by the Dept. of Commerce discloses. Prices have jumped substantially in the popular motion picture medium of advertising as well as for most other media. The only exception is for time on Radio Luxembourg, which beams nearly all of the radio advertising to Britain that the broadcast listeners of that country hear. (British Broadcasting Corp. takes no advertising.)

Paper shortages, which greatly limit advertising in newspapers and magazines, are responsible for the increases, it is pointed out. The survey declares in part:

"As no broadcasting for commercial purposes is permitted in the British Isles, time on the Luxembourg radio is ordinarily much sought after, because of the lack of space in other media. The prewar charge was $500 (U. S.) per quarter-hour. This price has dropped to $308 because of the falling off of radio audiences caused by the lack of radios. This is the only form of advertising which is less expensive than before the war.

"The expense of motion picture advertising has increased from $60 (U. S.) for five minutes screen time to $50 for two minutes. Advertising shorts are gaining in popularity, both because of larger audiences and lack of other publicity facilities.

"Curtain advertising in theatres is controlled by one London company, whose rates are reasonable and do not vary much from accepted standards."

Export Life-Blood Of French Pix Industry With Govt. Bonus Due

Export market is now the lifeblood of the French film industry, according to Morris Goodman, prexy and general manager of Discina International Films Corp., and B. L. Garner, Vog Film Co. head. Latter, who is also veepee of Vog's importing subsid, Foremost Film Corp., declared in New York last week that the French government is considering an export bonus designed to encourage Gallic filmmaking.

Back from a five-week junket to France and Italy, Garner pointed out that the government's largesse would help to fill the breach between the true value of the franc and its pegged, artificial value of 119 francs to the dollar. Plan, he reported, would result in a 100% bonus in francs for every $1,000 a French film producer realized in the U. S.

Thus instead of receiving 119,000 francs for his $1,000 at the official rate of exchange, the film-maker would be granted 238,000 francs. Additional revenue from the U. S. would help offset the slumping domestic grosses brought about by the government's policy of fixing admission scales. Currently, Garner said, production costs have risen 11 times over prewar budgets while the b.o. bite has been upped only about three times what it was in '38-'39. Thus the foreign marts, especially the U. S., are more essential than ever for the French film industry.

Perhaps the first Gallic producing company to realize the value of having its own affiliated American distributing branch is Discina of Paris, headed by Andre Paulve. In the past the custom generally was to sell North American distribution rights to independent U. S. distribs. Discina International, according to prexy Goodman, not only is closely affiliated with the Paris Discina, but the parent company has a substantial interest in the New York branch.

On Discina International's current distributional slate are about 10 films, all produced by the parent company. First release will be "The Eternal Return," with Jean Marais and Madelein Sologne, due for a January preem at the 55th St. Playhouse, N. Y. Others are "La Partie de l'Ombre," starring Jean-Louis Barrault and Edwige Feuillere; "Les Maudits" ("The Damned") with Marcel Dalio, and "Lucien Guitry," the story of Sacha Guitry's father which Guitry wrote and is starring in as well. This picture is now in production.

Paris Writer Collects On Play He Never Saw

Paris, Dec. 2.

Playwright Andre Haguet received from the Authors Society several thousand dollars in rights for his play, "Une Jeune Fille Savait" ("A Girl Knew"), done during the German occupation. Odd angle is that he has never seen the play acted. He wrote it in a German camp when he was a prisoner and sent it here, where it was done in Paris and in the provinces.

Maurice Lehman is now going to adapt it for the screen, starring Andre Luguet, Dany Robin and Francois Perier.

Frozen U. S. Pix $ Due for Arg. Thaw

Buenos Aires, Dec. 9.

All signs now point to an early loosening of frozen American pix money in Argentina. The government has just asked Yank distribs for detailed information on total remittances made by them in the past five years, and major company reps are now busy compiling the figures. Request is considered the tipoff that some sort of quota system on dollars exported will be applied, with the five years used as a base.

Meanwhile, major U. S. firms have continued shipping prints into the country without any letup. They've always felt that an agreement would be reached, since blocking of pix funds was merely a byproduct of Britain's sudden action in halting the conversion of pounds into dollars.

Argentine freeze has been in effect for some three months. Since remittances, heretofore, had been made regularly, the halt called by the government did not block any substantial backlog of funds. This country is good for approximately $3,000,000 yearly to American distribs, and it's understood that some $450,000-$600,000 are now tied up by the freeze.

'DUEL' IS PASSED IN EIRE AND NORTHERN IRELAND

Dublin, Dec. 9.

Londonderry (Northern Ireland) City Corp. film censorship committee, after a midnight sitting in a local picture house to view the film, gave the greenlight to David O. Selznick's "Duel in the Sun" by a majority vote.

Picture, with cuts, has also been okayed by Eire film censor Richard Hayes, despite a vigorous campaign in Catholic newspapers, but it hasn't played in any Eire cinema yet.

Vatican Choir for 3 Mex Alfresco Concerts at 60G

Mexico City, Dec. 9.

Biggest open-air spectacle here in years is concert series of the Vatican Choir, conducted by Msgr. Licino Refice, skedded for the Plaza Mexico, 65,000-seater bowl here, where bigtime bullfights are staged, starting Dec. 12. Tomas Valles is managing for Conciertos Mexicanos. Opener is on Guadalupe Day, Mexico's greatest religious holiday.

Choir has a guarantee of $20,650 (U.S.) per concert, of which three are skedded. Promoters report an excellent advance, with prices ranging from $3 (U.S.) to 40c.

There is some public griping to the effect that it's a shame to stage the Choir in a big open-air bowl, because acoustics are such that only the highest-price seaters can really enjoy the show, and that such a songfest is better in an auditorium. There are several such here, but none is big enough for a b.o. take for such a hefty guarantee.

Possibly because of the Russo-Jewish origin of some of the musicians and the pandering to the customers who go in for minor key music, "Yiddishe Mama" is one of the more popular excerpts in the Russo boites in Paris.

U. S. Embargo

Continued from page 1

experiment to make present product backlogs last as long as possible will be launched after the first of the year by J. Arthur Rank, who controls the Odeon and Gaumont-British circuits. Important pictures will play one week on the Odeon and the following week on G-B, even in situations where the chains have houses in direct competition with each other. Next pic will play G-B first and Odeon second, with subsequent films continuing the alternation. There will be no reduction in admish the second week.

Stagger Product.

This is a form of breach in Rank's ruling that no film will play more than a week in any house. If it doesn't prove successful, or a still greater spreadout is necessary, the one-week rule may be dropped completely, Jarratt opined.

Meantime, the third large circuit, Associated British, and indie houses, are giving big films extended playing time, frequently as much as three or four weeks, he said.

"This is proving advantageous to both distributor and exhibitor," Sir Arthur declared. "The distributor profits in getting the long run. The exhibitor profits because of the state of British theatre business. It's off probably 20% from the boom period, but the big pictures are doing better than ever. The small and mediocre ones are doing nothing. And it is these latter with which an exhibitor would fill in the time that he now gives to the better films, the ones that are doing business."

Mostly because of this situation at the b.o., Quennell explained, Korda will make only eight pictures this year, with every one a top-budgeter. Minor pictures, which he contracted from outside producers when London Films was being organized 18 months ago, will no longer find a place in the program, Quennell said. All future pictures will be made by producers, with long-term contracts, in "the London Films family," with the studio providing the financing and participating in the profits, he added.

That 75% Tax

As for the current 75% tax on American films, both Jarratt and Quennell asserted they had no official knowledge of any compromise moves. Jarratt expressed the personal opinion that British economic topper Sir Stafford Cripps was perfectly willing to listen to compromise offers, but that the American industry had not made clear its position on terms.

He emphasized the difficult British dollar position and pointed out that Sir Stafford would be hard put to justify sending dollars to America for films when he right now is faced with the necessity of cutting the present three-pound weekly potato ration to two-and-one-half pounds because of a shortage of exchange.

Quennell was emphatic in that the recent Cabinet switch, which saw Hugh Dalton step out as Chancellor of the Exchequer and Cripps move into his place, would not adversely affect a compromise on the tax. He declared the film balance of trade was just an impossible situation and the personalities involved in no way mattered.

Jarratt and Quennell are in the U. S. to show 20th-Fox execs the first picture Korda will deliver under his American distribution deal with the company. It's "An Ideal Husband," Paulette Goddard-starrer, which will be released early next year.

Fox pact, Quennell said, called for 14 pictures, with either side having the option of calling it quits after six. The six are expected to be delivered by March, 1949, he estimated.

Jarratt said he would also confab with Murray Silverstone, 20th's foreign chief, on distribution of Korda's product in Australia and South Africa, which 20th handles. He'll likewise huddle with Republic execs, British Lion handling the Rep product in England.

Swiss Like 'Turtle'

Zurich, Dec. 2.

German version of John van Druten's "Voice of the Turtle" is playing simultaneously in Zurich (Schauspielhaus) and Berne, with the public draw big, despite lukewarm comments in the local papers. Play was called "too superficial." Van Druten's "I Remember Mama," which was given here some weeks ago, received a better press.

Zurich cast of the "Turtle" includes Anne-Marie Blanc as Sally, Gustav Knuth as Bill and Rita Liechti as Olive.

Cantinflas to Produce Revue in Mexico City

Mexico City, Dec. 9.

Stage-screen comic Cantinflas (Mario Moreno) is going to try a new role, that of vaude-revue impresario. Comic is completing plans to take over the Teatro Iris here, right after the Christmas holidays, which end Jan. 6. He did very well at the Iris heading his own show, some years ago, between pix.

First show will be "Cantinflas in Paris" and will feature himself and a real French cancan troupe, augmented by Mexican chorines.

U. S. Films For Irish 'Command'

Dublin, Dec. 2.

London group members of the Motion Picture Assn., through their European rep F. M. Allport, have agreed to provide one American picture a year for a benefit performance in aid of the Catholic Stage Guild of Ireland.

Arrangements made between the association's rep and officers of the Guild aim to give the show the character of an Irish Command Performance with the President of Ireland and all church and state heads in attendance.

First of these annual shows will be held with Metro's "The Yearling" next month in the 3,000-seater Adelphi. Decision to hold benefits using U. S. pix each year followed talks between Guild chaplain Father Cormac, Allport and Robert Vining of the MPA.

RKO SPEEDS DISTRIB ON FRENCH 'DUMBO,' 'MAIN'

Paris, Dec. 2.

Walt Disney's "Dumbo" distributed here by RKO, is getting an unprecedented release handling via simultaneous use of 40 technicolor prints of the pix, all dubbed in French. This is all the more noticeable because of difficulty in getting color prints in sufficient quantities. Even with black and white films, the raw stock shortage makes printing over about 30 prints nearly impossible. "Dumbo" will play the RKO solidly-booked Gaumont Palace and Rex theatres here and about 70 more provincial situations Xmas week and the following New Year's week.

For "Spanish Main," RKO plans to use nearly as many technicolor prints, French dubbed. RKO sales manager J. Cartier, believing in getting heavy returns from available grossers before further dificulties may arise in turning them into francs, is instigating a high pressure sales campaign supported by European flackery head Elias Lapinere.

Current London Shows

London, Dec. 9.

(Figure shows weeks of run)

"All Over Town," Playhouse (7).
"Anna Lucasta," Majesty's (6).
"Annie Get Gun," Col'sm (27).
"Bless the Bride," Adelphi (33).
"Blind Goddess," Apollo (1).
"Canaries Sing," Garrick (3).
"Chiltern Hundreds," Vaude (15).
"Crime of Foley," Comedy (22).
"Dr. Angelus," Phoenix (19).
"Edward My Son," Lyric (28).
"Fly Away Peter," Fortune (18).
"Girl Quite," St. Martin's (16).
"Here There," Palladium (36).
"Honor & Obey," Saville (3)
"Life With Father," Savoy (27).
"Linden Tree," Duchess (17).
"Never Can Tell," Wynd (10).
"Off Record," Piccadily (28).
"Oklahoma!," Drury Lane (32).
"One, Two, Three," Yorks (13).
"Outrageous," W. Garden (4).
"Peace Our Time," Aldw'h (18).
"Piccadilly Hayride," Wales (39).
"Present Laughter," H'ym'kt (34).
"Private Ent.," St. James (3).
"Starlight Roof," Hipp. (5).
"Sweetest Lowest," Ambass. (84).
"Together Again," Vic Pal. (34).
"Tuppence," Globe (9).
"Worm's View," Whitehall (32).

Arg. Pix Production Active, With Foreign Star Influx Quite Marked

Buenos Aires, Dec. 2.

Emelco Studios is skedding inauguration of its new studios at Martinez, in Buenos Aires suburbs. The new sets will be the best equipped in the country. Meanwhile, the merger between Emelco and Lumiton, which had been stymied by protests from the Film Workers Union (AGICA) through fears of formation of a monopoly, may still go through, but under a different formula to that originally skedded. Under the new setup Emelco will inject new capital into Lumiton, but the latter will continue to operate as an independent studio.

AGICA was also instrumental in stymying appointment of Charles Norman Cutler as chief technical engineer of Emelco Studios. Cutler transferred to films from radio, having been Radio El Mundo's chief technician for 12 years. Union squawked at his appointment from one field to another, over the heads of film technicians, even if his qualifications were greater.

Emelco has started on "Rodriguez" with Pepe Arias in the lead. Script is by Ivo Pelay and Enrique Cahel Salaberry directed. Formerly Pepe Arias pix have relied almost solely on the comedian himself as a b.o. attraction, but this time he is to be surrounded by a big all-star cast, with Golde Flami, Floren Delbene, Ilde Pirovano, Maria Santos and Nelly Duggan figuring in bright lights. Some scenes will be shot in the Maipo theatre where the comedian has made his biggest successes in legit.

Del Rio Dressing Room Dither

Work was almost held up on the San Miguel lots when local stars saw the portable dressingroom built by the studio for Miss del Rio's use. This is the first dressingroom of the kind seen on Argentine sets. The native stars threatened a strike unless they were granted equal treatment with the foreign star, but eventually everything calmed down. Miss del Rio is supported by Alberto Closas, Francisco de Paula and Fernando Lamas, while Maria Duval is co-starred.

Cinematografica Inter-Americana is still dickering with Mexican actress Maria Felix, who is expected to make pix in Buenos Aires early in 1948, while her divoree from composer Agustin Lara goes through. Overtures were made to Pedro Lopez Lagar, the Charles Boyer of Argentine pix, but the Spanish onetime legiter insisted that he share credits with the Mexican star. Luis Saslavsky is to direct the Mexican actress if she finally does accept the Inter-americana deal.

Mapy Cortez, revue star from Porto Rico, is in Buenos Aires for legit and is mulling over offers from various local studios to make pix. Influx of foreign stars in Argentine studios is assuming proportions which some fear will provoke a protest from local elements. However, since so many Argentine stars, such as Delia Garces, Libertad Lamarque and Graciela Lecube, are banned by Senora Eva de Peron from working in their native country, the gaps must be filled somehow.

Once Luis Sandrini has finished two pix now skedded for Argentine Sono Film, he is due to sail for Spain where he is to make a couple of pictures under Benito Perajo's direction. Ace Italian director Antonio Leonviola is currently in Buenos Aires and is another foreign film man for whom local producers are competing.

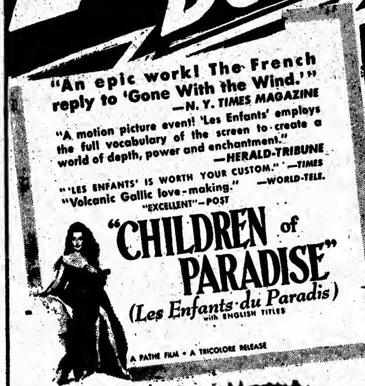
Terpalaces Best Buy Now In Eire Due to Film Tax

Dublin, Dec. 9.

With further upping of taxation on film shows in Ireland, dancehalls are now regarded as the best buy in entertainment biz here. The tax on dancing has been removed—it cost more for the government to collect than they got in taxation—and youngsters are going for the halls in a big way.

Two new terperies opened here for the low-price trade—60c usual week-night admission charge—are both collecting heavy coin. Number of halls also means more dates for dance bands, some of which are now on a semi-amateur basis, although the Irish Federation of Musicians is endeavoring to reduce the number of cutrate ensembles now operating.

LIGHTNING DOES STRIKE TWICE!



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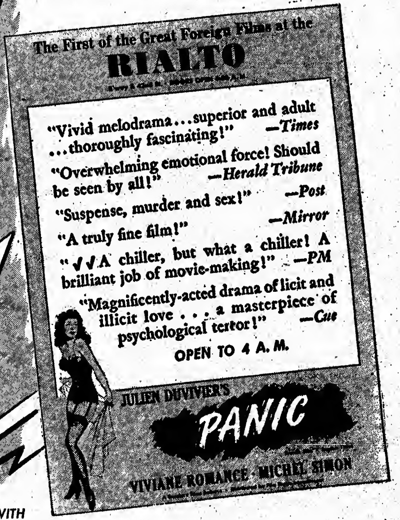

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Chaplin Willing to Sell His UA Stock Even If Mary Pickford Retains Her 50%

Confabs with at least two major Wall street houses have been held by Mary Pickford during the past two weeks in an effort to arrange a sale of Charles Chaplin's interest in United Artists, it has been learned. Chaplin, Miss Pickford's partner in UA, has given her power to sell his stock if she can.

Determined to retain her interest in UA, while Chaplin wants to unload, Miss Pickford's aim is to find for the Chaplin holdings a customer who will agree to her keeping her 50%. She is understood to have had no success as yet, since those interested, such as Boston banker Serge Semenenko, wants complete control or nothing.

Miss Pickford's quest for a purchaser for the Chaplin shares took her last Thursday (4) to Kuhn, Loeb & Co. She had a lengthy huddle there with partner Sir William Wiseman. She had previously conferred with Lehman Bros. Neither, it's understood, was interested in the proposition.

Chaplin is reported ready to take $2,500,000 to $3,000,000 for his share of UA. During the past summer he could have had $5,000,000 from a syndicate headed by Si Fabian, but Miss Pickford tossed over the deal by refusing to part with her shares.

Chaplin's attitude until recently was that he wouldn't sell unless his partner did, too, and he is understood at one time to have offered to have him buy her out or her buy him out, but she refused. Since then, with the mounting troubles faced by the company, Chaplin has apparently come to the point of forgetting personal feelings if he can get a reasonable return for his interest.

Negotiations with Semenenko are said to have been in abeyance recently, while Miss Pickford tried the other tacks. V.p. of First National Bank of Boston reportedly has suggested a $5,000,000 price for full control of the company. Back of his interest is said to be an eventual merger with Eagle Lion, since he's closely allied financially with EL's owner, Robert R. Young.

Sears Warns

Continued from page 3

pany through many careless statements and by some malicious ones. It is for that reason, and at the request of the stockholders and board of directors, that I wish to make the following facts completely clear:

"1. UA has been completely solvent for the 28 years of its existence. It is completely solvent today.

"2. UA is presently operating at a substantial profit and every indication is that, because of the company's flexible nature, it will continue to operate profitably. In this respect, it is in a far more favorable position than the more self-seeking of its story-spreading competitors.

"3. UA has no outstanding indebtedness of any kind. As a privately-owned corporation, it has no common or preferred stock problems, no outstanding debentures, no stockholders suits. It also stands unique among other motion picture companies which are presently faced, in parlous times, with heavy contractual executive costs, excessive long-term rentals for plush office space, banking pressure for liquidation of huge obligations and the many other problems which have caused such scurrying, screaming and axe-wielding in other quarters.

"4. UA has, over a period of almost three decades, dealt cleanly and honorably with both its exhibitor-customers and its producer-clients. Our contracts have been lived up to in both letter and spirit. We expect all others—in this country and throughout the world—to do likewise. To this end, the management of UA has engaged outstanding counsel to prosecute aggressively and unflaggingly all violations of existing contracts and, mark this well, to prosecute all efforts by individuals or corporations to interfere with, obstruct or suborn the legal execution of our existing contracts.

"Specifically, our counsel has been already instructed to proceed against Cagney Productions demanding full performance of that organization's deal with UA. Only two pictures—'Johnny Come Lately' and 'Blood on the Sun'—have been delivered. A third, 'Time of Your Life,' has been completed. This latter constitutes an unfulfilled contractual obligation. We are cognizant of published reports that a distribution deal has been concluded between the Cagney brothers and Warner Bros. If this is true, and despite this confluence of brotherhood, it is our intention to proceed against Warner Bros. as well as the Cagneys.

"Counsel has also been instructed to demand immediate delivery from Monterey Productions of 'Red River,' produced and directed by Howard Hawks. This picture is firmly committed by contract. UA has evidenced complete good faith even to an offer of arbitration. We are also reliably informed that Enterprise Studios' production, 'Arch of Triumph,' has been completed. This film, we understand, has been shown to audiences and exhibitors here and in California. UA's 6-picture contract with Enterprise is unique in that 'Arch of Triumph' was and is a primary consideration of the deal. Any attempt to withhold this production would be alien to the intent, spirit and letter of the agreement. Counsel has therefore been instructed to demand an early delivery date and complete fulfillment of the contract.

"This same desire to protect the interests of our company and its coterie of producers will dictate our actions in England or wherever else our position may be placed in jeopardy, purposefully or unintentionally. We expect all producers, present, past and future, to fulfill their contracts with us to the same degree that they expect (and are entitled to expect) performance from us. . . ."

SRO's Coast Sales Meet

Selznick Releasing Organization marks its first anni with a sales meeting in Los Angeles Jan. 8-9-10. It will be attended by all studio and h.o. execs, with the exception of eastern pub-ad chief Bob Gillham, and by division and district managers.

Sales policy will be expounded at the conclave by prez Neil Agnew on three films which will be shown to the assemblage. They are "Paradine Case," "Portrait of Jennie" and "Mr. Blandings Builds His Dream House."

JULIUS SCHEPPS TOPS TEXAS VARIETY CLUB

Dallas, Dec. 9.

Heading the Variety Club of Texas during 1948 will be Julius Schepps, recently elected chief barker, and Fred Hoenschedit, first assistant chief barker. Other officers are P. E. Wilson, second assistant chief barker; Duke Clark, prop master, and Harold Schwartz, reelected doughboy. Delegates to the national convention of Variety Clubs of America are J. B. Underwood and Lloyd Rust. Selected as alternates are Roy Litsey and Don Douglas.

Members of the 1948 board of directors are R. J. O'Donnell, Paul Short, James O. Cherry, Phil Longdon, Samuel B. Landrum, Buddy Harris, Duke Clark, Harold Schwartz, Fred Hoenscheidt, Julius Schepps, William O'Donnell, John Paul Godwin, C. C. Ezell, P. E. Wilson, John Rowley and Haywood Simmons. William O'Donnell, retiring chief barker, becomes national canvasman

Bill Elson's 3d Encore

Minneapolis, Dec. 9.

Northwest Variety Club directors have chosen Bill Elson, one-time VARIETY mugg and now an indie theatre circuit owner, to be chief barker in 1948, succeeding John Branton. It will be third time he has held post.

Other officers selected are Ted Bolnick and Joe Loeffler, first and second assistant chief barkers; Abe Kaplan, treasurer, and Pat Halloran, secretary.

Hindu-Made Pic on B'way

New York preem of "Shakuntala," first feature produced in India ever to be shown commercially in the U. S., has been set for Christmas Day at the Art theatre. Opening marks the house's conversion to a first run foreign film policy.

Picture stars Jayashree, India's foremost star. It's being distributed in the U. S. by Mayer-Burstyn.

N. O.'s 313,351 Seats

Theatre survey of the New Orleans territory, 11th in the series of 31 exchange directories being issued by the Motion Picture Assn., shows a total of 576 theatres with 313,351 seats operating in that area. In addition, there are six drive-ins with a total capacity of 2,350 cars and 13 shuttered houses with 6,255 seats.

Of the total number of theatres, 287 are circuit-operated with remaining 302 owned by indies having less than four theatres apiece.

MORRIS OFFICE 'IN' ON FILM ABOUT RADIO BIZ

United Artists board has given the nod to Jerrold Brandt to go ahead with production of "Radio Cavalcade," a history of the radio industry. William Morris office, which is to provide some of the featured radio players for the cast and is also reported to have helped round up some of the production money, is to get an undisclosed percentage of the profits. UA will get its regular 27½% distribution fee.

Brandt has been negotiating with UA on the film for some time under the previous title of "Music in the Air." Cast has not yet been selected, but it's scheduled to tee off within 30 days, with Stuart Heisler directing. Armed Forces Radio Service has granted the producer exclusive permission to recreate its wartime "Command Performance" stunt for the picture. National Assn. of Broadcasters is slated to assist in exploitation by having the film plugged gratis over most radio stations as a radio industry pitch.

Preem has already been set for Pittsburgh under the auspices of KDKA, NBC affiliate in Pitt, which was the first licensed radio station in the country.

MPF Meet

Continued from page 7

who stressed that the Foundation must be "more than transient philanthropy."

Tapped for top jobs along with Richards are Harry Brandt, New York circuit operator, first veepee; Rick Ricketson, National Theatres exec, second veepee; Mitchell Wolfson, Miami theatre op, third veepee; Balaban, treas.; and Jack Kirsch, National Allied prexy, sec'y. Prez, first veepee, sec'y and treas. will also serve on the executive committee as members ex officio.

Other exec committeemen designated for the permanent org. are Depinet, Leopold Friedman, Metro's v.p. and general counsel; Spyros Skouras, 20th-Fox prexy; Nate Blumberg, Universal's prexy; Jack Cohn, Columbia's exec v.p.; Fred Wehrenberg, board chairman of TOA; Gamble; Dr. Jacob Fishman, New Haven; Moe Silver, Pittsburgh; Richard Walsh, International Alliance of Theatrical & Stage Employees' prexy; M. J. Mullin, Paramount partner in Boston; Sam Gillette, Salt Lake City; A. Schoenstadt, Chicago; William Jenkins, Atlanta; and Hugh Bruen, Calif.

By-laws were amended to boost the 10 trustees at large to 12. Named to that group are Ricketson, Wolfson, Walsh, Gamble, Kirsch, Brandt, Bruen, Abram F. Myers, Allied's general counsel; Herman Robbins, National Screen Service topper; Carl Hoblitzelle, Par's Texas partner; Maj. Gen. Ted Curtis, of Eastman Kodak Co.; and Chick Lewis.

All 31 exchange areas except Cleveland, Milwaukee and Oklahoma City are now organized, Balaban said. As for these sectors, he recommended appointment of a committee by the board to undertake their organization immediately after the meeting.

Foundation now has $1,000,000 of its original $10,000,000 starter committed. Paramount has promised $500,000 and its partners the other $500,000.

Under the Wire

Universal will suffer no loss as result of the Motion Picture Assn.'s action last week in listing Mark Hellinger's "The Killers" among crime films "unsuitable for reissue." Reissue rights had already been sold, with a large group of others, to Harris-Broder, outfit which specializes in handling resale of reissue rights.

"Killers" was one of U's biggest grossers of the 1946-47 season, snaring in the neighborhood of $3,000,000.

Inside Stuff—Pictures

Eric Johnston, as result of his Philadelphia speech in praise of RKO's "Crossfire" last week, was "invited" to become a "character witness" for Adrian Scott and Edward Dmytryk. Scott, who produced "Crossfire," and Dmytryk, who directed it, were recently fired by RKO for their testimony before the House Un-American Committee.

Invite to the Motion Picture Assn. prexy to testify in their behalf was issued by Robert W. Kenny, counsel for the 10 Hollywoodites recently cited by Congress for contempt. It followed Johnston's acceptance, as a sub for Dore Schary, of an award to the RKO production chief by a Philly Masonic group for his contribution to the fight on bigotry.

Johnston called "Crossfire" a "challenging, dramatic picture striking at intolerance," but never once mentioned Scott or Dmytryk. Attorney declared: "If Johnston can accept an award for the film's contribution to Americanism he has a moral obligation to help Scott and Dmytryk in their fight against illegal discharge."

Opposing attorneys in the $2,000,000 libel suits of Emmet Lavery and Martin Gosch against Mrs. Lela Rogers, mother of Ginger Rogers, have been conferring in Hollywood on plans for withdrawing the present action and filing a new one to include five additional defendants. It's reported the revised papers will be filed this week.

According to Max Fink, their attorney, the plaintiffs will include James K. McGuinness, Metro production exec; Sam Wood, director; Morrie Ryskind, scenarist and playwright; Ayn Rand, novelist, and the ABC network. They would base their action on Mrs. Rogers' pre-trial testimony that the four individuals helped her prepare her script for the "American Town Meeting" broadcast last Sept. 2, during which she referred to Lavery's new play, "The Gentleman From Athens," as "Communist propaganda." Gosch is producer of the show, which opened last night (Tues.) at the Mansfield, N. Y.

The new complaint will include the ABC network (which broadcast the program) because it still hasn't made the retraction originally demanded, Fink said.

Launching an organized protest campaign against the recent directive of film industry execs calling for discharge of all Communists, the Arts, Sciences and Professions Council of Progressive Citizens of America is staging a rally next Monday (15) at Manhattan Center, N. Y. Writer-producer Adrian Scott, one of 10 Hollywood figures indicted for contempt of Congress, is slated to fly in from the Coast to address the meeting.

Calling the film industry's action "a direct threat to progressives of every shade," PCA is asking its members to write protest letters to Eric Johnston, Motion Picture Assn. prez, urging him to reconsider the step. In addition, PCA is suggesting that its members "skip a couple of movies" and kick in with $3 contributions to help finance the protest campaign.

Samuel Goldwyn's crusade against double feature bills has recruited N. Y. Sun columnist H. I. Phillips into the single-picture camp. Writing in a recent column, Phillips said: "The whole theory of one good picture and one stinkeroo is boring the customers, causing widespread cries of 'How can Hollywood do this to me?' and developing an 'include me out' attitude toward magic lantern shows. Did Barnum give two shows a night, one with elephants and one with mice? Would the legit theatres ever get anywhere by producing 'Oklahoma!' and 'Uncle Tom's Cabin' on the same night program? . . . I like movies, Sam, but I don't like limburger on the same program."

Production Code

Continued from page 7

scene titles shall not be used." That was interpreted to mean that only a title that, per se, was "salacious, indecent or obscene" could be nixed. New rule adopted by the MPA board in New York last Wednesday (3) provides—with attention called to Paragraph 2:

"The following titles shall not be used:

"1. Titles which are salacious, indecent, obscene, profane or vulgar.

"2. Titles which suggest or are currently associated in the public mind with material, characters or occupations unsuitable for the screen.

"3. Titles which are otherwise objectionable."

The Advertising Code was also amended, eliminating the possibility of a studio getting around the title prohibition by labeling a film with another name and then advertising, for instance, "Made from Kathleen Winsor's novel, 'Forever Amber.'" New section of the AD Code reads:

"Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or such names are in conflict with the provisions of the Production Code affecting titles."

Phoney Crime Blogs.

This rule also covers changes which were made in the Production Code to give the Breen office a clear mandate for eliminating biographies or pseudo-biographies of gangsters, dead or alive. The industry is currently under fire of columnist Westbrook Pegler because of the PCA's thumbs-down on the Al Capone script which he authored for production by his brother, Jack, and Lou Goldberg. While Breen has long been trying to hold back another big cycle of gangster films, he was doing so under only generalized clauses of the Code. Now he has a specific regulation—which undoubtedly was engendered by the Pegler case—to point to.

Adding a 13th section to the previous 12 sections of the Code, the new rule reads:

"No picture shall be approved dealing with the life of a notorious criminal of current or recent times which uses the name, nickname or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him."

The Advertising Code revisions quoted above would preclude references in ad copy to a criminal who might be alleged as the real-life counterpart of the principal character in the film.

With reissue values as high as they are currently, distribs cut themselves off from a fairish chunk of income by their action in listing 14 pictures, released between 1928 and 1947, as unsuitable for reissue because of their crime content. These are "Dillinger" (Mono), 1945; "Roger Touhy, Gangster" (20th), 1944; "The Racket Man" (Col), 1944; "This Gun for Hire" (Par), 1943; "The Killers" (U), 1946; "They Made Me a Killer" (Par), 1946; "Born to Kill" (RKO), 1947; "Shoot to Kill" (Screen Guild), 1947; "The Last Gangster" (M-G), 1937; "Me Gangster" (Fox), 1928; "Gang War" (FBO), 1928; "Ladies of the Mob" (Par), 1928; and "The Racketeer" (Pathe), 1930. Also named is "The Murder Ring," 1942, but neither VARIETY files nor distrib release charts carry any such title.

Pix already in release are not affected, although it is assumed they will be ineligible for reissue. Among such films not named are "Check Your Guns" (EL), "The Gangster" (Mono), "Gun Talk" (Mono) and three from Screen Guild, "Killer Dill," "Racketeers" and "Call It Murder."

Since the minor companies are not members of the MPA, they're under no obligation to pull their gangster reissues and it's assumed that they won't. Inasmuch as the pix won't carry the PCA seal, affiliated circuits and some indie houses will not play them, but many other minor exhibs habitually pay no attention to whether a film has a seal or not.

Titles stricken from the MPA's Title Registration list by last week's action are: "Al Capone," "Undercover Man, He Trapped Capone," "Killer for Hire," "Assassin for Hire," "Killers All," "Baby Faced Killer," "The Gangster's Moll," "Gangster's Glory," "Professional Killer" and "The Killer." These are labels for films never made, but to which rights were staked out.

No Entertainer in history of Broadway night life ever received such an ovation as George Jessel. This superb performer made his audience laugh, and weep as he willed.

—LEONARD LYONS,
New York Post.

Jessel super smash at the Carnival. His opening most exciting and thrilling in recent Broadway history.

—LEE MORTIMER,
New York Mirror.

George Jessel, one of the few remaining greats in the show business.

—*KAHN*, Variety.

The Star of the week is Georgie Jessel.

—EARL WILSON,
New York Post.

The gang from 21 and Toots Shor's went enmasse to see Georgie Jessel. They laughed and cried with him and then cheered.

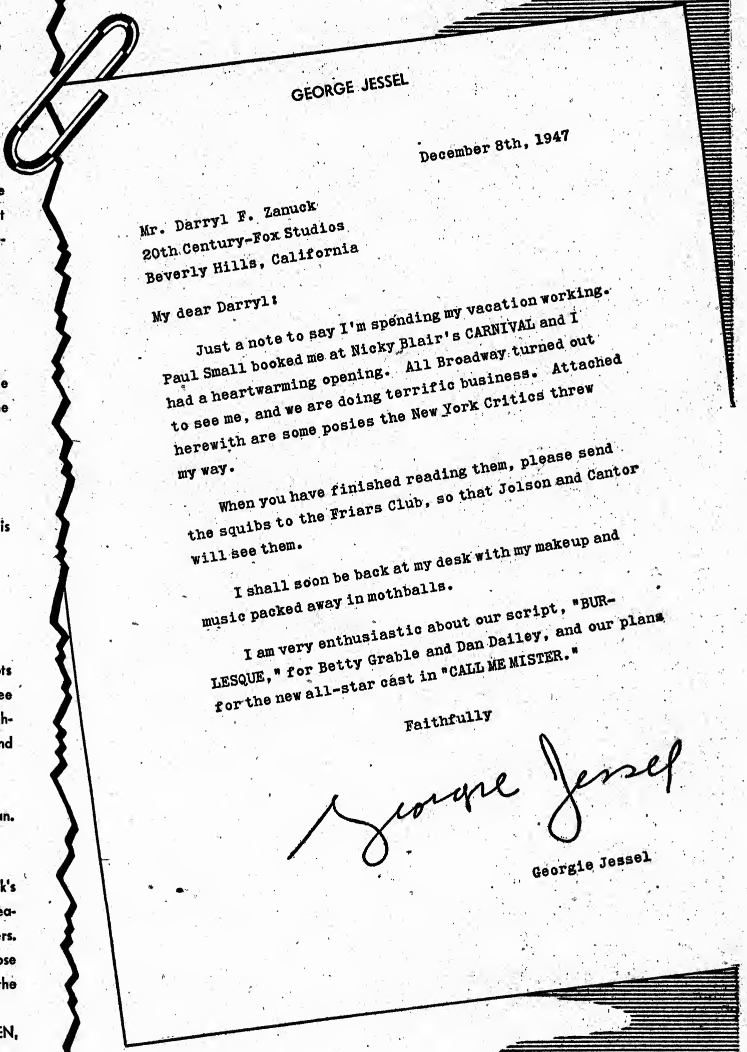
—LOUIS SOBOL,
N. Y. Journal-American.

Jessel's return to New York's night life was one of the season's sensational premiers. The audience actually rose to its feet and cheered the producer-actor.

—DOROTHY KILGALLEN,
N. Y. Journal-American.

"He's wonderful in the finest sense of the word."

—BERT McCORD,
Herald Tribune.



GEORGE JESSEL

December 8th, 1947

Mr. Darryl F. Zanuck
20th Century-Fox Studios
Beverly Hills, California

My dear Darryl:

Just a note to say I'm spending my vacation working. Paul Small booked me at Nicky Blair's CARNIVAL and I had a heartwarming opening. All Broadway turned out to see me, and we are doing terrific business. Attached herewith are some posies the New York Critics threw my way.

When you have finished reading them, please send the squibs to the Friars Club, so that Jolson and Cantor will see them.

I shall soon be back at my desk with my makeup and music packed away in mothballs.

I am very enthusiastic about our script, "BURLESQUE," for Betty Grable and Dan Dailey, and our plans for the new all-star cast in "CALL ME MISTER."

Faithfully

George Jessel

Georgie Jessel

Picture Grosses

SAN FRANCISCO

(Continued from page 14)

Last week, "Pirates of Monterey" (U), $8,500.

Fox (FWC) (4,651; 60-95)—"Escape Me Never" (WB). Dull $12,000. Last week, "Nightmare Alley" (20th), good $20,000.

Golden Gate (RKO) (2,844; 65-$1)—"Out of Past" (RKO) plus vaude headed by Robert Mitchum (2d wk). Nice $25,000. Last week, big $31,000.

Guild (Lippert) (400; 90-$1.20)—"Life With Father" (WB). Happy $3,000 for 10th week downtown. Last week, "Anthony Adverse" (WB) (reissue) (2d wk), $3,200.

Larkin (Roesner) (400; 65-85)—"Know Where I'm Going" (U) (6th wk) (m.o.). Good $2,100. Last week, fine $2,400.

Orpheum (Blumenfeld) (2,448; 55-85)—"The Exile" (U). Passable $16,500. Last week, "I Love Trouble" (Col), tired $12,000.

Paramount (Par) (2,646; 60-90)—"Out of Blue" (EL). Fair $16,000. Last week, "Whispering City" (EL) plus vaude headed by Tex Beneke orch, oke $25,000 at 65-95c scale.

Stagedoor (Ackerman) (350; $1.20)—"Henry V" (UA) (2d wk). Sock $5,500. Last week, record-breaking $5,700.

St. Francis (Par) (1,400; 90-$1.20)—"Unconquered" (Par) (5th wk). Husky $19,000. Last week, great $21,000.

Warfield (FWC) (2,656; 60-85)—"Green Dolphin Street" (M-G) (2d wk). Fine $18,500. Last week, sock $32,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Body and Soul" (UA) (2d wk). Big $14,000. Last week, strong $16,000.

United Nations (FWC) (1,149; 60-85)—"Nightmare Alley" (20th) (m.o.). Thin $3,500. Last week, "Hagen Girl" (WB) (3d wk) (m.o.), $2,300.

ST. LOO OFF; 'ESCAPE' 18G, 'DOLPHIN' 22G, 2D

St. Louis, Dec. 9.

With one exception all screen fare at big stem cinemas are holdover or reissues this week, reflecting the torpid turnstile activity. "Green Dolphin Street," one on h.o. should repeat its leadership of last week. "Escape Me Never," the only new film, will get second money, but it's mild.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Down To Earth" (Col) and "Crime Doctor's Gamble" (Col) (2d wk). Oke $12,000 after $15,000 first session.

Art (S'Renco) (115; 95)—"Col. Blimp" (UA) (2d wk). Trim $600 after nifty $800 initial stanza.

Fox (F&M) (5,000; 50-75)—"Escape Me Never" (WB) and "Bad Men Missouri" (WB) (reissue). Mild $18,000. Last week, "Where There's Life" (Par) and "Big Town Dark" (Par) fine $25,000.

Loew's (Loew) (3,172; 50-75)—"Green Dolphin Street" (M-G) (2d wk). Fancy $22,000 after surprisingly big $30,000 first chapter.

Missouri (F&M) (3,500; 50-75)—"Walter Mitty" (RKO) and "Key Witness" (Col) (m.o.). Trim $10,000. Last week, "Fun, Fancy Free" (RKO) and "Old Spanish Trail" (RKO) (m.o.), $9,000.

Orpheum (Loew) (2,000; 50-75)—"Sundown" (UA) and "Kansas" (UA) (reissues). Solid $10,000. Last week, "This Time Keeps" (M-G) and "Millerson Case" (Col) (m.o.) (2d wk), $9,000.

St. Louis (F&M) (4,000; 50-75)—"Unsuspected" (WB) and "Each Dawn I Die" (WB) (reissue) (2d wk). Okay $8,000 after neat $12,000 opener.

Shubert (Ind) (1,500; 40-60)—"Where There's Life" (Par) and "Big Town After Dark" (Par) (m.o.). Fine $6,000. Last week, "Drums Mohawk" (20th) and "Mark of Zerro" (20th) (reissues), $7,000.

'Past' Sturdy $13,500 Despite Cincy Slump

Cincinnati, Dec. 9.

General biz of major stands has dropped to pre-Xmas level. Of the only two new entries this round, "Out of Past" holds a margin over "So Well Remembered," which was linked in last half with reels of the Louis-Walcott scrap.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Out of Past" (RKO). Okay $13,500. Last week, "Where There's Life" (Par), solid $18,000.

Capitol (RKO) (2,000; 50-75)—"Green Dolphin Street" (M-G) (2d wk). Sturdy $12,500 after sock $18,000 preem. Stays on.

Grand (RKO) (1,400; 50-75)—"Wistful Widow" (U) (2d wk). All right $7,500 trailing wow $16,000 kickoff.

Keith's (CI) (1,542; 50-75)—"Body and Soul" (UA) (3d wk). Helped by Royal Wedding short to hotsy $10,000. Last week, socko $13,000.

Lyric (RKO) (1,400; 50-75)—"Walter Mitty" (RKO). Second moveover for fourth downtown stanza. Good $5,000. Last week, "West Point" (FC) and "Adventure Island" (Par), $7,000.

Palace (RKO) (2,600; 50-75)—"So Well Remembered" (RKO). Bolstered by Louis-Walcott fight film in last half, fancy $12,500. Last week, "Escape Me Never" (WB), thin $9,000.

Shubert (RKO) (2,100; 50-75)—"Where There's Life" (Par) (m.o.). Moderate $5,500. Last week, "Walter Mitty" (RKO), third downtown round, hefty $8,000.

Port. Okay; 'Widow' Sock 17½G, 'Dolphin' Big 15G, 'Fun' Giant 18G, 2 Spots

Portland. Ore. Dec. 9.

Biz is on the upgrade this week, largely because of good product in town. "Green Dolphin Street" at United Atrists, "Wistful Widow" at the Broadway, and "Fun and Fancy Free" at Oriental and Orpheum are the best bets. Standout looks to be "Dolphin."

Estimates for This Week

Broadway (Parker) (1,832; 40-80)—"Wistful Widow" (U) and "Exposed" Rep). Torrid $17,500. Last week, "Unsuspected" (WB) and "Oregon Trail" (Rep), okay $8,700.

Guild (Parker) (427; 65-$1)—"Waltz Time" (Indie) (10 days). Fine $3,000. Last week, "Ivan Terrible" (Indie), $2,000.

Mayfair (Parker) (1,500; 40-80)—"High Conquest" (Mono) and "Black Gold" (Mono). Average $7,000 or close. Last week, "Life With Father" (WB) (3d wk) (5 days), $5,500 at upped scale.

Music Box (H-E) (1,000; 40-80)—"Gone With Wind" (M-G) (reissue). Fair $3,500. "Wind" played two weeks at firstrun house several months ago. Last week, "Bachelor Bobby-Soxer" (RKO) and "The Web" (U) (3d wk), after two sock weeks at Paramount and Oriental, fast $3,600.

Oriental (H-E) (2,000; 40-80)—"Fun, Fancy Free" (RKO) and "Seven Keys Baldpate" (RKO), day-date with Orpheum. Solid $7,000. Last week, "Forever Amber" (20th), $7,500 at upped scale.

Orpheum (H-E) (1,750; 40-80)—"Fun, Fancy Free" (RKO) and "Seven Keys Baldpate" (RKO), also Oriental. Terrific $11,000. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues) (5 days), $6,800.

Paramount (H-E) (3,400; 90-$1.20)—"Forever Amber" (20th) (2d wk) (6 days). Big $9,500 at upped prices. Last week, torrid $17,000.

Playhouse (H-E) (1,200; 40-80)—"Bachelor, Bobby-Soxer" (RKO) and "The Web" (U) (4th wk) (m.o.). Fair $3,000 or near. Last week, "Golden Earrings" (Par) and "Secret Mission" (EL) m.o.), $2,800.

United Artists (Parker) (895; 40-80)—"Green Dolphin Street" (M-G). Scorching $15,000. Last week, "Escape Me Never" (WB) (8 days), thin $5,500.

Indpls. Has Xmas Blues; 'Exile' 10G, Ace New Pic

Indianapolis, Dec. 9.

Deluxers here are singing the Christmas blues this stanza. Grosses are down all around, with $10,000 the top coin. Leaders are "Green Dolphin Street" in hold-over at Loew's, and "The Exile," with some help from "Royal Wedding" short at Circle. "Escape Me Never," at Indiana, is very disappointing.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Exile" (U). Average $10,000. Last Week, "Hagen Girl" (WB) and "Gas House Kids Hollywood" (EL), dandy $12,000.

Indiana (G-D) (3,300; 40-60)—"Escape Me Never" (WB). Thin $8,000. Last week, "Where There's Life" (Par), strong $14,000.

Keith's (G-D) (1,300; 40-60)—"Where There's Life" (Par) (m.o.). Oke $5,000. Last week, "Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues), nice $6,000.

Loew's (Loew's) (2,450; 40-60)—"Green Dolphin Street" (M-G) (2d wk). Okay $10,000 after hefty $17,500 opener.

Lyric (G-D) (1,600; 40-60)—"Fabulous Texan" (Rep) and "Railroaded" (EL). Modest $6,500. Last week, "Red Stallion" (EL), $7,000.

UA's Palm-Off

United Artists may become landlord to a legiter. Company is seeking a straight play or musical to relight its Broadway theatre, which it shuttered last night (Tuesday) for lack of product. Mentioned as a possibility is the musical, "Bonanza Bound."

UA has had the house since last April, on lease from the Shuberts. At 53d street, too far distant from Times square, house has seldom been able to show a profit on its $10,000 weekly nut, consisting of $5,000 plus 2% of the gross as rental and salaries of the staff.

Metro Contrives To Chill Video

Chicago, Dec. 9.

Metro homeoffice has advised its branch staff here that no M-G feature or short is to be sold in any shape or form to television broadcasters.

Order came through when one of the midwestern tele stations sought to rent an old feature from the Metro exchange to transmit over its video outlet. Price offered was reportedly high enough to warrant the branch manager writing into the homeoffice to determine whether he could sell the film.

Metro's action, following reports that other distribs are considering deals with tele broadcasters, indicates it will continue to hold its place on the sidelines where it can watch video without getting into it. Persistent refusal even to discuss the sale of its product to broadcasters is believed to mean the stance will be continued for some time in the future.

Pix-Telereels

Continued from page 3

refuse to confirm or deny these rumblings. Reportedly, company intends to create the unit as a selling agent for its clips which would be leased to video stations.

Understood that Universal has also been flirting with the idea of franchising the use of its reels to commercial sponsors as one way of boosting the revenues from its newsreel company. Trade circles believe negotiations with one national sponsor are already under way. In view of the lucrative offer made to Paramount, U could garner sizeable revenues from such a move.

Newsreel toppers are plenty concerned over the recent actions of Associated Press, United Press and International News Service in organizing tele companies. They're figured to take the play away from the reels by far, earlier and more complete coverage. The reels are plugging for entry into the biz by their parent orgs since they think it's a natural for them and a profitable one at that. Fact that AP is arming their photographers with 16m cameras for television, they think, is a direct invasion of their chosen field.

WASHINGTON

(Continued from page 16)

Along Mohawk" (20th) (reissue), nice $8,500.

Keith's (RKO) (1,838; 44-80)—"Walter Mitty" (RKO) (2d wk). Good $16,000 or better after big $22,000 opening. Holds again.

Metropolitan (WB) (1,163; 44-70)—"Arizona" (Col) (reissue). Good $8,000. Last week, "Escape Me Never" (WB) (m.o.), $7,000.

Palace (Loew's) (2,370; 44-74)—"Green Dolphin Street" (M-G) (2d wk). Dropped to $15,000 after sock $27,000 initial week.

Warner (WB) (2,154; 44-74)—"Had to Be You" (Col). Rousing $20,000, and best here in weeks. Helped by Royal Wedding shorts. Last week, "Hagen Girl" (WB), thin $15,000 for holiday week.

Malady Lingers On

Despite fanfare of the Rialto theatre on Broadway on its switchover from Hollywood chillers to foreign films, it's apparently still catering to the same type of customer, judging from the marquee copy.

For the current French picture, "Panic," one sign reads: "Murder, sex, thrills." Which points up the French proverb that the more things change, the more they remain the same.

B'way Map

Continued from page 7

but the final five weeks of the renovating job.

Dropping of stage shows by Loew's State on Dec. 24, after running them since 1921, is rumored to presage a still more radical change in Metro's operation on Broadway. It's reported that the double features which the State will offer may only be a temporary measure before the house replaces the Capitol as Loew's flagship.

That Old Capitol Rumor—Again

It's long been rumored that the Cap, which Loew's leases in partnership with Messmore Kendall, will be dropped by the company. This has been denied as often as it comes up, but the rumors persist. Broadwayites readily agree that the 3,450-seat State, because of its mid-Times Square location, is a more advantageous theatre property than the 4,820-seat 51st street house.

That Loew's could get along minus the Cap as a showcase for M-G product is perhaps evidenced by the necessity recently of reaching out for other company's films. Suffering, as are most other Broadway theatres, from inability of product to hold up for long runs, Cap has recently been playing Columbia releases. "Her Husband's Affairs" ended a three-week run last Wednesday (3), preceding return of a Metro film, "This Time for Keeps."

Selznick in M. H.

Deal with Radio City Music Hall, N. Y., by which "Paradine Case" goes in next, is understood also to include negotiations for two other Selznick films to be booked in the house. They are "Portrait of Jennie" and "Mr. Blandings Builds His Dream House."

"Paradine" is expected to open about Jan. 8 or 15, following the current "Good News" (M-G). "Jennie" may preem immediately after that, which likely will be between mid-February and mid-March. "Blandings" won't be ready for release until July.

Col. similarly got a break in getting its "It Had to Be You" into the Roxy this week, although that was something of a favor, too, to 20th-Fox, which operates the house. Very slow biz that was done by "Thunder in the Valley" caused 20th to pull it last Friday (5) after three days of the second week. In great need of a picture, it got Col's Ginger Rogers-Cornel Wilde-starrer. Col. was reticent about giving it, since there was no time for an ad or publicity campaign. It's the first time since 1942 that Fox had to use an outside picture. Biz was so in need of a hypo that a Friday night preview was resorted to, giving the patrons a twin bill.

Fox had no suitable pix of its own available, since "Daisy Kenyon" is being saved for the Roxy's Christmas picture and "Captain from Castile" is booked for the Rivoli. Another of its top productions, "Gentleman's Agreement," is in Brandt's Mayfair. Switch in management and policy of the latter house also marked a radical change of the past year. Operation was taken over by Harry Brandt from Loew's and it was made a first-run, thus contributing further to the shortage of product on Broadway, since there are now more houses among which it must be spread.

Loew's 1,700-seat Criterion bas recently undergone a policy shift, too. Instead of the short-run Metro, Universal and occasional Columbia product on which it subsisted, it's now being used for extended Metro runs. It had "Gone With the Wind" in for many weeks and now is winding up the second month of "Green Dolphin Street." There was talk some months ago of Bond Clothing enlarging its next door store and scrapping the house, but drop in Bond biz scotched that idea.

Pulling One of 2 Reissues

Manner in which the pressure for Broadway playing time has eased because of product's failure to hold up as it did during the war is seen at Warner Bros.' Strand. House, in one of the top Broadway locations, has been resorting to reissues recently. And last week even the reissues were so flabby at the b.o. that a strange switch was employed. "Jezebel," one of the dual-billed reissues, was held over, but its cofeature, "Anthony Adverse," was pulled. In its place was installed "Slight Case of Murder." House goes back to stageshows and first runs this week with "Always Together."

Broadway, operated by United Artists on lease from the Shuberts, was shuttered last night for lack of product. At 53d street, too far from Times Square to get much drop-in business, house has been doing very poorly since lighted last spring for preem of "Monsieur Verdoux."

Universal's plush Park Avenue, which has never proved profitable since opened by Walter Reade more than a year ago, also has had to be opened to a non-Universal picture this week because of failure of any of the company's own product to hold up. It's playing "Henry V" at pop prices, marking the third run the film has had in New York. "Bush Christmas" was pulled last Friday after only three days of the second week.

U is having all it can do to keep its Winter Garden booked with its own and Rank's films, especially inasmuch as two additional houses have recently been opened to its English imports. They are the Little Carnegie, in which "Nicholas Nickleby" is now installed after 12 weeks of "Tawny Pipit," and the Sutton, which is in the 17th frame of "I Know Where I'm Going." Latter house, a Rugoff & Becker operation, is an east side class house formerly playing subsequents.

RKO's first-runner, the venerable Palace of vaude fame, is to get a complete facelift shortly. The 1,757-seater is to get new chairs, a paint job, modern equipment, etc. It was originally intended to close the house pre-Christmas week for the repairs, but strength of "Out of the Past," present tenant, has caused delay until early next year.

Foreign Pix

Inroads of the foreign pix has been one of the most striking changes in the Broadway scene. Latest switch was that of the Rialto from its tradition of being a "House of Horror" to linguals. Its first and current foreign is the French "Panic." Likewise reaching for the overseas releases is City Investing's Bijou, transformed a few weeks ago from a legiter. It currently has the Italian "Revenge," but biz has been so weak under the policy that if there's any call from the live show producers the house may be expected to go quickly back to legit.

Another change in the street is the manner in which the Golden, another ex-legiter, has established itself as a two-a-day outlet. It started off auspiciously with "Henry V," then went into foreigns and currently has RKO's "Mourning Becomes Electra."

Stable in their policy and operation, but suffering along with the others from inability to get the former long runs out of their attractions, are the Music Hall and the Paramount. Doing particularly well is Brandt's Globe, with "Body and Soul" (UA) in its fifth week. Astor continues to roll along, too, with a flow of products from Samuel Goldwyn, opening "Bishop's Wife" this week after 17 stanzas of "Walter Mitty."

U Stockholder Sues To Recover $212,075 'Profits'

Universal's top drawer execs are charged with netting a total of $212,075 in invalid stock transactions in an amended complaint filed in the N. Y. federal district court by Stephen Truncale, dissident Universal stockholder. Suit demands return of $67,000 in alleged profits by J. Cheever Cowdin, chairman of the board; $12,500 by Nate J. Blumberg, prexy; $49,375 by William A. Scully, distribution chief; $8,200 by Charles D. Prutzman, general counsel; and $75,000 by Clifford Work, erstwhile production head.

It's claimed that transactions occurred since July 24, 1945. Purportedly, stock deals violated the Securities Exchange Act in that shares were bought and sold within a six-month period.

Original complaint was dismissed by Judge Simon H. Rifkind because the charges were lumped together in one pleading.

Yates Coming to N.Y.

Republic prexy Herbert J. Yates is due in New York from the Coast over the weekend and will remain east through the Christmas holidays.

He'll attend the Rep board meeting Dec. 18. It has been moved forward a week from its regular date, which falls on Christmas Day.

Texas Exhib in Product Battle; Jackson Park Decree in Effect

Austin, Texas.

A public battle to secure product 30 days after downtown release is being waged by Eddie Joseph, owner and operator of three local drive-ins. He is using printed matter, given out at the boxoffice, newspaper advertising and trailers, urging patrons to write to the home offices of six major companies.

According to Joseph, when he first opened his first drive-in here seven years ago, he could not get product at all, but he later arranged to obtain it six months after the downtown release. He finally filed an arbitration complaint and this period was cut to 90 days.

Jackson Park Decree in Chi.

Chicago.

Great States Circuit, Paramount owned, which controls subsequent-run houses in nearby suburbs of Csicago and in northern Indiana, is now booking these houses under Jackson Park decree. Although the decree applies specifically to Chicago exchange area, which has been interpeted as the city limits of Chicago, GSC theatres will operate under the Chi clearance system.

As yet no other suburban circuits have announced similar action.

Haustein's Promotion

New manager of Paramount's Seattle exchange is Henry Haustein, replacing Herbert Kaufman, resigned. He was formerly branch manager of the Portland exchange which was converted, Dec. 1, into a shipping station.

Joe Sugar Sweetens His Job

Joe Sugar named head of Eagle Lion's contract dept., succeeding Ben Shectman, resigned. He formerly served as Shectman's assistant. New contract chief entered the film biz in 1935 as head of Republic's contract dept.

Texas ATO Re-Elects Cole

Dallas.

H. A. Cole was re-elected president of the Allied Theatre Owners of Texas at the association's recent meeting here. Other officers reelected were Rubin Frels, C. D. Leon, B. R. McLendon, R. N. Smith and Mrs. Martha McSpadden, vice-presidents; A. W. Lilly, secretary-treasurer; Will Dorbandt, L. C. Tidball, Lee Bell, Henry Sparks, Phil Isley, Lonnie Legg, H. Ford Taylor and W. J. Chesher, directors. New officers elected included P. V. Williams, vice-president; R. J. Cordell and Walter Knoche, directors.

Association endorsed the stand of the national Allied States group in opposing new ASCAP demands and advanced admission prices: By resolution it directed officers of the association to take steps to relieve shortage of prints in Dallas exchange.

The operating personnel of United Theatres Service Corp. has been realigned here with the resignation of Ed. V. Green as manager.

John L. Franconi, prez., will henceforth be active in the administration of policies and details.

Verner Rejoins Finkel, Pitt

Pittsburgh.

James Verner, after being in air transportation business for several years, is rejoining Morris Finkel Enterprises to assist in the management of the Capitol and Hilltop theatres.

Pittsburgh Variety Club for 1948 will be headed by Sam Fineberg as chief barker. Other officers are Bert Stearn, first assistant chief barker; Ben Steerman, second assistant; George Eby, treasurer, and Al Weiblinger, secretary.

Eldorado, Ill., Ups Tax

St. Louis.

The City Council of Eldorado, Ill., has hiked the annual license tax on three local film houses from $150 to $300. Affected are the Nox, operated by Delbert Wagner, and the Grand and Orpheum, units of the Turner-Farrar circuit of Harrisburg, Ill.

Eddie Rudolph, salesman for UA, has purchased the State, 300-seater, in Columbus, Ill., from the Goldman-Leventhal-Tobin syndicate.

The Creel, a 250-seater, Creel Springs, Ill., has been sold by Russell Manus to R. M. Moore, Crab Orchard, Ill.

Kenneth Lindley, West York, Ill., has purchased the Fox, a 300-seater, Hutsonville, Ill., from J. Stewart Fox, Palestine, Ill., and B. Tamborius, Lebanon, Ill.

A compromise on a new theatre tax measure for nine houses in Springfield, Ill., was reached last week. Each theatre will pay a 50c-per-seat tax per year, instead of a flat $120 tap. It is expected the new policy will yield $5,290 revenue.

Two New Philly Firms

Philadelphia.

A new distribution outfit has been organized here. Called Boxoffice Pictures, Inc., it will handle horror pix and reissues. President is Nelson Wax, an exec of the Wax indie chain.

Associated Theatre Service, a booking organization, has set up shop here. Teeing off with 15 houses, it's headed by David Molliver.

Sydney Samson on Sick Leave

Sydney Samson, 20th-Fox division sales manager for Canada, has been granted an indeterminate leave of absence because of ill health.

Replacement has not yet been named.

Grainger's Canada Huddles

James R. Grainger, Republic's veepee in charge of sales and distribution, returned to New York Monday (8) after huddling in Toronto with A. W. Perry, prexy and general sales manager of Empire Universal Films, Ltd., distributors of Republic product in Canada.

While in Toronto Grainger also held confabs with John Fitzgibbons, prez and general manager of Famous Players Canadian Corp., as well as discussing deals with Earl Lawson, head and managing director of Odeon Theatres of Canada.

Alberta House Sold

Calgary, Alta.

The municipal theatre, Bow Island, Alta., has been sold to Henry Gnamm, of Medicine Hat, Alta.

Extensive alterations are under way.

'B' For 'Amber'

Continued from page 7

cision Monday (8), following days of intensive negotiations between Legion officials and 20th prexy Spyros Skouras. Only two days previously, Skouras had issued an apologetic statement, expressing his regrets that previous 20th statements regarding the Legion's original ban on "Amber" had created an "unfortunate impression." He declared: "These statements were interpreted as questioning the right of religious leaders to guide the adherents of their faith on moral questions. No such purpose was intended, neither was it our purpose to indicate any acceptance whatsoever of the theory that the popularity of a motion picture is a true criterion of its moral character."

Legion's "B" classification means "Amber," after having been cut and revised, is now deemed "morally objectionable in part" and so okay only for adults. In a statement accompanying announcement of the switch, the Legion stated: "Revisions made in this film are deemed sufficient to meet substantially the original objection of the Legion that the picture glorifies immorality. However, 'Forever Amber' still lacks the adequate morally compensating values which should be present in a story of this kind."

Twentieth sales chief Andy W. Smith, Jr., declared yesterday (Tues.) that revisions in all prints had already been made and that there would be no interruption in the film's playoff. A total of 475 prints, most ever turned out on one film, are now in circulation. Twentieth originally had secured 3,102 bookings on "Amber" between Oct. 27, date of its release, and Jan. 1. Many of these had been cancelled or bought back by exhibs before the film played because of the exhibs' reluctance to incur the displeasure of their local church officials. Another 1,000 bookings had been obtained for January. How many of those cancelled will now be repacted remains to be seen.

10-15% British Dip

After four months, British tax barrier is first beginning to nick revenues of American majors. Foreign dept. heads now report that returns from Britain are tapering to a point 10%-15%below the level for the year.

It's not that the companies are running out of their backlog of films which beat the tax deadline. Reason for the slide is a policy now in effect of releasing pix more slowly, stretching extended runs as far as possible and interlarding with reissues. Result has been a lowering of revenues with a compensatory boarding of pix.

BFPA Head

Continued from page 7

payment to be made in the future. "The government is firm in insisting that any dollar payments be made outright as money is earned," he declared. "Any piling up of debt upon debt—and that's the meaning of a freeze—is unthinkable."

On the other hand, his talks show that American film prexies under no circumstances will ship films if they're to be limited to 25% of the $68,000,000 earned annually in the past. Company heads informed him there was "no chance of a settlement on that basis. It's economically impossible."

It all adds up to the fact that no solution or hint of one has been found, according to the British official. Talks between Fayette Allport, MPA's British rep, and government men cannot be called negotiations, Sir Henry stressed. They're merely exploratory—in effect, to see whether there is any foundation for negotiations.

Trip Would Be 'Premature'

Both Johnston and company heads indicated to him that they would make the Atlantic crossing if Allport's discussions reach a point where negotiations could begin. Sir Henry doesn't favor an immediate trip by them because it would be "premature." "Failure by them to come to an understanding with the British government would set the clock back," he explained. "They can't be expected to come to England every six weeks. It's best, therefore, that they wait until chances of success are better."

BFPA doesn't want to exclude any country's films from England, its director said. But 450 American pix yearly is too much "and cannot be permitted to continue." BFPA, therefore, is proposing a graduated boost in the quota of British films which theatres must play until a possible maximum of 50% is reached. Current quota laws expire March, 1948, at which time the BFPA will ask for the upped requirements. "British producers must have the assurance that a longtime home market is available," he said.

Big 5's Appeal

Continued from page 3

there's no need for depriving the five companies of their theatre chains. Cross-licensing ban, which would forbid one affiliate from booking pix from a competing member of the Big Five, is divorcement through economic pressure, memorandums assert. That so, it's argued, since the majors will be compelled to sell their circuits because of a lack of product.

While only touching on selling practices, briefs almost entirely are devoted to divorcement. The claimed abuses arising in the industry, they assert, were part of the historical development of a highly complex business. As such, it's maintained, there's no direct connection between the purported evils and theatre ownership.

Context of the briefs are the payoff on how the Big Five will conduct their side of the arguments when the appeal is heard by the nine judges during the week of Jan. 12. Oral presentation of a case customarily follows submitted briefs very closely.

Understood that the majors will be allotted a total of five hours to present their side of the argument. Originally, industry legalites asked the clerk of the court for eight hours. No date for exchange of briefs between the defendants and the Dept. of Justice has yet been set, but it's expected that the question, plus order in which majors' attorneys will argue, will be cleared at lawyers' huddles slated for this week.

Appeal on Schine Trust Suit Due Before Supreme Court on Friday; Griffith Debate Listed for Monday

Washington, Dec. 9.

Appeal on the Schine Theatres' anti-trust case is slated for argument before the Supreme Court Friday (12), with the legal debate on the similar Griffith Theatres suit listed for next Monday (15). The climactic New York anti-trust case, pivoting on the issue of divorcement of the theatre interests of the majors, comes before the court in January.

The Schine case is an appeal by the circuit from a partial divorcement won by the Department of Justice in the trial court in Buffalo. Chief differences in the Griffith case is that the nod went to the chain in the trial court and the anti-trust division has taken up the appeal. The Government contends that the Griffith circuit is even a worse violator than were Schine and the Crescent circuit, for which the Supreme Court ordered partial divestiture a couple of years ago.

There were two developments yesterday (8):

1. The Government filed its brief in the Griffith case, charging that the offenses are just like those of the Schine and Crescent circuits, only more so. It asked partial divestiture and an injunction against certain trade practices.

2. An amicus curiae brief was filed and accepted by the Supreme Court in the Schine case. It came from several exhibitors preparing treble-damage suits against Schine. They want the trial judge to order more complete findings of fact in the Government case, so that the full information will be available for their own actions.

In its Griffith brief, the Government charged two major errors by the Oklahoma trial court which found for Griffith:

"1. In failing to hold that each of the master agreements made between the appellees and the major film distributors was a violation of Section 1 of the Sherman Act on its face.

"2. In failing to hold that the appellees were a combination in unreasonable restraint of trade, which monopolized theatre operations in violations of Section 1 and 2 of the Sherman Act."

The Government said in part in its written argument:

"The method of negotiation and the express terms of the master agreements and franchises by which the appellees licensed feature films from the major film distributors so restrained the ability of the appellee's competitors to procure films as to violate section 1 of the Sherman Act. The mere fact that the appellees, by combining their film-buying power, were able to contract for the firstrun exhibition in their theatres of substantially all of a major film distributor's output of films for one or more seasons, precluded their independent competitors from licensing such films on a competitive basis.

"Furthermore, the unique provision in the master agreements authorizing appellees to play the licensed films out of order of release was on its face substantially effective in preventing the appellee's competitors from licensing the secondrun exhibition of the films covered by the agreements while such films were current entertainment.

"The appellee's film-buying combination should be dissolved and the negotiation of film licensing agreements, such as were employed by the appellees, should be enjoined. Also, an effective decree should include a provision for the divestiture of a sufficient number or theatres or stock interests to restore theatre operating competition in the areas now controlled by the appellees and contain a similar prohibition against further acquisitions by the appellees.

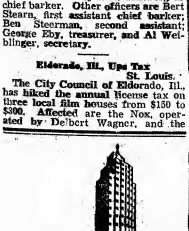
The seven exhibitors who filed the brief today (9) in the Schine case were Lawrence J. Corkey, Irving Cohen, Richard De Toto, Charles Martina, William C. Smalley, William Tischkoff, and H. P. Wallace.

Lane on SAG Board

Hollywood, Dec. 9.

Richard Lane succeeded Pat O'Brien as a member of the board of directors of the Screen Actors' Guild.

O'Brien resigned because he is now a producer as well as an actor.



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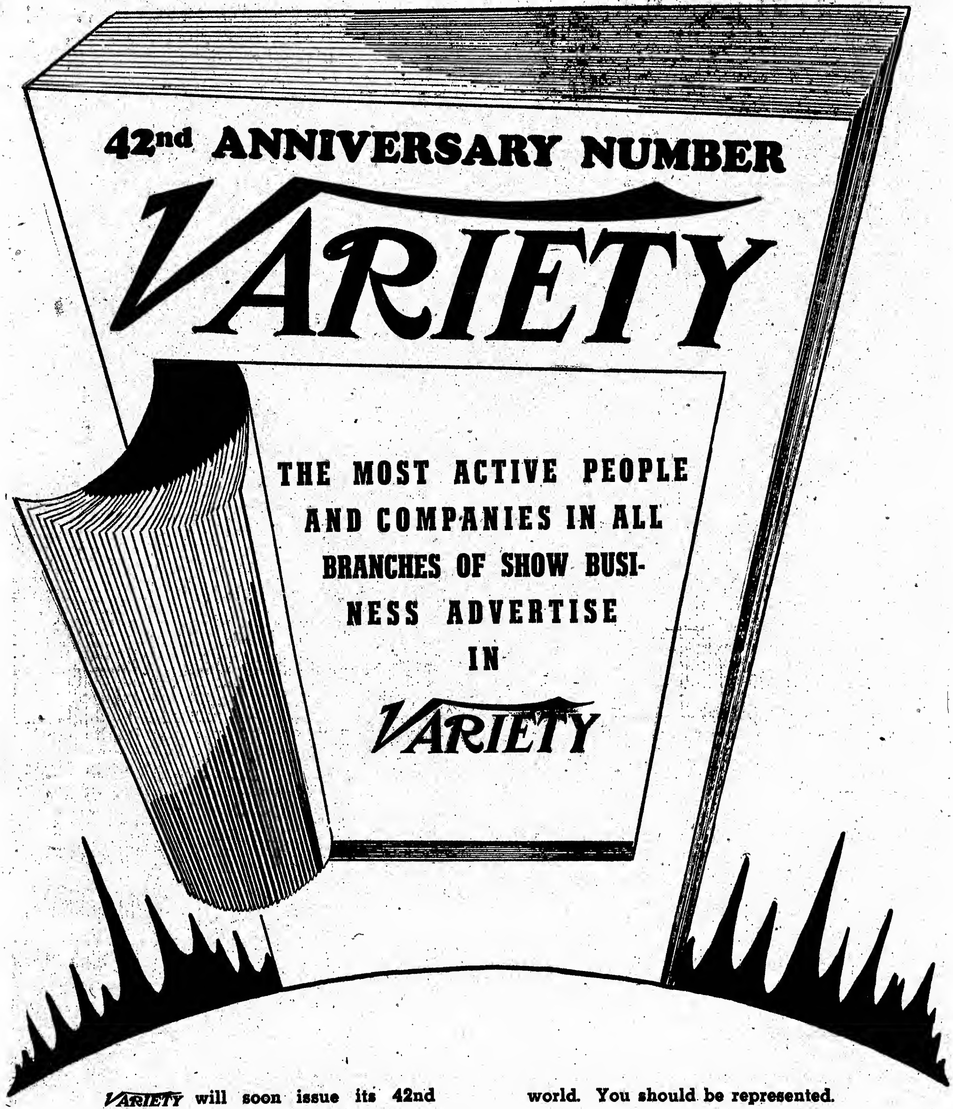
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OH! OH! THE WITCH HUNT WIDENS

Where Patience Is a Payoff

With the sponsor just renewing for another 13-week cycle on the Sunday afternoon NBC "Ford Theatre," the $13,000-budgeted dramatic airer with a current 4.0 rating, and a growing tendency to deplore the overemphasis placed on a new show's initial ratings, the trade is pointing to the career of U. S. Steel's "Theatre Guild of the Air."

"Guild" is currently in its third season as a Sunday night ABC showcase. For two seasons it was an uphill fight with the Hoopers, cueing plenty of agency-sponsor huddles to determine its ultimate fate, with no definite assurance between seasons that it was switching networks or returning at all.

With the exception of moving up a half hour to its present 9:30-10:30 period, nothing drastic has happened to the show, with the same qualitative standards of programming prevailing—except that, in its third season, the show's rating is beginning to justify U. S. Steel's patience. Its 12.7 for the Nov. 23 broadcast, topping the previous high of 10.9 for the week before, represents one of the top ratings for the post-Winchell time bracket among the four webs.

"Ford Theatre's" added hurdle, however, is recognized by both sponsor and agency. No 60-minute dramatic show has yet licked a Sunday matinee time period. Lux tried it many years ago and failed. If Ford sticks through the full season, it's considered a certainty it will do so only if NBC comes up with a nighttime segment.

CBS, NBC Slugging It Out for Top Dog In Consumer Press Raises Eyebrows

In one of the rare instances in radio, NBC and CBS have been slugging it out via the consumer press in what had all the earmarks last week of shaping up as a cat-and-dog fight.

It all started when CBS went to bat in glorifying the network's stature in a series of three full-page ads in New York Times and Herald Tribune, basing the elaborate promotional pieces on the fact that 99,000,000 people gather weekly around the CBS dials.

Promotional copy, incidentally, was the brainchild of Vic Ratner, who did it on a freelance basis before signaturing a veepee contract with the network in returning to his old post as promotion-advertising chief. It was the series of ads that clinched the deal for Ratner stepping back into the web fold.

Full-page ads, which in the past have been confined to the trade press, caused considerable comment in Manhattan trade circles, and stirred up no little annoyance around NBC headquarters. NBC hit back with a one-shot, a full-page ad which not only ran in the Times and Herald Trib, but also got 24-sheeted in the Wall St. Journal. The NBC layout was devoted to a series of caricatures of the net-

(Continued on page 48)

NBC's 50G Splurge For Toscy's 'Otello'

Universal kudos for the brilliant artistic success of NBC's presentation of the first two acts of Verdi's "Otello" by Arturo Toscanini and the NBC Symphony Orchestra Saturday (6), has obscured the part the network played in the production's success.

Although the symph is a sustainer, the web added a quarter-hour to the regular full-hour program (as it will do again next week (13) when the last two acts are performed), augmented the orchestra, spent lavishly on soloists and choruses, and expended for extra time and rehearsals, to make an outstanding contribution in the field of public service programming.

Although web officials won't comment, it's believed the two broadcasts will set them back $50,000 for talent alone, exclusive of time. Toscanini is reported to have been given that budget for the two airers,

(Continued on page 44)

I. Q. Gets a New Dr.

A new Dr. I.Q.—Stanley Vainrib, until recently of KIXL, Dallas—was at the mike when the NBC show for Mars candy aired Monday night (8) from the RKO Albee, Brooklyn.

Lew Valentine, who's been in and out of the quizmaster role since the show first hit the air in 1939 is back in the Chicago office of Grant agency, resuming former production duties in connection with "I.Q." and the other Mars airer, "Curtain Time."

$15 Is $15

Freelance writers given a crack at the $1,000-per-show assignment for the Sunday afternoon "Ford Theatre," have been complaining over the necessity of submitting five copies of the script to the agency, Kenyon & Eckhardt. They figure: "If Ford can afford $1,000 a throw for a script, why can't he pick up the tab for a secretary."

Which has prompted the K & E comeback: "It still leaves you with $985—so what's the squawking about?"

John Hayes To WINX; Seen Coy FCC Clincher

John S. Hayes is resigning as manager of WQXR, the New York Times-owned indie in Manhattan, to take over the managership of WINX and WINX-FM, the Washington Post stations in the nation's capital. He steps into his new berth Jan. 1. His successor at WQXR has not been decided on as yet.

Move is regarded as the clincher to the appointment of Wayne Coy, the present manager of WINX, as chairman of the FCC. Coy is executive veepee of the Post stations and he'll retain this title pending announcement of the anticipated acceptance of the White House nomination.

It was an open secret that President Truman had offered Coy the post, but it was less certain he would be willing to take a stiff financial

(Continued on page 48)

Freedom Train Inspires WSM 1-Hr. Documentary As 13-Wk. Series Teeoff

Nashville, Dec. 9.

WSM is putting the red carpet out when the Freedom Train arrives here either Jan. 4 or 5 with an hour's documentary program which will make use of the station's talent roster of 200 persons. The hour's event will be the springboard of a series of 13 half-hour shows on the general theme of America's rededication to the importance of maintaining freedom through unity and strength. In addition to its own symphony orchestra and staff of mike entertainers the station will use the Fisk University choir of 100 voices for the big event, which will be spotted between 9 and 10 p.m.

Something new for a southern station is WSM's plan to have the hour's show piped by wire to a New York hotel at which the station will host a party of newspaper and magazine radio editors.

THOMAS SET TO MOVE ON RADIO

Rep. J. Parnell Thomas looks all set to move into radio. One of the top network executives has described the initial Thomas overtures as the "soft music for the burial."

The chairman of the House Committee on un-American Activities has already gone to the Federal Communications Commission for info that he wants. At the behest of Thomas, the FCC has notified the four networks to turn over a record of all the time that was sold and given cuffo to critics of the Washington film probe, as well as time allotted to proponents of the D. C. hearings.

Thomas is particularly interested in the activities of the ABC network, which sold time to the Committee for the First Amendment for a brace of Sunday afternoon Hollywood-originating shows lambasting via star-studded stanzas the activities of the Thomas probers. ABC will turn over its records, with a reminder to the FCC that it gave equal time on a cuffo basis for talks by Thomas and James F. O'Neill, the American Legion prexy. ABC also points out it had refused to sell additional time to two Hollywood groups opposed to the film probe.

NBC and CBS won't sell time for such controversial issues, but the webs' commentators and news programs have delved considerably into the pros and cons of the D. C. hearings, all of which are expected to come under the scrutiny of the Thomas committee.

Stanton's Bold Front

Repercussions are also expected from the recent address made before prominent film-radio personalities on the Coast by Frank Stanton, CBS prexy, in which he made one of the most outspoken pleas to date for freedom of expression on the air.

At the time Stanton was criticized for his comments by some in the industry who expressed the view that the CBS exec was "inviting an investigation." Others, however, were quick to commend his stand as a frank and honest espousal for freedom of communication.

In particular, it's the following Stanton statement that's expected to invite the D. C. repercussions:

"In my own testimony before a Senate Committee earlier this year, I pointed out that the role of government has continued to expand dangerously with respect to radio; and that this inching-up process by government, if continued, will become a regimental march. This is not unusual, as I said—even when it is accompanied by the highest motives on the part of the men in government who do the regulating.

"Certainly if we do not watch it, if we do not watch it vigilantly, the fight for freedom can indeed be lost. It can become a fight to get back our freedoms instead of today's fight to preserve them.

"In one sense, then, I am very glad that the issue has been joined with motion pictures; that radio, films and the press are all seen clearly today to be in the same fight—the fight that must be won over and over again to keep America what it is; and to set an example of successful democracy the rest of the world can follow."

ALLEN SCRIPT REVAMP NOW INCLUDES MALONEY

Fred Allen, whose Sunday night NBC show has, in the opinion of many, been suffering from writer's cramp, has revamped the scripting staff. Russell Maloney, the ex-New Yorker mag staffer turned radio-video actor, is now a member of the Allen writing team. That makes it Maloney, Bob Weiskopf, Harry Bailey and Terry Ryan, with Allen himself supervising the overall scripting.

Maloney checked in on the spot in time for last Sunday's (7) satirical kickaround of "Author Meets the Critic," the program on which Maloney as a thesper has been most prominently identified with.

Capehart's Accusation That Durr Is 'Sabotaging FBI' Seen Possible Prelude to Congress Probing FCC

Washington, Dec. 9.

Another Congressional probe of the much-investigated Federal Communications Commission is in sight, if Sen. Homer Capehart, Hoosier Republican, has his way. Capehart last Friday (5) demanded a Congressional inquiry of what he called a "brazen effort" by FCC Commissioner Clifford J. Durr to "sabotage the FBI." And Durr, who has twice challenged J. Edgar Hoover's practice of forwarding "bits of gossip" on radio applicants to FCC, promptly rejoined with a hearty endorsement of a public investigation of both FBI's and FCC's handling of these so-called loyalty reports.

Capehart, a member of the Senate Interstate Commerce Committee which handles radio matters, may try to have an Interstate Commerce subcommittee named to probe the FBI-Durr controversy, it was speculated. (Committee Chairman Wallace White of Maine said he intends to talk with Capehart about his statement this week.) Meanwhile, it is no secret that the House Committee on Un-American Activities has been amassing info on radio personalities over the past two years and may welcome this opportunity to get in on the act.

Declared Capehart: "the confidence of the people that the FCC is vigilant against nefarious maneuvers of Communists to capture radio stations has been shaken by the so-called Durr affair . . . evidence unfolds daily that in our own government household Communists and their New Deal fellow-travelers are harbored in key positions where they can sabotage our nation's policies." Capehart echoed a statement

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Taking Chances

"We, the People," the Gulf-sponsored CBS show, goes out on a limb next Tuesday (16) when C. E. Hooper does a guest shot on the program. (Next week, incidentally, is the show's "Hooper night" when the rating is made).

Hooper will make a legitimate telephone call during the broadcast to poll a N. Y. listener. Regardless of whether the party's listening to the rival NBC "Amos 'n' Andy," (and that's what the "We" boys are anticipating), the CBS radio audience will be given it straight.

CBS Unit Will Spread Itself In '48 Agenda

CBS Documentary Unit has pencilled in some unusual productions as it moves into 1948, reflecting the broadening scope of its probing activities. Shows on the upcoming CBS agenda range all the way from an examination of racial relations in America, to exploring the educational system in America, a documentary on elective politics in the U. S. and a study of the American Indian.

Race relations program is scheduled as a year-end feature. It goes on Dec. 30, in the Tuesday night 10:30-11 slot. Titled "Among Ourselves," it will be treated strictly from an upbeat angle, showing what has been good and encouraging during 1947 in the way of race relations, though cautioning in a footnote that the picture's not that rosy throughout the country.

The documentary on education will be a full-hour production and will utilize the Middletown technique in examining the system in one town where it is reputed to be good, but premising the show on "how good is a good one?" Show, titled "Report Card," goes on Wednesday, Jan. 14.

The program on politics will be a factual drama, exploring via true incidents the whole pattern of elective politics.

The documentary on the state of the American Indian will have an origination from CBS' Minneapolis station, WCCO. Sig Mikelson, head of news for the station, is putting it together.

Bob Burns, Tired Of 'Hucksters Heckling,' Hits at Agcy. 'Haziness'

Chicago, Dec. 9.

Bob Burns, here last week to orate for 4-H clubbers, told of his plans to go into biz for himself as writer, producer, director and salesman of transcribed open-end series for sponsorship on indies. Move, he says, will be undertaken to escape dictation from agency men, webbers and sponsors, who, according to Burns, aren't show-wise and hold hazy notions on entertainment.

Burns said his "miscasting" last year soured him to the point where he considered giving up radio. Transcribed deal, however, will enable him to record at his leisure without heckling from hucksters. "I want to give radio back to the people," Burns drawled, "and I think I've figgered out the way to do it."

Cast of new show will include Shirley Ross and Leo Gorcey: Flavor will be woodsy, with lots of stuff on Burns' kinfolk.

All-Negro Musical On Biow Agenda

First all-Negro radio musical may soon get network showcasing, with likelihood that Schenley may pick up the tab.

Biow agency is scheduled to audition the show this week. Mentioned as regulars for the musical thus far are Rose Murphy, Cafe Society, N. Y., singer, and the Golden Gate Quartet. All-Negro orchestra is being built for the show by Sy Oliver. Welbourne Kelly will write the show and Harry Lafferty direct.

Schenley, which recently dropped "Suspense" from its Roma Wine account, is said to be angling for the show as a new buildup for its Cresta Blanca product and has discussed time availabilities with the networks.

Question of how southern stations would react to an all-Negro show has already been sifted, with the Biow agency going ahead on the basis that squawks would stem from mixed shows only and not all-Negro.

PAAR'S SUB-PAR COIN

Comedian Finds What a Difference A Sponsor Makes

Here's what happens when a comedian loses his sponsor and goes the sustaining route:

Jack Paar Show, while under Lucky Strike auspices, has been an $18,000 a week package. Now that the ciggie outfit has bowed out, Paar is negotiating with ABC network to continue on the web sustaining, although not in the cream, pre-Crosby Wednesday night time segment, which has been turned over to Elgin-American's Groucho Marx show.

If deal jells, Paar show will go in with a $3,000 to $4,000 a week talent nut. If the web sells the show, it'll talk turkey to clients in terms of $9,000 a week, half the original cost.

Nielsen Preps New Radio Service In Rating Battle of the Century

Now that A. C. Nielsen's Top 20 has been smoked out, it's seen as merely the prelude to the Rating Battle of the Century. For one thing, it's not generally known in the trade that Nielsen is preparing to spring a new service on the industry. Right now there's a strict hush-hush about his expanded activity in radio, but it's reported that Nielsen is prepared to deliver a speedier and enlarged service, which will also involve a new selling plan.

Speculation at the moment appears to be less rife as to just what this will do to C. E. Hooper's more publicized service than its effect on the Broadcast Measurement Bureau operation.

Meanwhile, Nielsen's all-out offensive in the ratings field, aimed obviously at knocking the pins out from under Hooper's make-or-break prestige as rating king, went into a phase last week with introduction of a new simplified Nielsen Radio Index Ratings Report similar to Hooper's Pocketpiece. Simultaneously, NRI issued a promotional broadside emblazoning, in blownup typefaces, the explanations accompanying release the previous week of Nielsen's first "Top 20" listing of network shows.

To the trade, the Nielsen blasts portended just one thing: the long-anticipated showdown battle was finally on. The conservative Chicago audimeter researcher, backed with plenty of capital from his other research operations and possibly piqued by his rival's long pre-eminence in the public eye (hypoed lately by Satevepost designation as "The Biggest Man in Radio"), fired the opening gun and thus far has called the shots. There's been a dead silence from the Hooper camp. No one expects, however, that the shooting will be all from one side for long. Hooper never yet has been without an answer of some kind. His announcement last month that he planned to go ahead with Projectile Ratings, it's felt, may have been a factor in Nielsen's decision to open up.

Implication of more NRI surprises to come was seen in reference to the new pocketpiece as "the second step in Nielsen's new plans." Nielsen noted, with a statistician's devotion to detail, that his new report "weighs 40% less than the old report" and

(Continued on page 32)

CBS Pgm.-Prod. Revamp Goes On

CBS programming-production department in New York is sitting tight, in anticipation of additional impending changes which are expected to find men with agency background moving into the organization as replacement for current staffers.

That there will be a revamped program department in coming months is now a definite certainty, although Hubbell Robinson, Jr., the web's program boss, is keeping the contemplated changes under wraps. Thus far Harry Ackerman, out of the Young & Rubicam veepee stable, has been pacted for an important spot with Robert Mann, also from the agencies, also entrenched. New regime finds Goodman Ace thus far exiting from the fold.

It's known, too, that the 20th floor brass at CBS has given Robinson a complete go-ahead, with expressions of approval for the administrative agenda lined up by the departmental boss.

HIRES REVERTING TO HALF-HOUR FORMAT

Hires, via N. W. Ayer agency, has definitely decided to expand its current 15-minute Sunday afternoon CBS format and return to a half-hour weekly show. Soft drink outfit will begin its final cycle as a 15-minute entrant Jan. 18 and then revert to 30 minutes at the conclusion of 13 weeks.

Agency meanwhile is mulling talent changes for the show, with likelihood of a name band going in. As a half-hour show it will occupy the 5 to 5:30 period in the net's revamp of late Sunday afternoon programming, involving time switches for Prudential Hour and the Phil Spitalny shows as well.

Pulse Expands to Cincy

Pulse, the local-slanted rating outfit, is branching out. Now entrenched in New York, Philadelphia, Boston and Chicago, it's launching a service for Cincinnati stations.

Cincy ratings will start rolling by the end of the month.

Star Hunt For 'Studio One' Tough Going

Talent agents in New York have been cooperating with the CBS full hour dramatic series, "Studio One," in an effort to maintain stars of topflight calibre. So far the series has had John Garfield, Robert Mitchum, Charles Laughton, Geraldine Fitzgerald and Gene Kelly.

Job of matching scripts to stars and train schedules has been tough, complicated by failure of the Hollywood studios in some instances to cooperate. Film studios messed up a couple of deals that were pending for the CBS showcaser.

Agents in Manhattan appreciate that with but seven programs in the east paying over $1,000 for a visiting name it's quite something for a sustainer to be budgeted up to $1,500. This is an unprecedented sum for a non-commercial but the film colony is not always sharp about the meaning of the terms "commercial" and "sustaining."

NBC Has Time For Comedy

NBC programming department has gone on a comedy audition binge. Only problem confronting the sold-out network is where to spot the stanzas.

Among the new shows auditioned is one built around Al Bernie, the vaude and nitery comic. Audition platter was directed by Ken MacGregor. NBC also sees in Phil Leeds a potentially promising radio comedian and is building a situation comedy around him with a four-man writing team including Sam Locke, Al Garry, Milton Kramer and Mel Tomkin. Paul Roberts directs. Cast includes Jean Tighe, Eve McVeigh, Bernie Gould and Frank Albertson.

Also on the agenda is a baseball comedy featuring Charlie Purcell, currently in the "Command Decision" legiter, with Gloria Stewart, Leonard Patrick and Cliff Hall also in the cast. Show is written by Arthur Small and directed by Paul Harrison, under the supervision of Bob Adams.

NBC has also wrapped up a package in cooperation with the Kenny Delmar package outfit entitled "The Magic Lamp." It's an audience participation stanza with Wayne Howell as emcee and Jack Kuney directing.

MBS Accent Now On Comedy; Eyes Deals For Mel Blanc, Cass Daley

Mutual, long the stronghold of whodunits, is getting comedy-minded. With "Meet Me at Parky's" and the Jim Backus Show currently riding its kilocycles (the latter stanza, however, headed for a fadeout), the web is now talking deals with Mel Blanc and Cass Daley.

Blanc, whose Colgate-sponsored starrer on CBS last season went the cancellation route, is slated to audition a show for Mutual within the next several weeks if the net's programmers like a script that's awaited in N. Y. Blanc's only current air commitment is a role in "Point Sublime," being tested by Hancock Insurance on a 13-station ABC hookup.

Mutual is trying to get together with Cass Daley on a format, but as yet the two haven't seen eye-to-eye on the type of characterization in which she should be cast.

KLZ FARM PROGRAM PUBLICIST

LEWIS THOMAS

The activities, comings and goings of KLZ's Farm Reporter are important news to farmers and ranchers of the Denver region. Lewis Thomas directs the publicity for this and other KLZ farm service programs.

KLZ, DENVER.

Philly Pedagogs Think Kid Shows Are Just Dandy

Philadelphia, Dec. 9.

Philly school teachers don't think there's anything wrong with children's programs on the air.

Parent-teacher groups, school marms in other parts of the country may squawk about mystery programs, serials, horror shows and the like as being harmful to moppets but the Quaker City pedagogues think everything is hunky-dory.

That, at least, is how they reacted at a radio confab at the annual conference of the Philadelphia Teachers Assn. held at the Philadelphia Girls High School on Saturday (6).

Representatives of the six major Philly stations participated in a panel discussion on "What's Wrong With Children's Programs?" They came loaded for bear expecting that the teachers in the audience would rip right into the much-booted-around subject. But it was a love feast.

They asked for suggestions from the audience; they asked where radio could be improved to help children; they asked for criticism, etc., baiting the teachers to get steamed up. But the result was nil. The Philly teachers were only interested in "in-school" listening shows, and they felt that the local stations were doing an okay job in this angle.

Participants on the radio-discussion panel were: Mrs. Ruth Weir Miller, educational director, WCAU; Edmund (Skipper) Dawes, producer of children's programs, WFIL; Gordon Hawkins, program director of Westinghouse Stations, Inc. (KYW); John McClay, program director, WPEN; Sam Serota, educational director, WIP, and Ray Walton, educational director, WIBG.

Brewery Cancels Lewis Show in 8 Markets

Chicago, Dec. 9.

Burlington Brewing Co. (Van Merritt beer) will drop sponsorship of the transcribed "Ted Lewis Show" on eight midwest power stations the end of December.

Brewer is reported to be satisfied with ratings and sales performance. Retreat from radio is due to uncertainty over future allotments of grain.

Al and Sherwood Schwartz
Satirize a Segment of Radio in
"Comedian's Blood Royal"
(Which Will Make Comedians' Blood Boil)
* * *
An Editorial Feature of
VARIETY'S
Upcoming
42d Anniversary Number

From the Production Centres

IN NEW YORK CITY . . .

Niles Trammell ailing. Has his arm in a sling. Except to attend a board meeting last Friday he's been absent from the office....CBS prexy Frank Stanton spending a week in the midwest, principally to look over the WCCO operation in Minneapolis.

WOR is auditioning a new Eddie Mayehoff show in which the comic, who had his original show on this station in 1940, will mimic news commentators. Stanza may get a Saturday evening spot—amid WOR news commentators....Mutual prexy Edgar Kobak, who was down with a cold last week, elected chairman of the advisory council for science and engineering at Notre Dame (where he got part of his schooling)....Henry Viscardi, assistant commercial production supervisor at Mutual, resigned Friday (5) to become personnel and public relations director of Burlington Mills Corp. ....Wauhllau LaHay, Ayer's head radio publicist, called to Kansas Thursday (4) by the sudden death of her brother....Pat Steel, ex-promotion and program director of KPLT, Paris, Tex., into NBC's ad-promotion dept. as a copywriter.

Manhattanites on jury duty: Dave Taylor of CBS, Fred Wile, Jr., of Young & Rubicam, and Bruce Barton....Virginia and Woody Klose waxed their Mutual "Red Hook 31" show from a hospital bedside the morning after Mrs. Klose bore a daughter, their fifth child....Anonymous voice narrating the Museum of Science and Industry film, "Poland Comes Back," is that of Roger Bowman, NBC tele commentator and web announcer. Has to remain anon because of producer's edict that his is "Voice of Poland"....A. C. Nielsen has annexed Rexall and Ayer (Durante's sponsor and agency) as clients....Teresa Kean and James Burke into the "Stella Dallas" cast. Tess Sheehan, Donald Keyes and Elaine Rost new to "Young Widder Brown." Charles Francis and Ian Martin into "Our Gal Sunday" roster. Pete Capell added to "Backstage Wife." Katherine Emmet in "Katie's Daughter." Gene Leonard into "Just Plain Bill."

WQXR's prexy John V. H. Hogan awarded the Major Edwin H. Armstrong Medal for achievement in technical radio development Friday night (5) at the annual banquet of the Radio Club of America....Mutual salesman Jack Overall goes to sleep listening to the radio—with earphones on! ....Ed Wynn, in N. Y., shot back a fast nix last week when CBS' WRC, Washington, wired him for 11th-hour clearance on a dramat airer based on his life. Wynn said he'd see the script first, please.

C. E. "Biggest Man In Radio" Hooper kudosed again, this time by the January Esquire in a piece called "Mr. Hooper Counts Ears"....Mutual's trying to interest a midwest advertiser in "The Thin Man"....Radio writer Charles Speer has sold a story, "Teacher," to Warners as a possible vehicle for Joan Crawford....Don Coplin, until recently in radio promotion here for the Theatre Guild, has landed out in Mineral Wells, Tex., as program director of KORC....Henry Ford 2nd was originally skedded to kick off the Fred Allen show when it moves over Jan. 4 to Ford Dealer sponsorship, but he's sent word he can't make it. He's pencilled in for a later shot.

Don Briggs into the title role in ABC's "The Sheriff"....Singer-comic Marty Drake, who recently got his own show on Mutual, has signed Kermit Shafer as his personal manager....Dorothy Day to do a weekly radio column for Affiliated Features, a new syndicate....Mutual is closing out its "For Your Approval" showcase stanza at the end of the year....Rosemary Rice into "Light of the World" and "Aunt Jenny" casts. Elaine Rost being considered for role in 20th-Fox pic to be shot in the east.... Jo Ranson's WHN flack staff has annexed Hildy Grayson and Dorothy Sewell....New facets in ABC's "Willie Piper"; Shirley Mitchell (in the Martha Piper role), Parker Fennelly and Jean Ellyn....Western Newspaper Union cooking up a radio column it hopes to feed out to 800 weekly newspapers under network subsidy....Bing Crosby, whose "Man Without a Country" Thanksgiving show pulled surprising mail, is doing "The Little One" story (about the little donkey Jesus rode) for Christmas Eve airing.

IN HOLLYWOOD . . .

Arnold Stang ("Gerard") has been pressed in his own show written by Howard Harris and Selma Diamond, with Harris doubling on the direction ....Jimmy Saphier now "reveals" he closed a television deal on his last trip east and that l'affaire Bob Hope was merely incidental. As selling agent for Telecomics, Inc., Saphier sold U. S. Rubber one telecast of Anatole France's "Our Lady's Juggler," 10 minutes of narration and drawings ...."Point Sublime" has been renewed for another semester and spreads nation-wide after a test run in California and Texas....Phil Baker's new quizzer was put on wax last week with Joe Parker producing...."Double or Nothing" will be taken on tour by Walter O'Keefe....Joe Bigelow and the missus motored in for two months' vacation....Chet Lauck and Norris Goff (Lum & Abner) handing out commissions as admirals in the Pine Ridge navy....Don Quinn, Paul Franklin and Don Bernard on the sick list ....First annual dinner-dance of Radio Directors Guild drew black tie and decollette turnout of 400, and on that score alone, was rated a howling success. Charles Vanda, Murray Bolen and Herb Sanford handled the arrangements.

Alan Ladd's "Box 13" moved into its second series with Richard Sanville directing the plattered dramatics....Ned Hulinger of Bob Hall's ABC publicity staff named prexy of networks employees association....Norman Ostby, first aide to Don Searle at ABC, chairmans the advisory board of Southern California Broadcasters Assn....Torcher Adele Clark being auditioned around town after Decca signed her to slice a few sides.... That smile on Jimmy Saphier's phizz was put there by renewals on five of his shows, i.e., "Corliss Archer," "Point Sublime," "Man Called X," "The Saint" and "Date With Judy." And with talk going the rounds that Bob Hope may break with Pepsodent he's besieged with offers from every major agency in town....Harry Einstein (Parkyakarkas) is taking short walks after being confined to a wheelchair following a spinal operation.... Jack Paar sneaked an off-color gag into his script after ABC had passed it and drew the wrath of the network on his head....Bob Graham started a daily strip on KNX with participating sponsors....Abe Burrows makes a call on "Duffy's Tavern" Dec. 31, but this time as the star of his own show. He toiled for years as Ed Gardner's head writer and is credited with much of Archie's success....ABC's Ed Noble around for a few days enroute east after attending the ceremonies in connection with the extra juicing of the net's Frisco station.

IN CHICAGO . . .

Bob Wilson, onetime commercial manager of WALB, has joined Mutual's co-op dept....Bob Elson's "On the Century" shifts from WBBM to the same time slot on WENR Jan. 5....Shep Chartoc and Walter Preston sojourning on the West Coast for cuttings of the "Ted Lewis Show".... Eli Henry, ABC's flack chief, skedded for a hospital checkup after the first of the year....Jean McKenna signed for staff chirping on WBBM.... Special non-broadcast version of "Ladies Be Seated" will be staged before 3,000 Telephone Pioneers Dec. 12....Al Benson's new Saturday disk show is angeled by the "Angel of Broadway"....Art Duram lectured De Paul U. studes last week on "Radio Sales Promotion"....Bob Kintner, ABV v.p., sounded bigger-and-better note in speech to net employees here.... Hollywood's Ray Morgan, of "Queen For a Day," in for huddle with Ade Hult, Mutual v.p....Wadhams division of Socony-Vacuum sponsoring U. of Wisconsin basketball games on WTMJ for 20th consecutive year.

Marion Claire, director of WGNB, luncheon-speaking in behalf of YMCA recreation center....Porky Panico, WBBM trumpeter, is a charter members of newly-founded "Society to Provide Comfort for a Fat Man in a Telephone Booth" or the STPCFMTB....Mrs. Myrtle Goulet back at her desk as Mutual's traffic manager, following a bout with flu....Quiz Kid Mark Mullin about to lose his eighth tooth....Fair Store is advertising its newscasts as "News only—no propaganda, no slanting".

N.Y.'S RDG VOTES JAN. 1 STRIKE

Why Directors Are Squawking

N. Y. network radio directors unburdened themselves yesterday (Tues.) of a load of beefs over the way the webs pay them for what they do. Getting right down to cases (although they didn't name names), the directors cited a few reasons why they're either going to get paid better or walk out:

"Example 1—A sustaining program recently produced by a network cost $25,000 in talent. The director who organized and created the program, rehearsed it, directed it on the air, received a total salary of $100 a week, for which he was required to direct other programs during the week and perform his office duties.

"Example 2—A five-a-week quarter hour series now being produced by a network represents a weekly investment in excess of $5,000. The director who created and organized the program, and now directs it on the air, receives a commercial program fee of $10 per program.

"Example 3—One director directs a program with a weekly talent investment of $3,000. He works six days a week, is currently creating two new programs for the network that represent over $5,000 in audition costs alone. He receives $105 salary.

Example 4—One network, when it believes any of its staff directors are 'getting too much' money in commercial fees and salary, charges them $25 weekly for office space and telephone service:

What galls the directors most, however, is that of all the people employed in actually producing shows—including actors, musicians, announcers, stagehands and electricians, radio engineers and sound effects men—directors are the lowliest in pay.

When a sponsor can dish out $5,000 or $6,000 a week for a radio show, the directors reason, the nets can afford to spoon out something more than $5 or $10 of it for a director.

Net Reps in Huddle On Free Time For Coming Presidential Candidates

Washington, Dec. 9.

Reps of the four networks are now huddling to see whether or not they will give any more free time to 1948 candidates for the Presidency when it appears that the stanzas are strictly political. The webs are concerned over the Taft-Hartley Act ban against political contributions by either corporations or labor unions, arguing that provision of time is, in effect, a subsidy to a political candidate. And the last thing any broadcaster wants right now is a citation for violating the new labor law—which, incidentally, won almost unconditional approval from the radio men at a panel on the subject at the NAB convention last September.

Situation developed after ABC provided gratis time to GOP contender Harold Stassen in his Wisconsin tour. American began to worry about future demands from other political hopefuls and sought counsel of the other webs. If a four-web policy is adopted, it would in no case prevent a network from airing views of a candidate in an interview, roundtable or forum program. And, for example, if Sen. Robert Taft spoke in his capacity as head of the Joint Economic Committee and not as a White House candidate the policy would not apply. Otherwise, however, network time would call for plenty of cold cash on the dotted line.

So far as the Communications Act goes, the webs have nothing to worry about political time until the Demo and GOP conventions. But, as a practical matter, with at least four admitted candidates dickering for position, the webs will go easy on handing out free time from here on in, spokesmen said here.

STANG QUITS CANTOR, BACK WITH MORGAN

Hollywood, Dec. 9.

Arnold Stang, having obtained a release from his contract for the Eddie Cantor program, has returned to the Henry Morgan show under an exclusive pact giving him featured billing. The deal calls for him to get $500 when the series is sustaining and $650 commercial. The "exclusive" clause forbids him from doing the same characterization on any other stanza.

The character stooge guests Thursday night (12) on the Al Jolson show for $850, then planes to New York for Morgan's first broadcast back in the east, next Wednesday (17). Understood he's being sought to resume his old part on the Milton Berle show, which likewise originates in New York. However, that deal may depend on Morgan's interpretation of the "exclusive" angle.

Adams Joins Denny

Former FCC Chairman Charles R. Denny, Jr., now veepee and general counsel of NBC, has pulled in one of his former FCC aides, David C. Adams, to be assistant general counsel of the web.

Adams until recently was assistant to the FCC's general counsel and as such assisted Denny during the six-month-long International Telecommunications Conference at Atlantic City, which Denny chairmanned.

Nets Again Bypass Unions on Bonus

ABC quietly started off the Christmas bonus parade last Thursday (4) by dispensing an undisclosed sum to all employees—except union members. Latter designation includes members of the Radio Writers Guild and Radio Directors Guild as well as members of AFRA and engineers belonging to NABET. Same policy was followed last year. Web spokesmen would only say, regarding the amount of the handouts, that they were "the same as last year."

Policy of discriminating against union members in bonus payments also was pursued last year by NBC, which gave non-organized employees one week's pay and is expected to do so again this year, on the same basis. It's said the divvies will be distributed next week.

CBS, where most employees got bonuses amounting to one week's pay last Christmas — executives got substantially greater amounts—is believed sure to grant similar dividends in the next week or so, although no official word has come through.

Only Mutual, of the four webs, will be bonus-less. Staffers will have to content themselves with a free round of eats and drinks at the web's annual Yule party, expected to be tossed, as usual, at the Astor Roof around Dec. 20.

FCC Editorial Hearing Put Off Until March 1

Washington, Dec. 9.

As expected, the FCC last week postponed from Jan. 12 to March 1, its long-heralded hearing to determine whether broadcast stations may editorialize on the air.

Under the new hearing date, persons wishing to appear now have until Dec. 31 to notify FCC of the fact. Some 85 persons and organizations have already been invited by FCC to speak their pieces.

NETS, WOR WON'T MEET DEMANDS

New York radio directors of the ABC, CBS and NBC networks and of WOR, N. Y., key station of the Mutual web, are walking out on strike Jan. 1, or within a few days thereafter. Only way to avert the strike would be for the nets and Mutual flagship to give in or show some disposition to give in to demands of the N. Y. local, Radio Directors Guild (AFL). As of yesterday (Tues.), there was not the slightest indication that companies were going to budge.

How severely the walkout, if it comes, will affect the webs' N. Y. operations is open to conjecture, but it's believed highly probable that many members of other industry unions, such as AFRA, the white collarites' UPOWA (at CBS), the Radio Writers Guild, and the engineers' IBEW and NABET would refuse to cross RDG picket lines. Also, while Guild toppers say they will not ask or expect member directors to violate written contracts with ad agencies or other employers outside of the webs, it's strongly doubted that any RDG'er would violate his own union's picket lines.

Strike action was unanimously voted by the 250-member N. Y. local in an emergency meeting Monday night (8) at which RDG negotiators reported a complete stalemate in talks they have been conducting with the nets since Nov. 12. In a resolution adopted without a dissenting vote, the local declared that the webs "have been adamant in their refusal to make any reasonable concessions and, in some instances, have made no concession, and have refused even to engage in bargaining with regard to minimum salaries."

Indicative of how seriously they consider the issue, the directors voted a membership assessment equal to one day's pay out of every seven, effective starting this week, to set up a war chest for the strike.

Present RDG pacts with the three webs and WOR, covering a total of about 100 staff directors in N. Y., including seven in CBS television, expire Dec. 31. Guild spokesmen said a termination of contract notice was filed with the National Labor Relations Board before Nov. 1 and that a notice, in accordance with the

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NBC Gives Directors Budget Control, but RDG Fears Issue Is Clouded

NBC maneuver last week, of peculiar timing in connection with the web's negotiations with the Radio Directors Guild, had a dual effect of granting staff directors full budget control over shows they produce—something the staffers have sought for years—and at the same time arousing suspicions that the net was attempting, through nomenclature, to cloud the definition of a "director."

Web had a huddle with RDG negotiators scheduled for 10:30 a.m. last Wednesday (3), but asked at the last moment to postpone it until 2:30. At 2 o'clock program and production staffers, including directors, were summoned to hear announcement, in a memo from Thomas McCray, national program manager, of a new "supervisor system."

Besides granting producers full control over their program budgets, permitting allocation of funds as each sees fit, the memo designated: that when asked to produce, a director shall be called "a producer" and that when an executive is on the production end, he shall be called "a supervisor."

Effect is virtually to eliminate the title of "director" on many programs, a move immediately regarded in RDG circles as an effort by NBC to further confuse attempts by the guild to get webs to agree on the definition of a director.

Even this point has not been agreed upon in web-RDG talks which have been going on more than a month now.

See Complete Musician Walkout Feb. 1; Networks Left Up in Air After 6-Hr. Talk with Petrillo

Chicago, Dec. 9.

After spending six hours with James C. Petrillo here yesterday (Mon.), officials of the four networks, who had come from New York to talk about a new contract with the American Federation of Musicians, admitted that they were as much in the fog as ever over the AFM chief's post-Jan. 31 plans.

One of the web delegates, in a sub rosa comment following the meeting, remarked that he was being gradually forced to the conclusion that all the parleying was merely a prelude to the complete withdrawal of musicians from network service as of Feb. 1. The four network spokesmen were asked by Petrillo to come back and see him again after the holidays.

Not much was accomplished during Monday's huddle, except that the network clarified a little more just what the AFM could expect from them in the matter of musician employment. Petrillo was assured that the webs would retain all the men now employed on their managed and operated stations, but repeated their previous avowal of being unable to do anything for him with affiliate outlets. On the matter of FM, the web officials noted that method of transmission was fundamentally a substitute for AM and that it would be amiss for the union to expect this newer form of radio communication to become a substantial source of musician employment.

The network negotiators, in outlining their position on television,

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Petrillo Move 'Package Deal,' Sez Rep. Kearns

Washington, Dec. 9.

The recording ban is a step in a plan by James C. Petrillo to round up the entire music-using industry "in a package deal contract," Rep. Carroll Kearns (R., Pa.) said here yesterday (8). Kearns is chairman of the House Labor sub-committee which investigated Petrillo's various music bans a few months ago.

Claiming that he had information on the subject, Kearns declared that: "This is what is going on in Chicago in the negotiations with the radio networks. Petrillo would like to get radio, television, FM and recordings all under the same master contract—a package deal. However, he could not make a long contract if he did succeed. Under the Taft-Hartley Act, he cannot make a contract for more than one year."

Kearns added that his committee is waiting until after the first of the year to see whether Petrillo goes through with the recording ban. Kearns said Rep. Fred A. Hartley (R., N. J.), chairman of the House Labor Committee, is ready to reopen hearings of the entire music industry situation and to press action against Petrillo for restraint of trade if he bars all record production.

PEN SLUMP CANCELS OUT 'GANGBUSTERS'

Slump in the pen market, which knocked the ether out of Henry Morgan's Eversharp show, has caught up with "Gangbusters," another ABC show. The sponsor, L. E. Waterman Pens, has pulled the pursestrings on the show, despite its current 10.0 Hooperating.

ABC, it's said, will keep "Gangbusters" in its Saturday 9 p.m. slot as a sustainer for the time being in an effort to sell it and preserve the web's present block of crime-show programming, which segues from "R. Dolan, Detective" to "Famous Jury Trials" to "Gangbusters" to "Murder and Mr. Malone."

Riddle Me This

How to go nuts figuring out a Hooper rating:

"Studio One" in the latest tabulation is 7.4 for the first 15 minutes, 8.4 for the next quarter hour, then drops down to 6.9 for the third segment and snaps back for a concluding portion of 7.6.

This compares with the 25.0 of Fibber McGee & Molly and the 25.9 of Bob Hope which occupy the trenches on NBC. But why "Studio One" is strongest during the second half of "Fibber" and the last 15 minutes of Hope is something they're even defying Hooper to figure out.

ABC Backs Denny In N.Y. News Fight

Washington, Dec. 9.

The American Broadcasting Co. last week jumped to the defense of former Federal Communications Commission Chairman Charles R. Denny, Jr. in urging FCC not to reconsider a decision rejecting the N. Y. Daily News as an FM licensee in the New York City area. ABC-WJZ was one of five companies approved for FM operation there in a Commission decision in October.

In a protest earlier this month, the Daily News, a rejected bidder, roundly challenged the FCC decision and questioned the legality of Denny's voting in the case after he had signed up to become NBC general counsel and veepee. The Comission vote was 4-to-2 against the newspaper, with Denny opposing the News' grant.

The ABC brief declared there was nothing illegal in Denny's voting on Oct. 21 since he did not join NBC until Nov. 15, pointed out his vote in any event had not been determining in the 4-to-2 decision and concluded that the News' arguments didn't hold water, inasmuch as NBC was not even a party to the New York FM hearing. The network held a prewar FM permit.

STANDARD OIL MULLS TEX, JINX NIGHT SHOW

Standard Oil, shopping around for a nighttime network show, has auditioned a series of Tex & Jinx programs, with Jinx Falkenburg and Tex McCrary plattering both 60-minute and 30-minute stanzas, as well as a 15-minute cross-the-board format as alternate program formats for the client.

Show will follow the format which brought them wide kudos when they went in as a Bristol-Myers summer replacement for "Duffy's Tavern." If Standard Oil picks up the Tex & Jinx nighttime tab, they'll probably check out of their morning cross-the-board NBC stint.

WMCA's 'Mr.-Mrs. Music' To Be Disked, Syndicated

WMCA, N. Y.'s "Mr. and Mrs. Music" disk jockey show, featuring Bea Wain and Andre Baruch, is being transcribed for syndication, with the station's reps handling sale of the program in other cities. Deal on the show is similar to the one WMCA negotiated on the upcoming Duke Ellington disk program which also is being syndicated.

Expansion of the Wain-Baruch program comes simultaneously with the airer's second birthday Friday (12).

WNBT's Non-Network Sponsor Deals, 'Feeds,' Strictly a Radio Hangover

Pointing up NBC's assumption that a television network should be operated similar to a radio operation, WNBT, the web's N. Y. outlet, began this week to sign on local sponsors for non-network shows and to receive shows on a regularly-scheduled basis from other stations in the net.

For the first time, consequently, WNBT has taken on the appearance of WNBC, NBC's N. Y. flagship radio outlet. Attempt by NBC to follow the radio pattern in setting up its video network has been accepted by CBS, DuMont and other broadcasters now planning tele webs but is opposed by those who believe that tele, through use of canned film shows, should operate as a "celluloid network." Backers of the celluloid web idea, for the most part, are advertisers favoring filmed tele over live shows and, of course, the film producers.

In addition to furthering its network aims, NBC has another purpose in mind in taking shows from stations on the web outside of N. Y. Two shows teeing off last week are both matinee airers, indicating NBC toppers have found it impractical for one station in the web to handle all the daytime programming made necessary to answer complaints of receiving set dealers that they can't sell sets during store hours unless they have programs with which to demonstrate them. WNBT, consequently, will air the "Television Matinee" show from WPTZ, Philadelphia, on Mondays and Wednesdays from 2 to 3 p. m. and a kids' show from WNBW, Washington, from 5 to 6 p. m. Wednesdays. WNBT currently originates the "Swift Home Service Club" Fridays from 1 to 1:30 p. m., feeding it to the other stations on its hookup.

WNBT has also used network feeds for its evening hours, thus furthering the radio pattern in its web operation. "Current Opinion," a half-hour show in which correspondent Robert McCormick interviews Government spokesmen on current topics, is now fed WNBT from Washington Wednesday nights at 9. In addition, the last three sessions of "Meet the Press," General Foods' sponsored show aired Thursday nights at 8, have originated in the WNBW studios.

Local sponsors signing for spot

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Those Credit Tags

NBC and the Theatre Guild, after lengthy negotiations with 20th-Fox, finally obtained rights to stage "Late George Apley" on television. That they did so at a price, however, was easily apparent during the show Sunday (7) night.

Immediately preceding the fade-in, a large card flashed on the screen advising viewers that the play was being presented "through the courtesy" of the film company. Card also pointed up the fact that 20th's film version of "Apley" is current at nabe theatres. Same text was repeated immediately after the performance.

Rose Bowl May Allow Tele, Radio B.R. for 1st Time

Hollywood, Dec. 9.

Complete revision of existing contracts for radio-television coverage of Coast Conference football is being discussed at a meeting in Sonora which ends tonight (Tuesday). One prospect is that for the first time the Rose Bowl game may be permitted to be sponsored, on one or both media. Previous sponsorship offers, including one for a reported $75,000, have been rejected by the Bowl.

General feeling now is that football hereabouts has been a virtual giveaway and now more coin will be sought, posing possibility that the college football monopoly held by Associated Gas may be broken up unless the ante is upped considerably. Bowl commissioners are also mulling the possibility of combining radio-video rights to the Bowl classic as a single package for a national advertiser.

Meanwhile, Don Lee is attempting to ace into televising the Bowl for the first time along with Paramount's KTLA. Move to share the game with the rival station may also ultimately be a saving step in the event the union problem facing the Par station precludes the latter's chances of covering at the last moment. KTLA got an exclusive when NBC advised it would have to give up rights if still without a station. Since then, however, local 659, IATSE, has demanded unionization of KTLA's camera staff, threatening withdrawal of newsreel lensers if there's no capitulation by Jan. 1.

Hearings Called On 3 More Bids

Washington, Dec. 9.

The FCC, for the first time in many months is in danger of being snowed under by a landslide of new television station bids, last week called for hearings in three more spectrum-scarce communities. No date was set, but hearings were specified on video applications for the Fall River-New Bedford, Mass., area; Louisville, and Wilkes-Barre.

The New England Television Co. and E. Anthony and Sons, Inc., are competing for the only channel assigned the Fall River-New Bedford area. In Louisville, station WAVE is after the No. 5 slot and WHAS, now assigned the No. 9 position, wants to switch to the No. 5 channel. And the Wyoming Valley Broadcasting Co. (WILK) and Louis G. Baltimore are contending for the lone assignment tabbed for Wilkes-Barre.

Third L.A. Outlet Near As KFI Gets Equipment

Hollywood, Dec. 9.

Los Angeles' long-talked of third telestation is a virtual certainty now, KFI having received its transmitter and antenna equipment this week from RCA, which it is already installing atop Mt. Wilson while work is being rushed to completion on its peak buildings for probable Feb. 1 preem.

Station already has cameras and some trained top level personnel. It's mobile pickup unit is expected sometime this month, and owner Earl C. Anthony is now making final decisions on rate card, outside studios to be acquired, personnel and other outlays.

Outfit is also bypoing its 50,000-watt standard operation via installation of a new 750-foot tower, town's highest AM-wise.

Television Reviews

LAW OF LIBEL
With Prof. Paul D. Kaufman, Andrew Toriglan, Leon Stein, Francis Donnelly, Martin Waldmann, Betty Horowitz, John Babis, Joe DiMaggio, Charles Grant, Murray Kauffman, Bertram Cohen, Audre Berl
Writer: Mary Ciabattari
Director: Bob Emery
Producer: Prof. Robert Gessner
30 Mins.; Tues., 7:30 p.m.
Sustaining
WABD, N. Y.

DuMont station has given a television "workshop" of New York Univ. air time to produce a series of experimental programs, of which this (2) was the first. Cast was made up of students and faculty members. It's understandable that the school, in its commendable effort to train students for video careers, would jump at a chance to give the students actual air experience. But why should the viewing public be expected to look upon the experimental gropings of a classroom group? Television, with the best hands it can get these days, is none too good. When it's placed in the hands of rank amateurs, it's pretty sad. This is no slap at the efforts of the NYU studes. It's simply a case of television being hampered rather than advanced by programming of this kind.

An obvious effort was made in this program to popularize its appeal. Instances of libel and slander were enacted, in the form of political speeches, with the camera reverting after each to a classroom discussion with Prof. Paul D. Kaufman, in which the NYU students hashed over the subject. Aside, however, from a sequence in which a "candidate" in his political harangue held up a skunk as a likeness of his political opponent, there was little in the program that wouldn't have been as well conveyed by ear as by eye. The students were awkwardly bunched up in a corner in the classroom scenes. Production was laggardly, with many of the scenes lapsing into a well-this-is-all state before the cameras were switched to the next episode.

DuMont won't build tele audiences with this sort of come-and-get-it programming. *Doan.*

TELEVISION PLAYHOUSE
("The Last of My Solid Gold Watches")
With John Stuart Dudley, Robert Morgan, Luther Henderson
Writer: Tennessee Williams
Director: Fred Coe
Executive Producer: Richard Harrity
30 Mins., Thurs (4), 9:15 p.m.
WNBT, N. Y.

Postponed from the previous Sunday, when NBC ran into curtain-time camera trouble, the premiere production of the jointly-sponsored American National Theatre and Academy-NBC "Television Playhouse" was launched Thursday (4) with a performance of a Tennessee Williams one-actor, "The Last of My Solid Gold Watches."

The fact that 24 hours previously the Broadway drama critics did handsprings over Williams' new smash legiter, "A Streetcar Named Desire," served to heighten interest

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Milwaukee Journal's Tele Station Debut Projects Medium Into 11th City

By BEN BODEC

Milwaukee, Dec. 9.

The Milwaukee Journal's WTMJ-TV went on the air last week with about as sharply defined and balanced a picture as could be expected of a debut. Of twin statistical import are the facts that it makes Milwaukee the 11th American city projecting a regular video schedule and that no other video operation has teed off with as many commercials on the books.

Perhaps a more pertinent title for the event would have been the "Milwaukee Journal Brings Television to Milwaukee." It being Milwaukee, the bracketing of the Journal with the medium looms more importantly than the technical and programing facets, particularly at this stage of television. As merchandisers and showmen have discovered, few other communities of major population are as conservative and cautious in accepting the new as Milwaukee.

It's a show-me town that makes a wastrel of the proverbial Missourian. And that's where the Milwaukee Journal comes into the picture. The Journal enjoys more than a practical monopoly in its field. The paper goes into nine out of any 10 homes. And because it was the Journal's adjunct the same ratio pretty well applied for many years to WTMJ's audience. With a reputation for stolidity and native eccentricity almost equal to that of the town's ancient City Hall, the Journal nevertheless has kept well in step with technological development.

Because of its power and prestige the Journal has been able to call the tunes in many a way for the Milwaukee citizenry. It put over radio with its readers to a major degree from the very inception of WTMJ, and unless some catacylsmic economic factor intervenes it's a safe bet that the Journal will cut a similar groove with television. WTMJ-TV is starting off with what it figures to be around 300 tele set installations in the town. What had

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Alan Lipscott
Writes Humorously About
"Radio Gagman's Footnotes to Shakespeare"
* * *
A Feature of
VARIETY'S
Forthcoming
42d Anniversary Number
Out Shortly

Even Televiewers, With Clear Vision, Split On Louis-Walcott Fight Decision

By JACK PULASKI

If there was any doubt about the effectiveness of televising sports events, particularly professional boxing, video coverage of the Joe Louis-Joe Walcott split decision event as sent out from Madison Square Garden last Friday (5) was the clincher. The number of viewers who witnessed Louis' win by television has not been estimated but it was clear that the Gillette razor outfit got a bargain even though the telecast rights were reportedly a peak price.

The event, as seen in a midtown cafe which was jammed to such an extent that the doors were closed, carried with it much of the excitement that fans in the Garden exhibited. Similar gatherings were present in almost every establishment that had a receiving set and the number who saw the fight in that manner far outnumbered owners of private sets. Scrap was telecast throughout the east over the National Broadcasting Co.'s WNBT. Commercials were logically spotted during the one-minute rest periods between rounds.

Video audiences have the advantage of those at ringside because the cameras are elevated and nobody can jump up and obstruct the view. When Walcott floored the champ in the first and again in the fourth round, the blows were clearly seen to be right handers. As a contest it was no thriller but the element of surprise was the factor that resulted in the most argued-about fistic encounter within memory.

Tele Fans Give Wolcott Decision

There was even a greater difference of opinion over the decision among video fight fans than among the booing bunch in the Garden. That was proven by the squawks registered with newspapers by those

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Calling All Cars

For what may be the first time, a radio sponsor is using its commercials to plug its sponsorship of a television broadcast, via another station.

Ruppert Brewery, which bankrolls Stan Lomax's sports news on WOR, N. Y., is using the show currently to advertise the fact that the suds bottler will sponsor the telecast of the pro football all-star game from Yankee Stadium next Sunday (14) via DuMont's WABD.

Interest Perks In Boston Video As Sets Move In

Boston, Dec. 9.

Video in the Hub is getting a strong hypo since A. T. & T. got its microwave link from New York to Boston in operation a fortnight ago. Television dealers are moving in with an eye on WBZ-TV's March 1 deadline, a more and more promising reality with that Westinghouse station's new million dollar plant nearly ready for heating, and WNAC's Medford hillside plant in the works for mid-summer or fall opening.

This week ITI demonstrated its $1,995 bar-room job for about 2,000 saloon keepers with the Television Sales and Engineering Co., Inc., sponsoring. This outfit, long involved in metered radio service for hotels hereabouts, is piloted by Frederick W. Papolos with Lycurgus Loumas in charge of sales, and is out to corner the saloon biz. Already placed sets in several downtown bars and picked up plenty of prospects. Other video outfits have been selling from catalogs, but this was the first actual eye-witness demonstration for Mass. saloon keepers, who are plenty impressed by video grosses in N. Y. spots.

WBZ, which will be the first to pipe video in from NBC and produce its own shows too, followed up with an gency demonstration of the Louis-Walcott fight. Show drew capacity audiences of about 150 writers, time buyers, etc., in studio A, using eight RCA receivers. Meanwhile WNAC, the only other radio station in town announcing video, is planning a series of video clinics for ad men, time buyers, producers, etc., with a view to showing how it works from the production end. Clinics are planned twice a week with afternoon and evening slots.

Idea was hatched by Linus Travers, exec veepee and general manager of the Yankee web.

Puppeteer Frank Paris Tagged for NBC Tele

Pittsburgh, Dec. 9.

Frank Paris, puppeteer who winds up an engagement here at William Penn Hotel's Terrace Room on Saturday (13), has been tagged by NBC for 13-week television series to begin right after first of the year. Idea is to star Paris' little wooden people in series of soap operas designed for kiddies, with the marionette expert doing the animation and regular actors the voices.

While his present "personnel" includes only half a dozen figures or so, Paris, who builds his own puppets, is already at work on flock of new characters being made to order under instructions from network's video staff.

Juke-Tele Combo Preems

Chicago, Dec. 9.

Two hundred coin machine ops attended a private showing of Videograph's new juke-tele combo here Sunday (7). Combo, seven feet tall and three feet wide, has a tele set mounted on a juke box which plays 40 disks.

Nickel, dime and quarter slots are for video or disks at five cents per three minutes. Customer can switch from tele to records at will. Machine is priced at $1,695, plus $100 installation charge.

DuMont Seeks New Antenna Site

DuMont television, not yet fully satisfied with its transmitter site atop the building at 515 Madison avenue in N. Y., has begun searching again for a new location. DuMont engineers, it's been learned, have already scouted several other Manhattan buildings but have failed thus far to turn up anything of interest.

DuMont has begun the search after receiving reports from a number of disgruntled viewers of trouble in getting a clear signal from WABD, the web's N. Y. outlet. Most of those complaining, for some strange reason, own RCA receiving sets. DuMont sets, it seems, receive a clear, strong signal from the 515 Madison site.

Web's troubles point up the difficulties being faced by many broadcasters entering television for the first time in cities throughout the country. ABC has just completed arrangements to share the Chrysler tower in N. Y. with CBS after months of fruitless searching for a site of its own. WOR has not yet found a suitable location and, at last reports, was mulling the possibility of constructing its transmitter atop the Palisades, across the Hudson river from Manhattan.

Talk is still rampant in the industry, meanwhile, of building a single tower in N. Y. for all seven channels. Tower would be high enough to preclude the possibility of any interference from outside sources. With NBC safely ensconced atop the Empire State Bldg., however, it's believed doubtful that web would consent to joining such a plan.

Loan Sets for Plugs

Hollywood, Dec. 9.

Motion picture style promotional tieups have come to television. Music trade drumbeater, Bobby Weiss, has lined up all of his personality accounts in a tieup with Bert D'Orsay, exclusive video receiver dealer here, whereby for use of their muggs in newspaper ads and window cards all get free use of a receiver over the holidays.

Those benefitting with G-E consoles are Margaret Whiting, Helen Forrest, Dick Haymes, Peter Potter, Page Cavanaugh Trio and Frank DeVol.

NEWSPAPERS MOVE IN ON TELE

Scorecard of Dailies-Tele Tie

Following is a list of the newspaper publishers already interested in operating television stations. List includes those stations now broadcasting, those for which construction permits have been granted and those for which applications are still pending before the FCC. Call letters for the stations not yet in operation represent either the AM stations owned by the same newspapers or letters filed in applications to the Commission.

CITY	CALL LETTERS	OWNER
Los Angeles	KLAC-TV	Dorothy S. Thackrey
"	KTTV	L. A. Times-Mirror
San Francisco	KCPR	Chronicle Publishing Co.
Washington	WMAL-TV*	Evening Star
Chicago	WGNA	Chi Tribune
"	....	Sun & Times Co.
Louisville	WHAS-TV	Courier-Journal & Louisville Times
Baltimore	WBAL-TV*	Hearst Radio
"	WMAR*	Baltimore Sun
Detroit	WWJ-TV*	Detroit News
St. Paul	KSTP	St. Paul Times-Herald
"	WTCN-TV	St. Paul Dispatch
St. Louis	KSD-TV*	St. Louis Post-Dispatch
New York	WLTV	N. Y. Daily News
Cleveland	WEWS	Scripps-Howard
Portland	KGWG	Oregonian Publishing Co.
Philadelphia	WFIL-TV*	Inquirer
"	WCAU-TV	Bulletin
"	WPEN-TV	Daily News
Memphis	....	Memphis Publishing Co.
Fort Worth	KCPN	Carter Publications
Milwaukee	WTMJ-TV*	Milwaukee Times-Journal
Miami	WIOD	Daily News
Atlanta	WSB	Atlanta Journal
Akron	WAKR	(45% stock owned by John S. Knight)
Cincinnati	WKRC	Cincy Times-Star
Dayton	WHIO	Dayton Daily News
Allentown	WSAN	Lehigh Valley Broadcasting (Interlocking ownership with Allentown Morning Call)
Dallas	KRLD-TV	Times-Herald
Johnstown (Pa.)	WJAC-TV	Johnstown Tribune
Harrisburg	WHP	Daily Telegraph

*Stations already in operation on a commercial basis.

Tele Manufacturers to Foot Bill For Philly Convention Installations

Philadelphia, Dec. 9.

Television manufacturers have agreed to foot the bill for the installation of equipment which will enable additional thousands of persons to view proceedings of the 1948 Democratic and Republican national conventions here next summer.

At the same time, it was disclosed by Walter S. Hallanan, chairman of the arrangements committee for the GOP national committee, and William N. Roach, managing director of the Democratic convention, that neither party will charge a fee for video transmission of the events.

Hallanan and Roach conferred Friday (5) with representatives of tele manufacturing companies and Roger W. Clipp, general manager of WFIL. The manufacturers agreed to bear the cost of providing receiving equipment for Commercial Museum, adjoining Convention Hall, which will accommodate between 12,000 and 15,000 persons.

The Republican national convention will be held at Convention Hall the week of June 20, and the Democratic conclave will be held at Convention Hall beginning July 12.

Hallanan said an agreement had been reached between him and Roach for both parties to divide the costs of putting up physical equipment, such as construction of the rostrum, press and radio facilities, special lighting effects for newsreels and television, and phases of the seating arrangements.

Television manufacturers committee named at the conference in-

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Buchanan Agcy. Preps Bow Into Tele Com'ls

Clients of the Buchanan ad agency may be the next group of heavy-spending advertisers to enter television. Martin Jones, Buchanan's radio chief, is currently prepping ideas for a series of one-minute and 30-second spots and 12-second chain breaks, which he'll submit to the agency's clients in the near future for their approval.

The time is certainly ripe, according to Jones, to get into television now. Agency's biggest client is the Texas Co. (Texaco), long one of the biggest spenders in radio.

Zoomar Zooms to Bowl

Hollywood, Dec. 9.

Jerry Fairbanks is rushing one of his new Zoomar video lenses here from N.Y. for Rose Bowl coverage by KTLA, after learning that the lens ordered by the station won't arrive in time.

New lens permits telecasting of scene at any focal range without camera movement.

70% of RCA Tele Output for Coast

Hollywood, Dec. 9.

First priority on RCA's television receivers has been granted Los Angeles with manufacturer ear-marking a reported 70% of total output, at least until mid-January, for the Coast. Also a new speed-up distribution system is being worked out by Leo J. Meyberg Co., distribs, for direct-to-dealer deliveries from railroad yards.

Heavy demand here for sets and the promise that the planned televising of the Rose Bowl game will afford a terrific hypo to sales is prompting the priority. Sales have climbed steadily since Spring's "T-Day" with some 8,000 sets now circulating.

The first locally manufactured television set to hit the L. A. market will be released by Gilfillan Bros., for sample showings during Xmas period. One of the last radio set makers to get into the picture, Gillfillan now has a pilot run under way and will start full production after the New Years. Initial entry will be a combo console with standard and FM radio, phonograph and a 10-inch screen teleset.

Winget's AP Tele Spot

Washington, Dec. 9.

Associated Press last Friday (5) announced appointment of Rader Winget as editor of the AP's new television newsreel service here.

Winget has been desk supervisor of the AP world service in New York City.

SWITCH ON OLD RADIO ATTITUDE

Nation's newspapers, which shied away from an association with radio during that industry's early days, have jumped into television with a vengeance.

Survey of the current video scene reveals that seven of the 17 tele stations now on the air are owned by newspaper outfits. In addition, 24 of a total of 104 companies that have either been granted construction permits or have application pending, own and operate newspapers. Consumer press thus represents the largest single interest now investing in video with the possible exception of established AM radio networks and indie stations who are doubling into tele.

Reason for the mass influx of newspapers into the tele industry simply means, according to industry observers, that they apparently don't want to repeat their experience with radio. Most of them formed their early aversion to AM broadcasting when it looked as though radio might grab off much of their advertising money. Since then, however, they've learned that their readers have practically demanded a listing of radio logs and that radio columns have helped to boost their circulations. And, while radio might have drained off some of the available advertising revenue, there's still enough to support both media.

Position of the newspapers in television has perhaps best been summed up by F. M. Flynn, prez and general manager of the N. Y. Daily News, which is presently constructing a station in N. Y. Speaking at a recent meeting of the Radio Executives Club in N. Y., Flynn declared: "We view our entrance into the radio field, now limited to television, as a supplement to the service we now offer the N. Y. public.

"The recognized possibilities of radio operation complementing and supplementing newspaper operations are particularly true in television.

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Capt. Eddy Launches WBKB 'Trainee' Plans To Cushion Technician Raids

Chicago, Dec. 9.

To cushion current raiding of tele technicians, Capt. Bill Eddy, director of WBKB, Chicago, last week (3) announced a 12-month plan to accept a limited number of video trainees at exec levels. Idea is not to convert WBKB into a training school, but merely to add qualified trainees to existing crews.

Trainees, subject to review by an advisory board, will be accepted from C.P. tele stations, ad agencies, unions with tele jurisdiction, and tele jurisdiction, and educational institutions. Trainees will not be required to pay fees and are to be kept on the payrolls of sponsoring organizations. Maximum number of "grads" to be turned out is estimated at less than 100.

Five trainees already have been certified for schooling. A tele director and a chief engineer from Fort Industries, which has c.p.'s for Detroit and Toledo stations, will join WBKB crews Jan. 1. Station WBAP, Ft. Worth, Tex., has arranged for acceptance of a program director and two engineers. Maximum number in training at one time ranges from six to eight, depending on scope of WBKB operations.

Intensive raiding now in progress has cost WBKB six exec technicians.

TELE PEEPING

Chicago, Dec. 9.

Big Nine college conference here this week may take up the question of tele scouting of football foes. Present Big Nine code provides for one official observer and a maximum of three ganders at forthcoming opponents.

So far there aren't any restrictions on tele peeping, which conceivably, could be done by dozens of spies. (Besides, it's more comfortable in a tavern than in a pressbox.)

ABC, CBS to Share Chrysler Bldg. Site; WJZ-TV Set for Mid-'48 Preem

Washington, Dec. 9.

ABC, after prowling almost a year for a suitable television transmitter site in N. Y., now plans to get together with CBS for joint use of the Chrysler building tower for its WJZ-TV and CBS' N. Y. outlet, WCBS-TV. Move would mark the first time in television's history that two competing stations have used the same transmitter site and will give ABC its long-awaited go-ahead for the web's full five-station operation.

In a statement filed with the FCC this week, ABC pointed out that its present contruction permit contemplates installation of its N. Y. transmitter atop the General Electric building. GE engineers have recently informed their company, however, that the building will not support the necessary transmitting and antenna equipment without extensive structural alterations. GE has thus decided that leasing of the tower to ABC would be impracticable and so ABC has been forced to abandon plans for locating its transmitter there.

Web told the FCC that it's already completed preliminary arrangements with CBS for joint use of the Chrysler building tower. Negotiations for a lease covering such joint occupancy are now in the works. Plans call for the installation of both a tele and FM antenna for the two webs. Engineering studies are now under way to determine what alterations will be necessary to the tower and what antenna systems will work best under the joint operation plan.

Once the transmitter arrangements have been completed, ABC plans to up the full speed ahead sign for construction of WJZ-TV and to begin broadcasting by the middle of next summer on channel No. 7. Order has already been placed for transmitter and studio equipment and ABC plans to spend $350,000 before hitting the air.

Once the N. Y. station is operating, ABC hopes to follow up with its other four assigned stations within the following year. Chicago will be the next station in the network, with its transmitter located atop the Civic Opera Bldg. It's expected to begin operating by early fall next year. ABC will tee off its Los Angeles operation immediately afterwards, with the L. A. transmitter atop Mt. Wilson. San Francisco, with a transmitter on the Sutra estate, and Detroit, utilizing the Macabees Bldg., will start broadcasting early in 1949.

L. A. Barroom 'Scalpers'

Hollywood, Dec. 9.

Scalpers are the same the world over, it appears, and Los Angeles' barkeeps are no different than those of Gotham. Here, too, the imminent Rose Bowl game is inspiring sales of stool positions, preferential treatment based on types of potables consumed and other polite piracy attendant on the televising of a big event. Some bars plan loading up and then locking the doors after the game and Tournament of Roses start, following the pattern set on big eastern fights, World Series, etc.

Damon-Pythias Stuff Sure Is Embarrassing

In one of those situations that could happen only in a medium as new as television, DuMont last Sunday (7) was forced to take a feed off the CBS lines for coverage of a football game in order to fulfill its contract with a sponsor.

Seems the DuMont staffers last fall believed Sunday's game between the N. Y. Yankees and Brooklyn Dodgers would be played at Yankee Stadium, N. Y., and would thus be available under DuMont's contract with the Yankees. Game was consequently listed when the contract was signed with Spring Mills Fabrics to bankroll all the Yankee home football airings. Early last week, however, DuMont learned to its consternation that the game was to be played at Ebbets Field in Brooklyn, which would make it a CBS exclusive.

With one more regular season game listed on its contract with Spring Mills and no more forthcoming from the Stadium, DuMont applied for permission to CBS to cut in on the CBS airing. CBS thus handled the game and it was carried by both stations in N. Y. Unique part of the arrangement was that CBS did the game as a sustainer and DuMont had itself a sponsor. In addition, Bill Slater announced the game for DuMont in the same booth as Don Dunphy, who worked the game for CBS.

Amused bystanders are now asking what would have happened if two major radio webs, such as NBC and CBS, found themselves in the same situation for a radio show.

TBA TO MAKE ANNUAL AWARDS AT N.Y. CLINIC

Annual awards of the Television Broadcasters Assn. are to be made today (Wed.) at a luncheon which will highlight TBA's one-day clinic at the Hotel Waldorf-Astoria, N. Y.

Award winners have been selected by a special committee working under the chairmanship of Paramount veepee Paul Raibourn. Committee includes Edward W. Barrett, editorial director of Newsweek; Charles E. Butterfield, radio editor of the Associated Press; Jerry Mason, associate editor of This Week mag, and Eric Hodgins, veepee of Time, Inc. Awards are to be given in three separate categories, with emphasis on tele programming.

More than 300 TBA members and associate members, including broadcasters, manufacturers, ad agency representatives and film execs, are expected to attend the clinic, which this year will replace TBA's usual two-day convention.

Reorganization meeting of the TBA directorate will be held this afternoon, to be folowed by a panel meeting on station operation.

Video Bids Keep Pouring Into D. C.

Washington, Dec. 9.

Rush of video bids is still big news here with a half-dozen applications for new stations reaching Washington in the last five days.

New requests have been received from the Cincinnati Times-Star station WKRC (owned by the family of Sen. Robert Taft), bidding for the No. 11 slot in Cincy; the Wyoming Valley Broadcasting Co., WHLK, for the No. 11 channel in Wilkes-Barre; the Lehigh Valley Broadcasting Co., WSAN, for the No. 8 position in Allentown; Summit Radio Corp., WAKR, for Akron; the Jefferson Standard Broadcasting Co., WBT,

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KTLA Claims Tele Record With 7-Hour Programming

Hollywood, Dec. 9.

Paramount's KTLA is now programming seven hours daily, a figure believed to be the nation's top if not the world's.

It's music and news from three to five p.m. daily, followed by regular shows from seven to 11 p.m., not including special one-shot events, and shortly it adds an hour for what must be the world's first eight-hour day in tele, the latter addition a daytime segment.

B'casters to Get Chance on Wage, Hour Clarification at Special D.C. Session

Washington, Dec. 9.

Broadcasters will get a chance to plead for clarification of Wage and Hour Law definitions governing "executive, administrative, professional and outside sales" employees at a special hearing here Jan. 7 before the Wage and Hour Administrator. The hearing was requested by Richard P. Doherty, director of the Employer-Employee Relations Dept. of the National Assn. of Broadcasters.

In preparation for the hearing, Doherty is soliciting info from broadcasters on the following questions raised by Wage and Hour inspectors. The professional nature of duties performed by staff and freelance announcers; news commentators, sportscasters, home economists, special events announcers, etc.; the exemption status of chief announcers, chief engineers, program directors, news editors, etc.; exemption status of announcers, engineers and other employees customarily performing other services as outside salesmen and the requirement that certain profit-sharing and bonus payments be included in "average earnings" used as a basis for determining overtime pay.

Doherty pointed out in a letter to NAB member stations that unless the Wage and Hour Law is overhauled as result of hearings in progress on Capitol Hill, the Jan. 7 hearing represents the broadcasters' best chance of informing the Government about "inequities" which result from the "inflexible application of the Act" to the radio industry. The same Jan. 7 hearing will also consider a petition from the CIO United Electrical Workers that a minimum salary of $500 a month be required for radio employees classified as "executive, administrative, or professional."

NAB to Speak for All

Meanwhile, FM Assn. director Bill Bailey informed the Wage and Hour Subcommittee of the House Labor Committee over the weekend that FMA will let the NAB speak for all broadcasters in recommending changes in the Fair Labor Standards Act.

Last month, Doherty suggested overhauling the Act to permit overtime payments based only on regular hourly rates of pay for standard work weeks, as defined in union contracts or agreements between station owners and employees. This would relieve employers from paying overtime on profit-sharing and bonus payments, talent fees and salesmen's commissions.

Doherty also recommended revision of the law so that non-unionized broadcasters could inaugurate guaranteed annual wage plans under the same circumstances as unionized employees. A final recommendation called for creation of a special Advisory Industry Committee to counsel the Hour and Wage Administrator on special broadcasting problems. The NAB official pointed out that since 1938 the average annual earnings of fulltime radio staffers have been 70% above the national average for all industry and the minimum wage set in the Act is, therefore, "only of academic concern to radio."

'Star Ranger' Sues 'Lone Ranger' for 50G, Also To Stop 'Harassing' Him

Detroit, Dec. 9.

Radio's Lone Ranger, whose owners often have fought in the courts to sustain their rights, are on the defendant end of a $50,000 suit filed in federal court (5) by Earl W. Currey who says Lone Ranger, Inc., has been interfering with his right to use the name "Lone Star Ranger."

According to Currey, who describes himself as "a real cowboy from Texas," he's been operating as the Lone Star Ranger for 25 years, and has raised and trained white horses named Silver Chief, Silver King and plain Silver (like the radio Lone Ranger's horse) for years. Some of the horses were born before the Lone Ranger ever hit the air.

He is suing the Lone Ranger and two sponsors, American Bakery and General Mills, accusing them of making him lose contracts by calling him an imposter, and he wants an injunction to prevent them from "harassing and vilifying" him.

Larry Adler Topped

Warned, that because of CBS' own hookup with Columbia Records not to plug Decca, harmonicaist Larry Adler thought he'd put it over in a "cute" manner by telling the public, on a recent guest-shot, "that because of Columbia Broadcasting System's alliance with Columbia records," etc.

The announcer topped him, however, after the performance by signing him off, "Thank you Borrah Minevitch."

Director Slate Named by BBC

London, Dec. 9.

Recent formation of a new Board of Management has resulted in election of a new slate of directors for the British Broadcasting Corp. New director of administration is Air Marshall Sir Norman Bottomley, who served as deputy chief of air staff during 1941-45 while Sir Noel Ashbridge, former deputy director-general, becomes director of technical services.

Other appointments are B. E. Nicolls, former senior controller, as director of Home Services; Maj.-Gen. Sir Ian Jacob, former head of European Services, is new director of Overseas Services. Yet to be announced is the director of talks and news. Post of television head, made vacant by the resignation of Maurice Gorham, has been filled by Norman Collins who previously had been in charge of the Light Program. Thomas Chalmers, Collins's assistant, is acting head of the Light Program.

Petrillo

Continued from page 29

reminded Petrillo that this medium was still generally in the cocoon stage, as far as commercial possibilities were concerned. They added that tele operators could not at the present time guarantee him any sort of employment nor a compensation scale that was anywhere near that of radio.

The web officials also reiterated that, under the circumstances, they could not help him with his employment problem outside their own precincts. Also, they would not assume to talk for any outside broadcasters or serve as go betweens, as they have on previous like situations with the AFM.

Petrillo was amiable with his callers, who included Mark Woods, ABC prez; Frank F. Mullen, NBC executive v. p.; Frank White, CBS v. p., and Robert Swezey, Mutual v. p.-gen. mgr. As he has done on such occasions previously, the AFM prexy indicated his caution in proceeding with FM and television. He asserted the union has missed the boat on sound films and said he's determined there'll not be any repetition in some other field of entertainment.

Digressing near the close of the session, Petrillo recalled a recent air show routine of Jimmy Durante, the AFM boss adding, "that Durante's a helluva guy!"

Much significance was attached by the network foursome to a remark which Petrillo let drop to one of his own men during the huddle. Said Petrillo, "Let's tell them now. Why wait five or six weeks?"

One of the web officials today (Tues.) appeared to be of the opinion that Petrillo would next advise the networks that since they had not come up with a plan for increased musician employment his union was left no alternative but to terminate all network employment. Such authority was voted Petrillo by his executive board last October.

It is understood that the networks are prepared to go along with the AFM in supporting Congressional legislation designed to give musicians a stake in recordings and perhaps arrange for the restricted playing of phonograph records on the air, something similar to the system which prevails in England. Under the British system, the playing of recordings on the air are limited to a number of hours a day.

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4 Networks

Continued from page 1

scramble for lens positions. It's estimated that demands for facilities in the way of broadcasting booths and video camera vantage points will be three times greater than at any past conventions.

320 Network Staffers

The four networks, as nearly as could be determined this week, expect to have a total of about 320 staffers on hand, counting the technicians and others, as well as newscasters. NBC tops the list with plans to assign a total of 118, 38 of them for tele alone. ABC expects its crew to total about 100, CBS about 50 to 60, and Mutual perhaps 30 to 40.

While most web toppers hesitate at this point to estimate the probable costs, an NBC exec figured that web's outlay would be close to $1,000,000, and that the combined cost to all nets, including time cancellations, would exceed $3,000,000. He pointed out that coverage of the 1944 conventions cost NBC, minus any television at that time, about $600,000 of which roughly half represented time cancellations.

News toppers of the four webs met last month and flipped for booth positions. As they have done in the past, the four nets will share equally in the expense of installing the floor microphone system, with NBC handling the job under the supervision of George McElrath, the web's director of engineering operations.

Heaviest coverage is expected to be given the Republican confab, opening June 21, inasmuch as a battle is expected for the GOP nomination, whereas President Truman is almost certain to be renominated at the Demo session, starting July 11.

CBS' Topflight Barrage

As an indication of the concentration of gabbers slated to be on hand, CBS already has on the convention assignment list almost its entire bevy of domestic reporters, including Ed Murrow, Lowell Thomas, Bill Henry, Richard Hottelet, Eric Severeid, Don Pryor, Charles Collingwood, Bill Downs, Don Hollenbech, Quincy Howe, Winston Burdette, Joseph C. Harsch and Doug Edwards. All the webs expect to pull in correspondents from principal news points and funnel them into Philly. All say they'll cancel programs for all major convention speeches and "wherever the developments warrant," in addition to originating dozens of special broadcasts from the scene.

It's in tele, however, that the most industry excitement is certain to prevail, what with the major video interests scrambling for private use of the Washington-N. Y. coaxial cable when it's not carrying pooled pickups. Eight pooled cameras will be in operation at both conventions, feeding continuous pickups to NBC, CBS, ABC, DuMont and individual stations. NBC will be feeding a network of six outlets or more, using a special Philly-N. Y. air relay set up in cooperation with Philco for some of the pickups. In addition, NBC will shoot tele newsreels for stations in Detroit, Milwaukee, St. Louis and possibly elsewhere.

CBS is playing its tele coverage plans close to the vest, but promises some newsworthy surprises. For one thing, CBS is going to shun pooled commentaries and make use of its own star gabbers to do the chatter accompanying the video pickups. Web is working closely with J. D. Levy and Dr. Leon Levy, of WCAU-TV, Philly, in blueprinting coverage plans.

Television newsreel committee, representing all video interests expecting to cover the convention (including AP, UP and INS news services), is headed by Paul Mowrey, national television director of ABC. Group had meetings under way last week mapping preliminary plans. ABC's own plans, beyond servicing a number of regular tele outlets, are uncertain at this point, owing to delays in getting the web's own video stations on the air.

Hartley's 'Cavalcade'

Arnold Hartley, winner of a Variety award in 1945, has authored a half-hour transcribed show for the United Press, dramatizing the 10 biggest news stories of 1947, as selected by UP editors.

Platters of the show, titled "Cavalcade of 1947," are being distributed on request to UP radio news clients for airing between Christmas and New Year's. Rate at which requests are coming in indicate 90% of the agency's clients will ask for the airer, UP reports.

Hartley is program manager of WOV, N. Y. indie.

The Better to Hang By

Washington, Dec. 9.

There doesn't seem to be any debate about the fact FCC Commissioner Clifford J. Durr walked headfirst into a lion's den in challenging the "loyalty" info FBI crief J. Edgar Hoover is in the habit of forwarding to FCC.

But oldtimers here are quick to point out it isn't the first time Durr has stuck his neck out—without regard to the consequences. Hanging in his office is a small, framed invitation to membership in the Royal Order of Giraffes—a select Chicago society whose members are few and carefully chosen. The invite, dated 1945, was issued because he had "demonstrated a high degree of mental fortitude, coupled with a deliberate and studied indifference to his personal fate and fortunes." (As a member of the Reconstruction Finance Corp. in 1940 Durr had frequently challenger RFC Chairman Jesse Jones' handling of Defense Plant Corp. contracts.)

The Royal Order of the Giraffes concludes with the hope Durr will not lapse in his eligibility to remain a giraffe and descend into "the degraded association of Horses' Necks." To date it looks as if the Commissioner is in no danger of losing his ROG membership.

Capehart Accuses Durr

Continued from page 27

by his friend—FCC Commissioner Robert F. Jones—earlier in the week that FCC was "derelict in its duty" for failing to follow through on leads and tips furnished by the FBI on a particular group of radio bidders.

Durr Invites Probe

Durr immediately seconded the Indianian's demand for an investigation but insisted that not only the findings but the hearings themselves should be public. Maintaining that "nothing is more dangerous to the preservation of our democratic system of government than for the operations of its agencies, departments and bureaus to be cloaked in secrecy," the FCC member declared Congress and the public were entitled to the "fullest possible information" on these loyalty reports.

The public should know, Durr said, just how much of the information FBI furnishes to other agencies "relates to national security and law enforcement" and how much "relates to the activity of persons engaged in the peaceful advocacy of political, social and economic philosophies."

"Those accused as well as the public are entitled to know whether the accusers are responsible people who know what they are talking about, or are mere 'tattlers and busybodies, speaking things which they ought not.'" (Durr's quote is from the Bible, a check at his office revealed).

Durr and Capehart also crossed swords on the subject of whether the FBI reports were solicited by FCC and to what extent the police agency attempts to avaluate the info it receives.

Both Capehart and FCC Commissioner Jones in his statement maintained that the then FCC Chairman Charles R. Denny had asked Hoover for loyalty reports on one group of station bidders. To which Durr replied:

'It is apparent the Senator himself was not furnished full information . . . on the sequence of events . . . He was not, for example, informed of a memorandum from the FBI to the Commission which antedated and prompted Chairman Denny's letter of Nov. 27, '46" (which solicited more info from Hoover on the same group).

In that memo, Durr added, Hoover had advised the FCC flatly:

"I thought you would be interested in knowing that an examination of this list reflects that the majority of these individuals are members of the Communist Party or have affiliated themselves with the activities of the Communist movement."

Hoover, when questioned Friday (5), said he was standing pat on an earlier statement that FBI would "be derelict in its duty" if it did not forward to other agencies information in its files. The rest of the FCC bench, with the exception of Commissioner Jones, is staying clear of the scrap. Jones issued a blast at both the FCC law department and Durr last week for not reopening a hearing record to examine the activities of station bidders in the light of FBI reports. Durr, in his Friday statement, repeated that he was speaking only for himself and not the FCC.

Capehart, meanwhile, interjected a blast at still another angle of what he called "this smelly case." Said he: "We are told that the reports made by the FBI were not shown to all FCC members at the time of their submission and that only recently did some members learn these reports had been made. Who suppressed them? Why were they suppressed? Why were they channeled through one Commissioner? (Durr)."

He concluded: "When one sees Communists operating on a thousand fronts, it is not surprising they would like to control broadcasting stations."

Nielsen

Continued from page 28

proudly pointed out that "a wealth of data is included in its 44 pages, and yet it slips so easily and lightly into the pocket that no one could be conscious of its bulk." Pocketpiece contains, as a new feature, ratings for sponsored time periods, Nielsen noted.

Just how NRI will be able to deliver speedier rating service hasn't been detrmined. Slowness of Nielsen's reporting is still one of NRI's major handicaps.

Feltis Says BMB Is Sound

Denying that a financial crisis exists and that industry sentiment is growing that the BMB board needs the inclusion of hard-hitting businessmen, Hugh Feltis, BMB president, said yesterday (Tues.) that the research organization is in sound financial health and that its board is well balanced between businessmen, researchers and industry association executives.

"Annual income from present subscriptions," said Feltis, "run above $425,000 a year. These subscribers can be expected to continue their subscriptions at least until publication of the 1949 survey findings in the fall of that year. And, having maintained their subscriptions for three years to get the 1949 data, it is reasonable to expect that they will continue to subscribe for an additional two years to get their 1951 figures. Thus the present subscriptions represent a continuing income. In addition new subscriptions are being received both from old stations and those beginning operation."

Taking exception to Variety's statement that industry sentiment sought the inclusion of more hard-hitting businessmen on BMB's board, Feltis said, "If this is true, it is the best kept secret in the industry's history. As a matter of fact, a majority of the board already consists of businessmen, whose hard-headedness is attested both by their responsibilities within their organizations and by the reputations of their organizations for sound, hard-headed business judgment."

Philly AFRA Chartered

Philadelphia, Dec. 9.

The Philadelphia Local of the American Federation of Radio Artists was chartered last week by the union's national office in New York.

It's jurisdiction covers surrounding territory in Pennsylvania, New Jersey, Delaware and Maryland, and plans are already under way to enroll members from Norristown and Reading, Pa., and Atlantic City and Wilmington.

At the chapter's first biennial membership meeting Bill Hart, of station WCAU, Philadelphia, was elected president. Other officers are George Cahan, of WFIL, Philly, vice-president; Alan Gans, of KYW, Philly, secretary, and George Thomas, WCAU, treasurer. The executive board includes the above officers, plus the shop stewards at the various stations, as follows, Fred Webber, WFIL; Gene Crane, WCAU, and Gans, KYW.

The Next Seven Pages ARE NOT Advertising...

These are the words chosen at their typewriters by reporters and reviewers. . . . Not one line of advertising treatment has been added to what they have to say. . . . On the following pages is the color, the action, the excitement and the crowd lure which the ladies and gentlemen of the press in three cities discovered during September, October and November about

HILDEGARDE

SEPTEMBER • SAN FRANCISCO
OCTOBER • ATLANTA
NOVEMBER • MIAMI BEACH

INCOMPARABLE
Hildegarde!

San Francisco Examiner

Hildegarde's Back---and Nob Hill's Night Life Is Whirling Again

ON TUESDAY evening, they reopened the Peacock Court at the Mark Hopkins. For the past twelve months, this famed supper room has been more or less on its vacation. True, various bands have played there and a skeleton crew of guests and patrons has managed to keep the franchise alive (and Dorothy Shay, for awhile, administered effective artificial respiration), but on the whole, the room could have just as easily and as profitably been used for pin ball machines or lodge meetings.

SOMETHING SORT OF STRANGE-ISH IN LOBBY

Tuesday, Hildegarde officiated at the reopening of the place and everyone showed up for the occasion but Warren Shannon and Al Williams' parrots. It was the sort of a thing that hotel press agents like to describe as "a gala occasion," and a lot of Bromo should have been sold on Wednesday morning.

* * *

YOU sensed something unusual as soon as you entered the main lobby. Then you realized that it was a candy booth selling Blum's candy. Finding Blum's in the Mark is like finding the Palace's Mr. Bach at the St. Francis, so thoroughly has this outfit been tied up with the Fairmont and Monsieur Swig. Blum's apparently had a straight tip.

The Lower Bar was abundantly full of dinner coats and long dresses with people inside of them. This is a fact worth noting, because the local bel monde has not been dressing up very elaborately lately, except to get married or buried. They were dressed Tuesday evening, and corsaged and loaded with glue. The pugnaciously militant I'll-buy-*you*-a-drink characters were making life miserable for each other.

POOR OLD HARRY—

The lady with the overstuffed upholstery and the cloth of gold dress was being somewhat anxious as she waited for Fritz to find the name. "I do hope that she won't call Harry out there on the floor and give him a rose. She is always steered to certain men, you know."

Her lady friend was impressed. She fussed with Harry's black bow tie. He looked prominent the way that castor oil looks appetizing. He looked like he had just had some. He looked as if he were homesick.

Add any names that you can think of and they were probably there.

At 9:30 all table lights, cigarets and bonfires were extinguished and it began to look as if there might be some Hildegarde soon. One of the greatest phases of Manager Anna Sosenko's production skill is her ability to make a great occasion of her star's entrance. Out with the lights, stray drunks and Russian spies. Soft music. Incense. Shhhhhhhhhhh!

A waiter named Herman who blindly sought to bring a brace of crab cocktails to a brace of hungering citizens was beheaded and disemboweled, Hart Smith performing the latter function himself. The cable cars outside in California Street were halted and the bells at Grace Cathedral muffled.

Leave us face it, Hildy was pretty wonderful. She is probably the only performer in entertainment history who sings successfully with a pleasant speaking voice. Her jokes are still corny, but pleasantly corny. And when you think of it, what would you do with a beautiful woman who was devastatingly witty, too? Who ever hears of Dorothy Parker now? And what if she isn't able to juggle, or do a tap dance, or sing about Uncle Fud. Neither could Helen of Troy and she did all right, though I don't believe that she ever played the Peacock Court.

UNDER HER SPELL—

What Hildy did, as she stood up there for seventy intense—sometimes dramatic, sometimes sentimental, sometimes gay—minutes, was to bring beauty and charm and romance into the experience of many hundred San Franciscans who are fed up with hot-stuff night club comedians, listening to their own chatter, and reading about the Russians, Howard Hughes and Brother Bud Gollum of Long Beach. Listen to Hildegarde sing Bel Ami and you'll be quite convinced that the only reason you never became a great lover or a femme fatale was because you were too busy. She makes sentimentalists out of all her listeners.

She had support. Leader Hal Kanner produced the notes with great competence, though he might leave some of the hot licks out of his own personal, private singing, and Salvatore Gioe, of the bushy black hair, provides a beautiful piano background for Hildegarde's stardust.

The lady with the overstuffed upholstery seemed to be a little miffed as she propelled Harry ahead of her at departure. "She does pick the oddest people to give those roses to. She used to give them only to prominent men." She wasn't in the least interested in Harry's tie at this point.

Hob Nobbing *With Everett Johannes*

"All of a sudden my heart sings
When I remember little things . . ."

The great room is dark and quiet, and the voice singing that French song is hardly more than a whisper, but clear, and only one pale stream of light dares the darkness and the stillness and settles on the face of the blonde woman at the piano and traces her profile in shadows on the deep colored wall behind. The woman's name is Hildegarde and she is currently triumphant at Hotel Mark Hopkins across the bay, and after you've listened to her songs, you'll know why discriminating people say that she is to a love song what Garbo is to Camille.

Her show begins a little after nine o'clock in the evening. Her show begins with as great a display of showmanship as anything Ziegfeld ever dreamed up. Her show begins after all table candles have been blown out, and all conversation has dwindled, and all waiters have beat a retreat to the kitchen, for table service is suspended during the show.

And, after the bit of theme music and the applause and after the spotlight has cut a path for her, and after the show has started, you're just about as taken as Richmond was when General Grant moved in.

She sings, and gets off a few jokes which are just bad enough to be good, and she presents Hildegarde roses to a dozen lucky ones in the audience, and she fusses with her hair and pulls continually at the long black gloves which are one of her stocks in trade, and she exchanges quips with the people at ringside. She is an entertainer, a one-woman show, a trouper, one of the very best. And this, perhaps, is the secret. The longer you watch her, the more you are impressed, and the more you come to realize how hungry you have been for real talent.

The recent trends in the entertainment field are responsible for this amazing lack of talent, I think. Hollywood has deluged the public with singers who can't sing, actors who can't act, weak young men who whimper into microphones and overdressed women who think that songs should be screamed rather than sung.

But because of this, the real troupers, the real entertainers, stand out like beacons. Because of this Al Jolson and Sophie Tucker and Eddie Cantor are still going strong. And I'd say that Hildegarde is at least as good as any of those giants of show business.

She can hold her own without the aid of any stooges. She can sell a song in the real tradition of show business. She has that magic knack of making the audience like her right off. She knows how to close a song in a way that has the audience shrieking its approval. And that, for my money, is the true test of the showman.

But after the laughs, the repartee, the lively songs, it is in the quiet and darkened room that she reaches her height. A love song isn't just a song to her—it's a story, and she tells it that way. She goes to the piano and the lights trickle away, all but one soft one, and suddenly her voice grows sad and lost and wistful, and she seems alone, even in the great room, and the words are a soliloquy and the love they tell about might as well be your own, for the song gets deep down in you. The sad and lost and wistful voice is all over the room, and you are seeing and hearing theater at its best, as Hildegarde finishes . . .

"Your little laugh and half surprise,
The starlight gleaming in your eyes,
The magic thrill that's in your touch—
Oh, darling, I love you so much."

TIMES-STAR, ALAMEDA, CALIF
SATURDAY, AUGUST 30, 1947

THE SAN FRANCISCO NEWS
SEPTEMBER 3, 1947

LOVELY TO LOOK AT and pleasant to hear, Hildegarde, now appearing at Hotel Mark Hopkins, wears the two Adrian suits sketched left. Upper: Winter navy with big white pearl buttons.

VARIETY

Mark Hopkins, S. F.

San Francisco, Aug. 20.
Hildegarde, Salvatore, Hal Kanner's Orch; (12); $2 cover.

The impact of Hildegarde is as sock in current stanza as it was last season when she captured the town for four weeks of boff biz in the Mark Hopkins' Peacock Court. Turning on the traditional Hildegarde magic, plus nifty wardrobe and new song specials, the chanteuse bewitched the jam-packed opening night crowd.

Opening with "It's So Nice To Be Nice To Your Neighbor" and then "Ask Anyone Who Knows," Hildegarde moves into her own with "Oo La La" and her nifty "There's No Business Like Show Business," tapering off to "Be Good To Yourself" for the first half of her stanza. With the customers now in the palm of her hand she carries on with a piano selection, Tschaikowsky's Valse from The Nutcracker Suite, expertly done, backed by Salvatore and Hal Kanner's Orch.

To round out stint of over an hour, she also gives out on "I Was Lucky" (in French and English), "Bel Ami" and "I'm Going To See You Today," with such standbys as "Vienna In Spring Time" and "Gypsy in Myself"—pouring on "And So To Bed," "Always A Lady" and "Ca Fait Boom" for good measure, and piano medley of Strauss Waltzes for finale. Off to solid acclaim. *Ted.*

— THE SAN FRANCISCO NEWS—
JACK BURKET

LOOKING AROUND the top supper clubs there's no escaping the evidence that the gals have the spotlights and the stardust to sprinkle on them. It's seldom that we have in town at one time such entertainers as Hildegarde, Gina Janss, Lucienne Boyer, Anne Triola and next Tuesday Frances Faye.

THE CHARM of Hildegarde remains unchanged and her hold on an audience, always amazing, shows no signs of diminishing in her appearance at the Mark's Peacock Court. To her fans, Hildy can do no wrong. Her every move dominates them in a way that can be compared only to the idolatry with which sports fans once held Babe Ruth and Jack Dempsey. Expressions on their faces are comparable to the eagerness with which the sports customers once pulled for the Babe to knock the next pitch over the fence or for Dempsey to land the kayo blow. In the same way, Hildy's fans pull for the Milwaukee chautoosy to make good on every note she sings and every quip she offers.

* * *

Hildy has the ability to size up her audience instantly and then pluck the right strings on its collective heart. The big names and the big bank balances in any town she plays are invariably at ringside tables. Hildy plays it to the hilt and her greatest charm lies in her ability to handle the celebrities she lures to the microphone and the ad-libs she exchanges with them on the floor. Hildy seldom is topped, but she always leaves her prey laughing.

SAN FRANCISCO

CCCC* San Francisco Examiner

'Mom' Chung Stages a Farewell Party Before Hildegarde Bestows Last Rose

OPENINGS AT THE HOTEL supper rooms are stock material for a department of this kind; today we report a closing. Hildegarde's last evening in San Francisco is well worth reporting if only because her *departures* are seeming to become *occasions* as interesting as her arrivals, with the local toujours gaie set present in force and dinner coats.

The tempo for the evening was set several hours before

"SHE IS TO A LOVE SONG WHAT GARBO IS TO CAMILLE . . YOU COME TO REALIZE HOW HUNGRY YOU HAVE BEEN FOR REAL TALENT." *Times-Star*, Alameda (Calif.)

Hildy and Anna Go Shopping for Art

SAN FRANCISCO CHRONICLE THIS WORLD

—Sculpture by Gwen Lux.

Hildegarde and Hildegarde

By Spencer Barefoot

AFTER TWO HOURS, and some of the pleasantest conversation we have had in many a day, we feel qualified to pass on to you the story of Hildegarde-Sosenko, art collectors.

We gathered the data we are about to reveal in the course of a visit one afternoon last week to a large, rose-filled apartment on the 12th floor of the Mark Hopkins Hotel. In the chair opposite us sat a blonde and gray-eyed young lady who is better known as the high priestess of a particular type of musical entertainment and running repartee than she is as a collector of paintings, but who may conceivably live to see the day when the two roles are reversed. Pacing feverishly about the room as she talked was Anna Sosenko, a dark-haired and brown-eyed young lady who is famous as the business manager of Hildegarde, and who may some time be still more renowned as an owner of, and expert on, modern art.

Anna Sosenko was quick to tell us that the paintings she and Hildegarde have bought during the past 10 years are strictly a 50-50 affair. "We own the collection together," she explained. "It was agreed from the first that I should do most of the buying. I had some spare time, and Hildy had shows, interviews, broadcasts, hair-dressing and massage appointments, a thousand things to take her time and energy. I can't get by on four hours' sleep, Hildy needs nine. I buy the pictures I want, and she buys the ones she wants. Sometimes we don't agree at all."

SINCE THE 75 OILS, 40 water colors and 150 prints on which the two have agreed, and not agreed, are valued at a figure somewhere between $150,000 and $200,000, each of the young ladies has invested a considerable stake in furthering her interest in modern painting. Barton Cumming, director of the Milwaukee Art Institute, at which the Hildegarde-Sosenko pictures will have their first public showing on October 10, has called them "a quite excellent and very personal collection." On that date, ~~Hildegarde will~~ return to her home town in the new role of patron of the arts.

Pending the Milwaukee exhibition, the Grant Woods, Thomas Bentons, William Groppers, John Steuart Currys, Adolf Dehns, Doris Lees, Raphael Soyers, George Schreibers and Peter Hurds, the Picasso drawings, Rowlandson water colors, Toulouse-Lautrec posters, the Renoir oil, the Boudin, the Grandma Moses, the Daumier lithographs, and the contemporary Irish oils are in the young ladies' apartment in New York city's Plaza Hotel.

"Anna has arranged them very well in the apartment," Hildegarde told us. "Very artistically."

"They aren't arranged at all," said Anna. "There are too many of them. They fill every foot of wall space in the seven rooms."

"They are very attractively arranged," Hildegarde insisted. "My favorite of them all is Frederic Taubes' 'Girl with the Finch.' It's my very favorite. And next is the small original painting Sigmund Menkes made for his prize-winning "Day's End." I like that one very much, too."

"AT FIRST," Anna explained, after she had answered long distance calls from New York and Los Angeles, "I began to collect emotionally. I suppose everyone does that first. Things I liked. And then one day I said to myself, 'My God, I've got to know something about this.' I went to the library, and the museums, and I bought books. I have read, read, read, until now it is beginning to come out of my ears and eyes. And I have studied paintings in every museum I have been able to see.

"I have—I mean we have—wanted from the first to buy American works. A few European things now and then—there is a very beautiful Rouault we have our eyes on now—but mostly American pictures. And mostly paintings that interpret this country."

We glanced at Hildegarde, and she said: "I must confess I sincerely still like the less modern more than what I call the really mad modern, in art. It is the same with music. I still like Beethoven, my ears are not tuned to the more modern music. But sometime, perhaps, I may come to it."

"I AM NOT, as you see, the abstract type," said Anna. "I am a pretty concrete person. But I am beginning to like and understand abstract artists, and I have bought a few very beautiful abstract paintings."

Later, Anna said, "It has occurred to me that our collection might, in a small way, show what many people could do to help American art and artists. We bought our pictures with money we made. God knows we didn't inherit any money! Other people can do that, can't they, even if they buy only inexpensive, good prints?"

We agreed that people could do just that.

"I know the collection is not well balanced," said Anna. "But I am learning more and coming to know and appreciate more things. It's really very exciting."

"If I had a little more time," said Hildegarde, "besides what I do now, plus golf—I would like to be a painter. I used to paint when I was in high school. You know, Anna, the 'Copper Kettle' I painted. And the 'St. Cecilia.' But, no, it's not so good, is it? But I painted three lemons that would surprise you."

Freddie Francisco Observes:

S. F. EXAMINER
AUG. 19, 1947

Hildegarde Followers Ready Their 'Bravos' for Return Tonight

TONIGHT, "the incomparable Hildegarde" opens at the Mark.

The last time that I wondered how incomparable Hildegarde was, I had my hat thrown off the top of the Mark Hopkins, courtesy of Anna Sosenko, Hildy's manager, severest critic and fairy godmother. So I will not wonder how incomparable Hildegarde is at this time. I have only two hats and one of them is a straw number, suitable only for talking through, and any mental repartee which you may have at this point would be too obvious, and don't do it.

I will only repeat what I said last year; to wit, that Hildegarde is *not* incomparable. You can compare her to any number of performers, and she shapes up well in all comparisons. (One man's opinion.)

SLIGHTLY CORNY, BUT STILL SUPERB—

This is not a paid commercial. Hildy pays off in roses only and there aren't enough roses in Christendom to buy Freddie. This department just willfully believes the lady offers the best entertainment this side of Congress. Granted that she hasn't a great voice. Granted that she is a trifle corny in the clinches. Granted that she does a very poor tap dance, or can't juggle, or doesn't do nearly enough bumps and grinds.

What she has got and what she does do add up to more glamour and atmosphere and to greater entertainment than any one has seen in San Francisco since—I might say — the days of Jenny Lind.

Is there any one in the audience who can remember the days of Jenny Lind? All right, then, I *will* say it . . . the days of Jenny Lind.

For the past several weeks the various Hildegarde clubs have been forming. The *I-saw-her-in-New York-and-she-left-me-cold* club and the *I-saw-her-in-New York-and-she-was-wonderful* association. The *She-is-so-different-in-radio* league and its auxiliary, the *You-have-to-see-her-in-person* guild. And, of course, there's the *Alliance-For-Believing-That-Anna Sosenko-is-the-Brains-of-The-Act.* None of this, adverse or favorable, seems to detract from Hildy's draw. They all show up to check up on their own opinions, and maybe get a rose.

ANNA STILL BUSY—

Anna Sosenko is very much on hand, full — as usual — with Machiavellian plots and complicated, expensive schemes. Actually, on the basis of the economical usage of all natural resources, she should be permitted to spend only a small part of her time with Hildegarde. The rest of the time should be devoted to masterminding the U. N. O. conference, foiling Russia and accomplishing the return of the nickel stogie.

In our next, we will report on the current incomparability of Hildegarde, come hell, highwater or hat-hurling.

S. F. CALL-BULLETIN—

Crowds Greet Hildegarde

PACKED TO THE LAST bar rail was Tuesday night's opening of the Hildegarde engagement at the Hotel Mark Hopkins. The cafe set was there in full force and gowns of the feminine contingent ran the gamut from summer prints to backless and shoulderless evening jobs, one girl in white going so far as to wear a lace yashmak—maybe it was a mantilla, over her blonde coiffeur.

As the lobby several hundred

Prints Favored By Hildegarde

S. F. — NEWS

Fabulous Wardrobe Displayed by Singer

By Theodocia Stavrum

I found Hildegarde as delightful and gay as her voice you've been hearing at the Mark Hopkins. She loves clothes well made; likes simple lines but exciting fabrics. While she has just ordered six dresses from Paris, she is devoted to American designers.

Adrian is one of her pets. She just received two stunning Adrian suits, one in winter navy with a side swept line and huge white pearl buttons; another in black with brilliant patches of red spat-

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SAN FRANCISCO
CHRONICLE
THIS WORLD

By Carlton McKinney

LAST Tuesday night might have been called "Charm Night on Nob Hill." The expensive supper rooms were as packed with late standard model smartness as a fashion advertisement.

The redoubtable Hildegarde set up shop and started calling her wares that night in the Peacock Court of the Mark Hopkins Hotel. At about the same time that the Mark's crowd hushed its bray of conviviality in order to hear the lady called "incomparable," another girl was straining enchantment through another microphone over in the Fairmont's plush Venetian Room. She is Gina Janss, a newer light in the supper club firmament who hasn't yet drummed up enough publicity voltage to match Hildegarde's incandescent brightness.

The wind blew harder on the north side of California street, since Hildegarde, on the south, had been a sell-out since those simple billboards streaked her cerise name, plus exclamation points, all over town.

The lady herself was surrounded on Monday evening by that quiet calm that seems to descend on her sex following a visit to the hairdresser. The frank, informal chat was the order of the day when she received this reporter in her suite.

Hildegarde, being a girl of considerable concentration and with an eye to good copy, has neatly tied the private ambition with the current career developments this year. The big thing in her life right now is her return to serious study of the piano.

"You know I started out to be a concert pianist and studied at the Marquette School of Music before I went into show business," she said in that curious accent which is not so much a foreign derivative as an energetic over enunciation. "And always, always I have loved music and I have wanted to play really well.

"So, last January I said 'I will do it' and I went out and got a teacher. He is Isidor Achron—oh, a fine pianist and a wonderful teacher. He was accompanist for Jascha Heifetz until four years ago.

"And now, now they say I am doing very well and sometimes I think I will make Carnegie Hall one of these days—maybe around 1950 or '51."

ACHRON, it seems, started Hildegarde right back with scales and other beginners' exercises, as though she had never played before. After three months, he called in a number of important concert personages to hear her and they were amazed at her progress. In three or four years, they thought, she could be a concert artist.

"I am a very hard worker when I start on something," says Hildegarde, "and I practice an hour or so each day, no matter how busy I am with other things."

The "other things," one gathers, are rehearsals and other work connected with her nightly appearances which still claim her first attention.

But she is very serious in her ambition to become a good pianist, though she has no definite ideas of giving up her singing performances for the concert platform. In true showmanlike fashion, she has some other plans in mind. She may, she says, soon go on a concert tour in which she both plays serious music on the piano and does some of her singing ("if you can call it that") as well. She has an eye on those large opera house audiences.

$30,000 Clothes Budget

By EILEEN BRYNE
Herald Fashion Editor

ANY gal who spends a minimum of $30,000 for her working clothes alone is bound to cut a pretty figure in the fashion world. That's what Hildegarde averages a year for the fabulous evening gowns she wears for her hotel and night club appearances What's more, radio's best-dressed lady for 1947 never appears twice in the same gown during any one singing engagement.

For her first Miami appearance since 1940, Hildegarde hrought along 35 magnificent formal dresses. Three of them are brand-new French originals designed by Christian Dior and Pierre Balmain. Each of them cost $1,200, which helps to explain why her annual clothing bill runs into five figures.

Hildegarde isn't partial to any one designer—French or otherwise. When I visited her dressing room between shows at the Copa Cabana club last week she said she likes any designer who will "do well by Little Nell."

Personally, I think Hildegarde does just as well by the designers! She has a perfectly proportioned figure and a flair for wearing clothes. You've probably heard rumors of Christian Dior's much publicized "Derriere de Paris." Well, it will never be more prettily exploited than when Hildegarde turns her back on an appreciative audience in the lush ice blue satin creation he just designed for her.

In addition to Dior, Balmain and Jacques Fath, Hildegarde's current collection of "working clothes" includes custom creations by Adrian, John Dean of Bergdorf Goodman and "a charming little Viennese designer" who was not otherwise identified.

The American designers submit sketches of their collections four times a year. Hildegarde selects the designs she likes for each season and naturally they aren't duplicated for anyone else.

She is all in favor of any new idea for evening clothes, but—with the exception of longer hemlines—doesn't care for "the new look" in daytime attire.

"If heaven has given you a good figure — or you've achieved one by your own self-denial or efforts—why not show it?" she asks. Unpadded shoulders and padded hips are bad enough in her opinion.

HILDEGARDE AND CHRISTIAN DIOR: Paris designer, exchange notes about a new Dior creation. He is one of the most talked about designers in the world today and credited with responsibility for the "new look" in women's fashions.

But "those tightly corseted waistlines are going to give women ulcers!" warns this Milwaukee daughter of a medical family.

She loves to wear suits and—you've guessed it — Adrian's broad-shouldered creations are her favorites. For afternoon and cocktail wear she likes very feminine black things with brightly colored "important" hats and matching gloves.

In fact, Hildegarde has special gloves for every one of her daytime and evening dresses. The night I saw her, she was wearing a breathtaking hrown taffeta dress by John Dean with a lace encrusted gold lame bodice. Her matching brown gloves were the comparatively inexpensive hrown jersey "handy-off" type. (She plays the piano during her performance and she can slip the shorty finger part off quickly. She wears fingerless mitts most of the time made of the dress fabric.)

* * *

TO GET BACK to the brown jersey gloves . . . every woman knows how they stretch and slide down the arm during an evening's wearing. Not Hildegarde's! She waved her scented handkerchief tantalizingly under the noses of men ringsiders. She pounded out the chords of

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INCOMPARABLE

Hildegarde!

MIAMI BEACH

"Nine-Day Wonder"
Wall Street Journal
and
Miami Daily News

"Possibly the only one of her particular mold this generation will see."
Miami Herald.

MIAMI DAILY NEWS, Saturday, Nov. 1, 1947

Show Time by Dorothy Raymer

Copa Cabana's Hildegarde Bows In With Flourishes

Copa Cabana's nine-day wonder, Hildegarde, bowed in with a flourish on opening night. Business for Murray Weinger and Ben Slutsky was equally flourishing.

The incomparable, as Hildegarde is billed, lived up to her reputation as an entertainer. Backed by superb musicmaking by Hal Kanner's band and her own accompanist when she wasn't playing the piano herself, the statuesque blonde with the fringe on the topknot, dazzled first nighters with talent and her gown. Her costume was a twilight color, blue and silver brocade with midnight blue accents and, of course, the long gloves and flickering handkerchief which are Hildegarde trademarks.

Undulating between the piano and the center of the stage with a portable mike, which she holds like a challice, the star sang a wide range of songs, most of them brand new to cafe society in this area. Even if her voice weren't pleasing, and it is, the charm, distinguished projection would put her across. There's one dilly which begins, "You might have been annoyed with references to Freud," which has subtle humor. Lighting effects went with the numbers, a subdued and sentimental toning for the "Whiffenpoof Song," brighter effects for a gay ditty, "In Paris, It's Love."

Hildegarde, in brief, is a true artiste! Her enchanting style of comedy, the wistful notes injected, the expert keyboarding and her selections are perfection. She's a scintillating experience no nightclub fan should miss.

THE MIAMI HERALD Saturday, Nov. 1, 1947

On With The

SHOW

By GEORGE BOURKE

Hosannans For Hildegarde!

THOSE "notes off a menu" you sometimes read in this space are usually a fiction — to the extent that we seldom actually take notes — but for Hildegarde's grand opening at Copacabana we decided to bulwark ourselves with a few of 'em . . . just so we'd forget nothing that might transpire on that very memorable occasion.

So what happened? This — we promptly forgot the carefully inscribed notes in the excitement of pounding our palms to a near-bleeding condition in homage to a truly incomparable Hildegarde.

But we need no notes to recall for us the thrill of watching a superb show-woman enchanting, entrancing and entertaining a jam-packed Copa with a full hour of sheer artistry—nor do we think that time (which is a fleeting thing in the amusement world) shall ever erase the memory of the Milwaukee miss ensconsed behind her baby grand, chanting with full feeling, if with slightly less than vocal perfection, love ditties ranging from the heavenly to the devilish.

YEA, LET US TELL YOU—without cluttering up our stint with song titles and other extraneous and not too pertinent matter—that Hildegarde goes a charming job of entertaining the Copa clienteie. Her every gesture—her adlibs—her magnificent keyboarding—her banter with ringsiders—rate every adjective in the thesaurus, ranging from colossal to terrific. If we've ever seen a class act—and we think we have in Jolson, Cohan, Barrymore, Tucker and one or six others—then Hildegarde is it.

If you think this is adoration for an artiste, possibly the only one of her particular mold this generation will see, then we guess you've got to make the best of it. We plan to make the best of it by seeing and hearing her as often as we can find a vacant chair somewhere in the Copa. You see, her bookings being what they are, she may never pass this way again.

VARIETY

November 5, 1947

Copacabana, Miami

Miami Beach, Nov. 1.

Hildegarde, with Salvatore Gioe; Hal Kanner's Orch, Frank Linale Orch; Barry Gray in Lounge; no minimum or cover.

Jumping the season by six weeks on rival class spots which feature "big" names only, Copacabana owners Murray Weinger and Ben Slutsky preemed their winter run with a prime attraction in Hildegarde, plus a no minimum for her engagement, and set out to prove that in a town where nitery custom has been booking two or three headliners to draw the patronage, they can do the biz with a name of her stature.

Whether the experiment will prove profitable remains to be seen in the 10-day run the chantoosey is set for. That they'll do okay was indicated by the opening night (Thurs.) turnout, which drew a packed house and almost capacity for the second show. And with the usually busy weekend coming the ops expect to set off the nut on her $8,000 plus fee.

That Hildegarde will earn her dough was evidenced in the hour long stint she turned in for her first appearance in these parts in many years. Her showmanship is always in evidence; in audience know-how she has few peers, and her contribs are garnished by perfect lighting and masterful accomps by Salvatore Gioe and Hal Kanner's unit, plus projection which turns an ordinary lyric into meaningful musical wording.

Chantoosey's repertoire is neatly blended to earn her steady series of salvos. Her 88-ing, is interpolated at the right moments to change the vocalistic pace. Highlights are Anna Sosenko's new ballad, "Ask Your Heart" spotted near the end of the session and a near show stopper: the biz with roses and the ringsiders, and "Ask Anyone Who Knows" done at the Steinway.

But whether it was a pop original or Continental chanson, she held them. Clincher was typical of the smart routining — a straight piano arrangement of "Hungarian Rhapsody" with the dueting of Salvatore Gioe at the twin Steinway, a top assist. That she'll draw plenty biz is obvious.

Lary.

THE WALL STREET JOURNAL

FRONT PAGE

Monday, November 10, 1947

By RICHARD P. COOKE
Staff Correspondent of THE WALL STREET JOURNAL

MIAMI—The other night at Murray Weinger's platinum-plated club Copa Cabana some 400 night life enthusiasts paid $4,000 for food and another $4,000 for drink to hear singer Hildegrade. The new fall-winter season of America's city-for-spending had been ushered in.

The season has been slow in starting, and there's some slight concern about how dizzy a pace vacationers' spending will proceed to hit. For the sun and fun industry requires not merely spending but lavish spending to prosper.

The chamber of commerce at Miami proper (which doesn't include Miami Beach or a lot of other nearby resort territory), estimates folk from the north will be parted from "at least" $200 million within city limits during the winter. That would compare with a flush $220 million last season. If no more than this minimum expectation is realised, with food and other prices up and about half the hotels hiking rates a bit, it will mean there's considerably less business.

Working longer hours is one possible solution—and that's exactly what the graveyard shift of Miami's happiness factories are trying out. The city is permitting night spots to stay open until 5 a. m. instead of calling curfew at 3 o'clock. In addition to the big-name spots there are dozens of smaller places with all sorts of shows scattered in an area of 10 to 15 miles from the center of Miami. Patronage is admittedly a little thin at the moment, but everyone is pinning hopes on acceleration of the delayed "season," which is supposed to gather great momentum from Christmas on.

Data On Delay

Why the delay? Very likely a big factor has been unseasonable warmth of much of the autumn around New York, whence a plurality of splendid splurgers still swarm.

Then there was that recent gust of air played up in the papers as a hurricane; it actually did more damage hereabout to public relations than to property. At Miami Beach, an exposed area, the city had to spend only $127,000 to remove effects and only one hotel was even temporarily closed by the breeze.

The most expensive establishments cling to a faith that swank spenders will be in full attendance this winter even if the mass tourist invasion should fall short. Florida is like the theatre business, their proprietors comment—the most expensive seats seem to sell even when the house isn't full.

Finances are being thrown into the bid for the northerner's dollar. Mr. Weinger doled out $10,000 to Hildegarde for a nine-day-wonder engagement. Though a few club owners have decided to bow out this season, other big operators whose openings follow the Copa's have hired costly names like Sophie Tucker, Joe E. Lewis, Sally Rand, the Ritz Brothers, Gracie Barrie, Jane Froman and Harry Richman to shimmer on the marquees.

Mr. Weinger will follow up his head start

A SECTION OF HILDEGARDE'S WARDROBE is shown decorating the Copa Cabana dressing room. The star is wearing a brown taffeta gown with gold lame bodice covered with brown lace, designed by John Deam. The dress she is holding is pale blue brocade.

sody. She made more arm gestures than a grand-standing football official and still those gloves didn't budge an inch.

The secret . . . and it's so simple I was ashamed for asking . . . is that she wears two little ordinary rubber bands to hold the gloves in place!

It's Her Business

The writer, who requested that her name be withheld, is a successful woman in her profession. She was asked: "What do you think of a $30,000 annual clothes budget for a woman who earns her own money?"

Here is her answer:

IT'S HER business. What we spend from earnings is really swapping the work we do—our personal efforts—for things we need or want. The money is just a device for carrying out the exchange.

I wouldn't spend $30,000 a year for clothes if I could afford to. I could buy all the clothes I need or want for a fraction of that sum.

Besides, there are other things I happen to need or want more. For example, I'd get more satisfaction from a $1,500 Persian rug than from a $1,500 pearl-beaded evening gown for which, incidentally, I'd have little use.

But I see no objection to a woman spending $30,000 a year for clothes, government bonds or anything she wants, if she earns that kind of money.

Just once, I might like to spend $30,000 in one year for clothes.

What woman wouldn't?

And All the Lovely People Will Be There

Hildegarde Due At Copa Tonight!

HILDEGARDE, that incomparable chanteuse of the plusher side of cafe life, will flutter to center stage of the magnificent Copacabana at about 10 o'clock tonight—there'll be a thunder of palms and rustle of feminine whispering as her gown (she's got hundreds of 'em) gets a going over by the distaff patrons—and lo!—the Miami Beach 1947-48 winter season will be off . . . a good eight weeks earlier than ever before.

And Northern gossips please note—she had to wade through no flood waters, nor pick her steps over fallen trees or hotel wreckage to keep her rendezvous. And that little tinge of pink that you might notice on the tip of her ever-so-slightly retrousse nose didn't come from a lamp, son. Happy days—and Hildegarde—are here today.

Yea, the incomparable is making cafe history with her $8,000-a-week (plus $2,000 for coffee and cake) date in the tall palm country. She'll give a one-star show—her sole support will be her own band, led by Bob Kanner, and Frank Linale's regular Copa crew—but the advance consensus is that it will be a show of full five-star proportions.

Thursday, Oct. 30, 1947 THE MIAMI HERALD

Copa Rings Anew With Hildegarde

The Copa cabana inaugurated its fourth season last night with Hildegarde as the chief attraction. This may seem unusual to some observers, but the Copa has proved time and again that it has the "feel" of the town.

Murray Weinger and his hotel-operator partner, Ben Slutzky, who proved that the town's night life didn't have to die with the spring departure of horse racing by giving Miami Beach a season of four-figure salaried stars this past summer, are again doing the unorthodox by opening Copacabana's winter season on OCT. 30 with an attraction who would be news in mid-season—HILDEGARDE . . . at a cost of $1° 000 a week!

That sounds like a chips-on-the-table profession of belief that the town has completely recovered from wounds suffered in the recent hurricane, if you should excuse the expression.

MIAMI DAILY NEWS, Wednesday, Oct. 29, 1947

Show Time by Dorothy Raymer

Hildegarde Booked To Show Beach Is Still On The Map

There's a reason why Hildegarde is opening at the Copa Cabana tomorrow night which is supposed to be something besides dollars and cents. Murray Weinger says that he got the idea this country should be informed that Miami and the Beach have fully recovered from the recent hurricanes. Hildegarde, at heart a pioneer who introduces her own brand of entertainment as something new several years ago, fell in with the idea because she believes that the appearance of a nationally known entertainer will help correct the wrong impression about the damage the storms caused. She loves a challenge.

THE MIAMI HERALD

Hildegarde Show Rated 'Best-Staged' By Bruun

Last night, for the first time we saw the "incomparable" Hildegarde in person. The adjective "incomparable" is here. We won't limit our review to one single descriptive word.

We might as well get it off our chest at the beginning of this story. THE PRESENTATION OF HILDEGARDE AT THE COPACABANA CLUB LAST NIGHT WAS THE BEST STAGED, BEST LIGHTED, BEST MUSICALLY-ACCOMPANIED ACT WE HAVE EVER SEEN AND HEARD, AND THIS STATEMENT GOES BACK TO THE FIRST STAGE SHOW WE EVER SAW. We won't be as specific as to the number of years THAT covers.

Hildegarde tees off with a song about "It's The Gypsy In My Soul." This is a cute tune and she uses it to explain why she left her native Milwaukee? At no time does she attribute her success to her voice, a fact which adds to the success of her engagement. Hildegarde says her chosen field offers so many more possibilities than had she been gifted with a voice like Rise Stevens or Lily Pons. She says they are bound by set operas, while her repertoire is unlimited and unfettered.

When Hildegarde sang Ethel Merman's hit from "Annie Get Your Gun," by Irving Berlin, she reported that Miss Merman wears an Indian suit. Hildegarde says, "I sing it in my hunting outfit," with which she silhouetted her form and her gown for the benefit of the cash customers, plus those of us who were on the cuff).

Hildegarde has her own special brand of "walking music." And there is a lot of this required, for she is usually walking, or if you prefer, dancing, around the full stage. Every step is perfectly timed, and accompanied by perfectly paced music.

She has her own endearing terms for the customers, like "my dear ladies and people." This is blase on paper but from her lips, it means something.

During Hildegarde's performance, she is presented with a dozen long stem red roses. Her accompanying tune is "Thank You for the Flowers." Rrom this presentation on, she makes a whole show. Give Hildegarde a hothouse of red roses and she would construct a World's Fair.

This last statement will perhaps give you an idea of what we mean about the lady. We have watched many acts and shows, so many, infact, that we have frequently been accused of being hard to please. We have seen acts where there were elaborate lighting effects, but none more effective than those Hildegarde has.

Her orchestra (there are 12 pieces directed by Hal Kanner) is nearly musically perfect. Everyone knows exactly what to do, how to do it and, what is far more important, just WHEN to do it. Fadeouts and dim lights are used to great advantage, and there is a pin spot on Hildegarde's piano which enhances her act. She plays some of her own accompaniments, and at the finale, goes into a piano playing exhibition ala concert, with the same vim, vigor and showmanship which marks everything she does.

Hildegarde is the whole show. There are no other acts. We like listens, to those who fill the space wistens to those who fill the space ahead of the star? Hildegarde comes on, does her show and there it is. We thoroughly enjoyed ourselves, even though we were not first-nighting, but working.

We think we are safe in recommending this performance to you. But regardless, you don't have the right to criticise or pan me for my opinion unless you go and see for yourself. We offer this only on the grounds that lots of people who have never seen Hildegarde think you know EVERYTHING about her. You have to SEE her to know what you are talking about. We now hope to meet this master showwoman.

PAUL M. BRUUN

MIAMI DAILY NEWS,

Don't miss Hildegarde's artistry at the Copa Cabana. She's held over through Sunday night. Telephone Mac Sherman for your table early as Hildegarde works the ringside with priceless 'ad libbing in addition to her excellent brand of entertainment.

Hildegarde Opens At Copa Tonight

When Hildegarde, the incomparable, begins a brief engagement in the Copacabana tonight, it will be her first visit to Miami Beach in more than five years. Since last here the famous comedienne-singer-entertainer has won a high place in radio, recordings, theatre revues and has reached the pinnacle in her chief medium, the supper club where her "one-woman show" is known from New York to San Francisco.

This year she set an all-time record for New York, starring for six months in the Persian Room of the Hotel Plaza. Even after that extended stay, she was asked to return in September for a special nine-day show at the Plaza, during the 40th year anniversary of the hotel.

She interrupted a theatre tour—she had appeared in her own theatre revue with Basil Rathbone and Henny Youngman—and a brilliant supper club tour in San Francisco to return to New York. So great is her lure there that on Christmas night she returns to the same hotel for four additional months.

Whatever it is that Hildegarde has—and people will argue about that for days after they see her—it is something that makes them come back again and again because they never see the same show twice. In Atlanta, where she just made her first appearance, some groups saw her every night of a two-week stay!

THE MIAMI HERALD

On Air

By MARION AITCHISON

HILDEGARDE, the super-chantoosey who still is sunning in this area although her Copa engagement has concluded, will be utilizing the facilities of WIOD to beam a special program to Dallas for its "Walking Gift Show" for benefit of the Salvation Army tonight. It's not, however, to be available locally which, to be sure, is a pity!

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THE MIAMI HERALD

Night Life

By GEORGE BOURKE

IT'S WEEKS like this one that help to perpetuate that ill-founded legend that "Bourke Likes Everything." Beginning with Copa's presentation of Hildegarde, the truly incomparable Hildegarde, followed by a second lift with Wometco's offering of Rita Hayworth in that gay little morsel of angel food cake—"Down To Earth"—the week finally filled out the heavenly trilogy on

THAT HILDEGARDE opening at Copa on Thursday night promises to be a lavish thing from a fashion standpoint. All those gals you've seen darting around 20th on Collins haven't been bound for the —er—Collins Club. Joan Abbott's smart gown shop has been their point of call. Yeah, with the well-decked Hildegarde on stage and Abbott's Moni creations. Turzel's unusual originals; Florence Lustig's beaded eye-stabbers, Sracl and Jabaly's fabulous frillies, and so forth, at ringside it promises to be a preview of the season's styles.

. . . Meanwhile, you'd better hustle over to Copa and see one of the most charming and entertaining gals of the century —Hildegarde. She'll check out on Saturday night . . .

By JACK KOFOED
(Substituting for George Bourke)

Hildegarde is one of the greatest attractions the Copacabana has ever had, and they have had 'em all.

THE ATLANTA CONSTITUTION • Sun., Oct. 12, 1947

Hildegarde, 'The Incomparable,' Opens Wednesday in Ansley 'Roof'

Hildergarde, supper club, radio and recording star, begins the long-awaited two-week engagement of her "one-woman show" in the Rainbow Roof of the Ansley Hotel Wednesday night.

She comes to the Ansley following appearances in the Hotel Mark Hopkins, San Francisco, and the Hotel Plaza, New York, where she returned for a nine-evening engagement as part of the hotel's fortieth anniversary.

Her engagement in the Ansley will be her first in Georgia.

Last Friday she made a side trip to her home town, Milwaukee, where she addressed trustees and members of Milwaukee Art Institute, speaking about her collection of modern paintings which she owns jointly with her manager, Anna Sosenko.

Thus she returned as a patron of the arts to the town which she left to enter show business as a pianist. She was not a singer-actress-comedienne but a pianist with ambitions for the concert stage. She starred in vaudeville, played the piano for Ruth Etting and Tony de Marco, then went to Paris and London where she won her first international successes. In 1938 she returned to the U. S. to establish records at every supper club where she appeared.

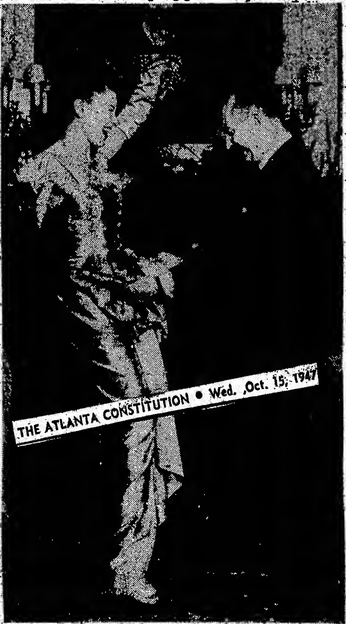
Hildegarde is called "the most imitated personality in America." There is hardly a city in the U. S. which is not seeing an impression of her by some of the hundreds of mimics who try to capture her gestures and moods. She is described as "The Incomparable Hildegarde" from New York to San Francisco chiefly because there is no other feminine personality with whom she can be compared.

In Chicago, where she has often appeared as supper club star or with her own theater revue, there are three major impersonations of Hildegarde now being done by Mitzi Green (Chez Paree), Peter Lind Hayes (Mayfair Room) and Florence Desmond (Palmer House).

Hildegarde's performances change continuously. It is this quality which induces people to come back to see her again and again.

At the Ansley, Hildegarde will wear some of her new Parisian fashions, the first she has had from Europe since 1939. The European gowns were designed by Christian Dior, who began the controversy about long skirts; Pierre Balmain and Jacques Fath. Others by Adrian and other American fashion experts are included in her fabulous wardrobe.

With Hildegarde will be the music of Hal Kanner and his orchestra. Kanner for nine years was a star mamber of Fred Waring's orchestra and is a pianist and composer. Hildegarde's accompanist at the piano is Salvatore Gio who also appears with her in radio.



THE ATLANTA CONSTITUTION • Wed. Oct. 15, 1947

LE DERRIERE DE PARIS by Dior via Hildegarde . . . and a good time was had by all, or so it looks. The hilarious occasion pictured above was when Christian Dior, Paris designer credited with changing hemlines to "ahem-lines," borrowed the modeling services of Hildegarde (you know, the incomparable) to show off one of his latest creations. The gown is of pale blue satin with butterfly bow in front and Le Derriere de Paris . . . curves and devil-may-care attitude courtesy of Hildegarde. Hildegarde begins an engagement at the Rainbow Roof of the Ansley Hotel tonight.

2-D • THE ATLANTA CONSTITUTION • Sun., Oct. 19, 1947

BACKSTAGE

By Paul Jones

Now I know why Hildegarde is billed as the "incomparable."

I hobnobbed with Atlanta's upper crust Wednesday night at the effervescent singer's first performance in the Rainbow Roof. I went there with a "show-me" attitude, like all the rest, and I came away convinced. She's the one and only.

HILDEGARDE

In my career as appraiser of things arty and entertaining I've never chanced across anyone quite like this French-styled song peddler. She's disarming, she's commanding, she's almost everything nice you can think of. She holds her audience in the palm of her hand like it was a Lilliputian puppet and she chirps to it with the appeal of a mother's lullaby.

My preconceived impression of Hildy is a secret I will long cherish. But I can disclose she is entirely different. She's not like the overstuffed piece of upholstery I'd visioned. She's shapely and good looking. She bubbles like a seltzer and her humor and sophisticated banter flows on and on.

Her opening-night audience tried to sit on their hands. They were definitely anti-Hildegarde when they arrived, and when she went on her own little stage, you could hear uncomplimentary whispers here and there. But they all changed into a chorus of applause at the end.

Hildegarde had come, she has seen and she had conquered one of the toughest audiences in the land.

Hildy opens in the Rainbow Roof with a flighty little ditty, just to get the show on. She then disarms the audience with what she calls her "Icebreaker." This warms up the audience for such nifties as "There's No Business Like Show Business" (I liked hers better than Ethel Merman's) and a new one, "Ask Your Heart." After more than an hour of continuous banter and music, the internationally popular star closes her show with Liszt's Second Hungarian Rhapsody.

Hildegarde Scorns Television Fears

By LAUREN NORVELL, Movie and Radio Editor

Hildegarde holds no fear of television. The radio star, now packing them in at the Ansley Rainbow Roof, has a routine that brings out many of her talents concealed by the air waves.

ATLANTA

The Atlanta Journal

HILDEGARDE

Hildegarde wearing one of the latest gowns from Paree, breezes before the audience and before the ladies can focus their eyes on the hair stacked on top of her head, she is good naturedly joshing the gentlemen, pointing her fingers at the bashful lads as they fumble with ice in their glasses.

She lets you know at the beginning that there will be no corny jokes. She keeps her word.

Ably assisted by Hal Kanner's orchestra, Hildy performs for more than an hour with songs that seem to have a relaxing effect upon the customers.

Highlight of the show is the arrangement and singing of "Ask Your Heart," written by Hildegarde's manager, Anna Sosenko.

The mad rush the gals made for the mirrors at the close of Hildegarde's performance was proof that she and her up swept hair-do made an impression on the men.

FRONT PAGE The Atlanta Journal SUNDAY, OCTOBER 12, 1947

TECH PREXY AND HM-M HILDEGARDE
Famed entertainer pictured with Col. Blake Van Leer

AS TECH BEAT AUBURN

By MORGAN BLAKE

Before a magnificent assemblage of 35,000, including Col. Oliver Crosthwaite-Eyre, a member of the British Parliament, and Hildegarde, a superior Georgia Tech team finally overcame a hard-fighting Auburn eleven, 27 to 7, Saturday at Grant field.

"NOW I KNOW WHY *Hildegarde* IS BILLED AS—*the 'Incomparable'*"—ATLANTA CONSTITUTION.

THE ATLANTA CONSTITUTION

Hildegarde Captivates Atlantans

Joseph Cotten, handsome Selznick Pictures star, Wednesda; night joined 500 Atlanta first-nighters at the Rainbow Roof in thrilling to the debut performance of Hildegarde.

Cotten was an unexpected guest. He was en route to New Orleans, but his impromptu appearance hightened the evening's entertainment.

The inimitable French-style songstress proved to the overflow cafe-society audience that her virtues, both physical and vocal, were everything her press agent had said they were. She is the only artist who ever has sustained herself for a complete hour before an Atlanta audience.

The internationally-known artist was disarming, vivacious; and she completely captivated the audience. Her performance was highlighted by an unusual lighting effect. The multi-colored lights resembled a Ziegfield show—P. J.

HILDEGARDE

The Atlanta Journal

LET'S SEE NOW . . .

Hildegarde, Anna Complete Co-operation

By DORIS LOCKERMAN,
Woman's News Editor.

Fifteen years ago, Hildegarde, the entertainer, and Anna Sosenko, her dark-eyed, turbulent manager, lived on 25 cents a day in Paris. Hildegarde got four nickels of the five, because she was working and needed to keep up her strength.

Now the sensational Hildegarde and her equally sensational girl manager make up to $20,000 a week, it is said, and they split it equally after they pay off their retinue of aides. These days they are both working . . . and hard.

Their partnership, always without contract, is a unique combination in the show business. Their "story" has been researched by several national magazines, bid for by the movies, become the plot of a thinly-disguised book, but so far neither Hildegarde nor Miss Sosenko feels she has ever really been diagnosed by an outsider. And no writer has ever been able to decide which one of the two comes first in the production of Hildegarde, the theatrical personality.

Anna explodes when you suggest a fable of equality. "Nonsense," she cries, in that intense, husky voice, "Hilde is a great, great person! A very great person! A fabulous personality! She has God-given gifts and she has improved them. She knows the show business! If I were to die tomorrow, Hilde would go on . . . and on . . . and never stop."

Hildegarde, listening with her eyes squinted in what might be shrewdness or embarrassment, shakes her towsled top curls, ducks her head, and in the sweet voice that endears her to old ladies, middle-aged gentlemen, and little children alike, murmurs, "Ohhhhhhh, Annnnnna. Don't ever say such a thing, my dear!"

This fortnight, while Hildegarde is capturing the South from the Rainbow Roof of the Ansley, discerning friends are apt to spy Miss Sosenko over yonder in the shadows, behind the orchestra, fussing with the lighting effects. But those who know never think she has her mind on electricity. She sees and hears, and has a indelible memory for detail, later.

"If there has been a bobble, Anna will be apt to say, "Well, they're only people," but before the moment has passed, she will have shown her glamorous partner in blunt gestures the way the trick could be accomplished with grace.

The amalgamation of the Milwaukee-born Hildegarde and her New Jersey friend began in the late 20s when Hilde was playing stock, in a strictly mediocre way, and her troupe traveled to Camden. She took a room in the Sosenko home. Anna, four years younger, a brash, bright, dynamite-laden kid, was a hero worshiper and she was fascinated with Hilde's expressive hands, her nervous manner of speech, and her innate flair for showmanship.

Three years later, they met again on a street in New York when Hildegarde was pounding the piano for $15 a week for Irving Berlin. In a burst of characteristic generosity, she suggested that Anna, a fledgling newspaper reporter, use her apartment when she was out of town.

They say now that Hilde was no hit in those years, but she did attract the attention of Joe Lorre, who took her to see Gus Edwards, the star-maker. She became the last theatrical personality Edwards promoted.

Then she won a singing contest, and a prize trip to the Cafe de Paris in London, where Martin Poulsen was the entrepreneur. They offered her a first-class steamer ticket, and she thought of Anna, who yearned to know everything and to see everything. She converted the ticket into two third-class passages.

From then on they shared their successes and failures. Hildegarde was no hit in London or in Paris, but she was learning the show business. Things like wearing dramatic clothes, never going back into a room when your act is over, ways to warm up a frigid audience—these things they learned in those 25-cent days.

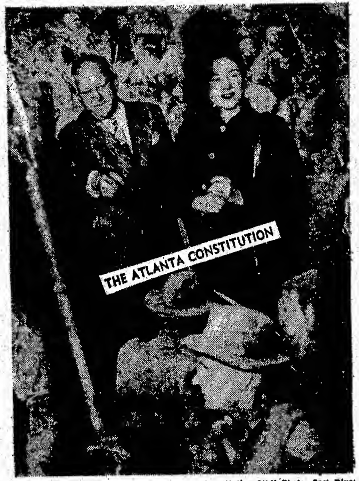
Then overnight, they struck it rich. The King of Sweden dropped in to hear the vivacious American at the Casanova a few minutes after she had been fired. The manager hurriedly summoned her back. She played for the Duke of Kent, the King and Queen of England, the Coronation, and again and again in command performances for European royalty.

Sometime in their 16 years together, Anna wrote Hilde's theme song, "Darling, Je Vous Aime," translated the French song, "J'Attendrai," to "I'll Be Yours," and has recently written the music of "Ask Your Heart." Hilde sings them all.

No one knows how much Anna has done to keep Hilde on the path she treads so airily, but these they do know—that Anna agrees that her personality must be intimate, fresh, never in bad taste, and that she is a scathing director under stress.

And she possesses a sense of timing like a guided missile. The smartest men in the show business have shaken their heads ominously over decisions she has made for Hildegarde's appearance.

But they always pan out . . . and Anna is still boss.



Constitution Staff Photo—Carl Dixel

FAMOUS PERSON SEES FAMOUS PLACE—No visit to Atlanta is complete without a visit to the famous Cyclorama at Grant Park. And George Simons, General Manager of the parks, here gives Hildegarde, the famed entertainer, a view of the painting from down among the statues—a privilege for special guests only.

CLOTHES HER WEAKNESS

Hildegard Hits Town —Golf Togs and All

By EDITH HILLS COOGLER

Hildegarde and there is only one Hildegarde) hit Atlanta Monday amid a heavy precipitation of luggage—three trunks, eight bags, three fur coats, and endless series of topless evening dresses and other useful impedimenta.

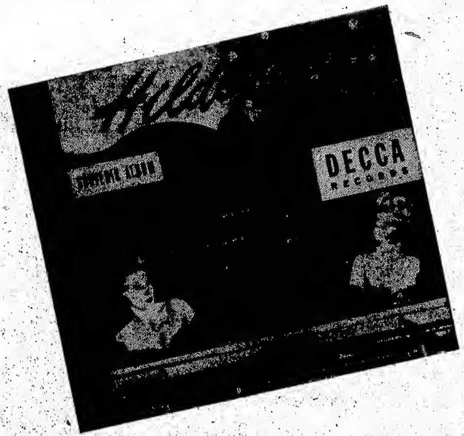
The sometimes dreamy, sometimes volatile singer believes, she says, in being prepared for anything. And accordingly she has brought along a complete outfit of golf togs in the wild hope that somebody will ask her to play golf.

"Nobody ever does ask me to play golf," she sighed in a husky voice. "They all say I'm not at all the golf type. . . ." (They're quite right).

"Clothes are my weakness. You wouldn't believe this hat came from San Francisco, would you? Well, it did. American designers get better every year and nearly all my clothes are American."

Hildegarde's technique is described as "indescribable," even by those who know it best. She sings—this much they agree upon. She gives a song "the works" or, in her own words, she "mutilates" it. She deals out roses and sidelong glances which stun but never kill. She flares her eyebrows at night clubbers and the next thing they know, THEY are at the microphone singing as they never sang before.

CHRISTMAS NIGHT HILDEGARDE RETURNS FOR A FOUR-MONTH ENGAGEMENT TO THE PERSIAN ROOM OF THE HOTEL PLAZA. THIS MARKS HILDEGARDE'S TENTH CONSECUTIVE ENGAGEMENT IN 5 YEARS IN THE PLAZA AND HER TENTH CONSECUTIVE YEAR IN THE PLAZA AREA.



JUST RELEASED

SOUVENIR ALBUM NO. 2

- OPENING PLAZA HOTEL, NEW YORK, XMAS NIGHT . . . 16 Weeks
- OPENING BELVEDERE HOTEL, BALTIMORE, APRIL 16 . . . One Week
- OPENING COPLEY-PLAZA, BOSTON, APRIL 26 . . . 2 Weeks
- OPENING PALMER HOUSE, CHICAGO, MAY 8 . . . 8 Weeks
- ENGAGEMENTS FOLLOW IN KANSAS CITY, ST. LOUIS, ATLANTA, SAN FRANCISCO, LOS ANGELES, MIAMI BEACH, DETROIT AND WASHINGTON.

IN NEGOTIATION . . . RADIO SHOW ACROSS THE BOARD. FURTHER DETAILS TO BE RELEASED SHORTLY IN ANOTHER VARIETY ISSUE

CURRENTLY APPEARING AT THE ELEGANT BEVERLY COUNTRY CLUB, NEW ORLEANS, WITH ONE OF THE MOST RENOWNED ORCHESTRAS OF OUR TIME

EMIL COLEMAN AND ORCHESTRA

In association with ANNA SOSENKO, Personal Manager and Producer

FOR **HILDEGARDE**

SALVATORE GIOE, Accompanist and Arranger
ALAN EDELSON, Public Relations
(In association with Alan Edelson for radio, DAVID O. ALBER)
WILLIAM E. RICHARDSON, Lighting
SIEGEL AND SPIEGLER, Accountants
MARTIN J. DESMONI, Attorney
NANCY P. KISHLER, Secretary

JACK BERTELL, Personal Representative

MUSIC CORPORATION OF AMERICA
Exclusive Agents and Representatives

INCOMPARABLE
Hildegarde!

FREELANCES CAN BE TOO FREE

Station Reps Look for Boff Spot December Biz Despite Gen'l Lull

Network sales executives are figuring on very little new business activity until after the first of the year, whereas station reps expect December to be one of the most active months of the current year, and it's been an exceptionally prosperous year for spot radio. Reps base their anticipation on the heavy volume of availability inquiries they've been getting the past two weeks and the belief that there will be a lot of year-end advertising money tossed to spot, a la the Chase & Sanborn coffee campaign.

In network quarters the impression prevails that clients will wait until they have scanned the sales and and profits figures for the final quarter of 1947 before making any new advertising commitments. Other may also hold off to see what Congress is going to do about implementing the Marshall Plan in the way of legislation, such a rationing, price control, steel allocation and installment buying. However, it is expected that this marking of time will not affect new products set for launching.

Station reps are likewise looking to a heavy inflow of renewals on spot campaigns from such accounts as Procter & Gamble, Colgate-Palmolive-Peet, General Foods (Birds-Eye), Continental Baking, Wonder Bread, Camel and Esso.

FM Comes to AM's Rescue As Kansas Sleet Storm Stymies KFRM Debut

Kansas City, Dec. 9.

Midland Broadcasting Co. got its new AM station, KFRM, on the air as scheduled Sunday (7), but is was only through the help of FM radio that it was accomplished. A sleet storm in central Kansas last Thursday-Friday knocked out telephone lines which connect the transmitter in north-central Kansas to Salina and the studios in Kansas City.

Telephone company could promise no complete repairs for a week, so the technical department of KMBC, big brother to KFRM, had to swing into action. With only 48 hours to go for the inaugural program of the new station, Ray Moler, technical director, and Ken Krahl, studio technical director, devised a booster system of FM stations set up at Salina and Minneapolis, Kans. Salina sent signals (received by telephone cable from K.C.) to both Minneapolis and the transmitter site near Concordia. Minneapolis in turn retransmitted its signal to the KFRM site as double insurance.

Permission had to be secured from the FCC for the two FM stations, but Arthur Church, president of Midland, praised the ready cooperation given by the federal agency.

Transmitter trouble at the KFRM site also developed and wasn't ironed out until 20 minutes before Gov. Frank Carlson of Kansas was set to throw the station on the air from the Kansas City KMBC studios.

BEA KALMUS JOCKEYS $850 PAYOFF TO AGENT

An out-of-court settlement was made last week in the litigation between Bea Kalmus, disk jockey over WHN, N. Y., and Irving Romm, agent, who claimed a 50% partnership in Miss Kalmus' airshow package. Latter made an $850 payment to Romm.

Romm claimed that he was the originator of the idea and sold the show for airing at the Riviera, Ft. Lee, N. J. last summer. (Show is now at the Singapore, eatery, N. Y.) Miss Kalmus, however, claimed that Romm had no proprietary interest and acted solely as agent. Romm sued for an accounting of profits. Case was to have come up last week before Justice Bernard Botein in N. Y. supreme court.

Noah L. Braunstein represented Miss Kalmus, while I. Robert Broder handled the case for Romm.

Alf Landon's Denver Grant

Kansas City, Dec. 9.

Alf M. Landon former Kansas governor and presidential nominee, has received his second grant from the FCC within four months. The latest permission gives Landon authority to construct a standard broadcast station in Denver.

Last August Landon was granted permission to set up a standard station at Leavenworth, Kans., less than 40 miles from Kansas City.

CBS Collarites Get $6 Raises In Arbitration

About 700 CBS white-collar employes covered by the web's contract with the United Office & Professional Workers of America (CIO) won $6 weekly raises effective Dec. 1 under an arbitrator's ruling issued in New York Monday (8) by Attorney Sidney Wolff. The wage increases represent a compromise between the Union's demands and the network's counter-offer. A UOPWA spokesman estimated the raises amount to approximately a 15% overall increase.

The union had sought hikes of 30% or $12 weekly, whichever was higher; a stepup in minimum hiring rates; time and a half for overtime; merit increases; a 5% equalization fund, and other new provisions in the wage clause of the CBS-UOPWA pact. The web countered with offer of overall increases amounting to about 5%.

In addition to the flat $6 raise, the arbitrator granted an adjustment upward in various minimums, lowest statring rate of $27.50 being upped to $30. Additionally, a 1% equalization fund was ordered. Other union demands were denied.

ABC PREPS NEW ANGLE IN OVERSEAS PICKUPS

Overseas news commentator pickup series with a listener question-and-answer angle is being prepped by Tom Velotta, ABC news director, for a network teeoff next Sunday (14), 12:15 p.m.

Listeners will be invited to submit questions regarding conditions in specific foreign localities from which news is currently breaking, such as, for example, France and Palestine. An announcer in New York will submit the questions via shortwave during a segment of the 15-minute program, and the web's on-the-spot correspondents will answer back.

Initialer will be from Paris, bringing in correspondent Robert Sturdevant. Following week (21), Mike Eskolsky will report from Palestine. Pickups will be plattered in advance to assure satisfactory reception.

DANNENBAUM'S WPEN APPT.

Philadelphia, Dec. 9.

Alexander W. Dannenbaum, Jr., commercial manager and secretary-treasurer of WDAS, has been appointed sales manager of WPEN and will assume duties when the ownership shuffle from the Evening Bulletin to the Sun Ray Drug Co. is completed.

Dannenbaum succeeds Charlie (Chick) Allison, who moves to WCAU to handle the New York office, as Harold (Buzz) Davis transfers from New York to become sales manager for television at WCAU.

WOW Gets Up Early

Omaha, Dec. 9.

WOW has started its broadcasting day at 5 a. m. instead of 5:30. The station goes on the air with a program called "musical dawn" and a disk jockey setup.

ASSIGNMENTS GET SCARCER

Freelance scripting market in Manhattan radio circles is reported to have reached its lowest ebb. It's practically an impossibility for newcomers to enter the field and the skilled craftsmen who have been around for years are finding it increasingly tough to land assignments.

The boys and gals who in past years gagged it up with the crack: "Thank Goodness for Christmas, we can pick up some dough behind a Macy counter" now claim it's a kidding-in-earnest routine. Some of them are trying to balance the budget by latching on to scripting assignments for live shows on out-of-town stations. Others have simply given up the ghost and are channeling their energies elsewhere.

It's not that there is a particular dearth of freelance dramatic shows at the moment, but what there are, for the most part, are what the boys characterize as "stable shows," in which the same four or five writer personalities are involved from week to week, virtually stripping the program of its "freelance" status. That goes for such shows as CBS' "Studio One," "Cavalcade of America," "Theatre Guild of the Air," etc.

Latest in the freelance market exodus is Larry Menkin, who has been around for some years doing the "freelance circuit" and in the process establishing himself as one of the skilled craftsmen in the trade. Recently he's been serving an interim stretch with the Frederic Ziv transcription office in New York and he's now picking up stakes and moving his family to Chester, Pa., where he joins WPWA as writer-producer-director-actor, in addition to teaching a course in dramatic acting.

Scripter 'Blacklist'

Existence of a "blacklist" in the case of at least one known sponsor of a network dramatic show which uses freelance writers, has been brought to light.

It appears this particular sponsor demands the right to okay the script and the authorship, with certain freelance scripters barred from participation in the weekly stanza because the client doesn't hold with their political ideologies and regards them as subversive.

Streamlining Setup by FCC

Washington, Dec. 9.

The Federal Communications Commission moved on two fronts last week to streamline its procedures and ease the burden of broadcasters in doing business with the government.

Following recommendations of the NAB and other industry groups, FCC announced simplification of material called for in its annual financial report for networks and station licensees. New shortened forms will be in effect Jan. 1. The Commission has eliminated four schedules from the present form and simplified instructions and info called for in others. New data on finances must be submitted to FCC by webs and licensees on or before April 1, '48.

At the same time, the Commission amended its rules to permit Sec. Thomas J. Slowie to pass on "involuntary" transfers of control or assignments of radio station permits and licensees. Heretofore, parties to such transfers had to wait until the full FCC bench got around to acting on these relatively simple transactions.

McLEAN'S TORONTO POST

Toronto, Dec. 9.

Ross McLean, 22, has assumed duties as director of public service for station CKEY, Toronto.

McLean until recently was in charge of CKEY's feature script department.

WOV Personnel Revamp

WOV, N. Y., staff has been augmented this week to take care of increased business and programming. Program director Arnold Hartley gets two assistants, one to coordinate Italian language programming, the other English. George Padovani will be Italian program coordinator, with English assistant not yet named.

Joseph Savalli joined WOV sales department to service Italian language accounts.

Radio to Stand Out in New AFL Educ. League

Washington, Dec. 9.

A full-fledged Labor's Educational and Political League—with a healthy block of its funds to be earmarked for radio propaganda to defeat the Taft-Hartley Act or to elect AFL-backed candidates—was authorized in a meeting of 105 AFL union presidents here last Friday (5). The AFL hopes to get voluntary contributions of at least $1 each from its 7,600,000 members.

A similar goal has been set by the CIO's Political Action Committee, which is planning $1 donations from its 6,000,000 card-holders. (The Taft-Hartley Act forbids union political contributions per se or the use of coercion to force union members to donate funds for this purpose.

Since both CIO and the AFL are stressing radio in their propaganda campaign, it looks as if the nets and stations can look forward to collecting plenty of folding money for political broadcasts between now and the 1948 elections.

Funds to be collected by the AFL's league will be used for organization, publicity and political campaigning. Radio is expected to get half of the dough earmarked for propaganda purposes. The LEPL funds, it was stressed, are separate from the $1,000,000 publicity campaign which AFL plans to inaugurate in March to plumb its own membership and to win friends in high places.

The AFL got its political feet wet in a $1,000,000 press-radio campaign last summer in an abortive effort to defeat the Taft-Hartley bill. At that time, AFL execs were particularly impressed with the effectiveness of the broadcasts staged by talent from the AFL entertainment unions and intend to repeat this technique in the much more extensive propaganda campaign of the LEPL.

Morris Novik, New York radio consultant who masterminded the AFL radio campaign against the Taft-Hartley Act last summer, was called to Washington for the Friday meeting. An overall LEPL radio director headquartered in New York and fulltime assistants in Washington and other key cities will be named shortly to coordinate purchase of spot and program time. Bulk of the radio deals will be made on a local and regional level to reach strategic audiences.

FMA Convention Set

Washington, Dec. 9.

The FM Assn.'s second annual convention will be held in Chicago at the Sheraton Hotel, Oct. 11-12, FMA director J. N. "Bill" Bailey has announced.

Bailey said the FM'ers decided to meet in October to forestall any conflict with the May convention date of the NAB. This year's FMA meet was scheduled Sept. 12-13, only two days before the NAB conclave at Atlantic City. As a result, Bailey said, it was impossible to accommodate the equipment manufacturers who wanted to display at both conventions.

WMCA Going Out on Editorial Limb In Series Bid for Housing Hearing

Frankly launching a political pressure campaign, public service minded WMCA, N. Y., is boldly climbing out on the far end of an editorial limb with a series of daily programs designed to induce Mayor William F. O'Dwyer to call an open hearing on the city's critical housing shortage. Constituting itself as a sort of lobby for the common man, the indie station will fire its first broadside in behalf of public housing on Jan. 5, and will follow up with a stream of regular programs and spot plugs to arouse public sentiment.

Radio campaign was inspired and organized under the direction of WMCA's prexy Nathan Straus who, as a recognized authority on the question, was first administrator of the U. S. Housing Authority. Preparations for the series have been under way for the past six months with material being gathered by research writers. All phases of the subject will be covered in the air drive including speculative building, tax exemption and insurance company housing such as N. Y.'s Stuyvesant Town.

Summary of the findings are being outlined today (Wednesday to a group of veteran and civic organizations who will be asked to throw their support behind the series. Among those being enlisted in the campaign include the American Veterans Committee. International Ladies' Garment Workers Union, Catholic War Veterans, Urban League, National Assn. for Advancement of Colored People, Jewish War Veterans, CIO Citizens' Housing Council of N. Y. and the American Federation of Labor.

Hitting at the excess of talk and the absence of action, Straus stated the purpose of the radio series will be "not to add to the discussion but to get something done. There have been many good radio programs on the subject of housing, but all of them have been devoted to investigation and discussion. Our programs are designed to begin where others have left off. The WMCA series will be devoted to a dramatic presentation of a demand for action—action which only the city government, led by the Mayor, can take. We want to arouse the people to the fact that they can get housing at rentals they can afford—if they will speak up."

WOOK Employees Vote AFRA Contract, Hypoing Postwar Station's Drive

Washington, Dec. 9.

The campaign of the American Federation of Radio Artists (AFL) to sign up the postwar stations here, gained momentum last Friday (5) when employees at local daytimer WOOK voted unanimously for an AFRA contract. Twelve announcers and disk jockeys were judged eligible to participate in the National Labor Relations Board election.

WOOK employees, who recently ended a 24-day strike when owner Richard Eaton promised to negotiate with the union, now have a short-term agreement covering wages and vacations. Union attorney Jesse Messitte will meet with Eaton early in January to negotiate a formal AFRA contract, the first to be signed there with a postwar indie.

Meanwhile, another NLRB election involving AFRA is skedded for the employees of WPIK, Alexandria, Dec. 16. WPIK was the first suburban daytimer on the air after the war. Five WPIK staffers will vote in next week's election.

"Fine music" station WQQW is next on AFRA's list. Meeting is skedded this week to plan an NLRB election to choose between AFRA and the CIO's American Communications Assn. Some of the WQQW employees are already ACA members.

R.F.D. AMERICA

With Joe Kelly, quizmaster; Clinton P. Anderson, guest; farmer participants; Ed Cooper, announcer
Writer-Producer: Louis G. Cowan
Director: Glenn Ransom
30 Mins.; Thurs., 9:30 p.m.
Sustaining
Mutual, from Chicago

Here's the show the Ford Dealers have bought to reach the rural markets, starting next month. If succeeding sequences hold up to the level of the last week's (4) getaway, there should be Fords in lots of farmers' futures. As quiz shows go, it's a dandy. It should even sell flivvers among city folk, who are wont to yearn over the bliss of country life.

Producer Lou Cowan obviously put plenty of polish on the "R.F.D." curtain-raiser, hoping to get it away to an impressive start. Four initial contestants—three men and a housewife, all with R.F.D. addresses in Ohio—seemed to have been handpicked, all of them being, as quiz show participants go, remarkably well informed, articulate, alert and well poised. Questions dealt with things farmers know about, such as naming as many breeds of cattle as possible, and a good measure of the quizzing was rigged for laughs. Contest was on an elimination basis, the winner being named "Master Farmer of the Week." And prizes were lavished on the least of the contestants, the first out of the running, for instance, receiving a $500 ring "for consolation." The winner got: a 10-year supply of overalls, a washing machine, a vacuum cleaner, and a $200 rubber-tired manure spreader!

As added attractions, Cowan has injected a sequence where the contestants "tell why they like living on a farm" and another in which a citation is awarded weekly for the best instance of neighborliness among farm folk. To top off the teeoff, Cowan succeeded in lining up a brief transcribed "salute" to the program from Secretary of Agriculture Clinton P. Anderson, who declared that "never before has the American farmer been so important to the welfare of the world."

Joe Kelly, "bellringer" of the National Barn Dance for many years and still quizmaster of the "Quiz Kids," is one of the most competent hands at this sort of entertainment and was in top form on "R.F.D.'s" debut.

Mutual has one of the best new ideas of the current season in this show. Barring a slump in its pace and overall quality, it should be rolling strong by the time Ford latches on. *Doan.*

MAXINE SULLIVAN

With Bill Dillard, Burt Wayne
Producer: Ted Cott
Writer: Shelley Dobbins
30 Mins.; Sun. 3 p.m.
Sustaining
WNEW, N. Y.

Enlargement of the Maxine Sullivan show on WNEW (N. Y.) from 15 minutes to a half-hour is just stretching a good thing too far. Compactness and punch evident during the shorter session has been dissipated in its new format. Even the presence of a guest artist and more writing doesn't cover the essential bareness of the increased time.

Miss Sullivan, of course, is a top-notch stylist who's able to get her personable pipes across in any medium, but there is such a thing as overdoing a good thing, especially in radio. Miss Sullivan does about a half dozen numbers. In addition, Bill Dillard, initial guester, does several. All of which makes for too much vocals.

Dillard, incidentally, has a set of robust pipes which he shows to advantage in a trio of tunes.

A more impressive session might have been obtained with a full band, but on this show an organ predominates, which helps accentuate the skimpiness of the show.

It's to be realized that the indies frequently cannot compete with the nets when it comes to sustainers. But in the case of WNEW, they've come across with some truly impressive shows that compare favorably with network product. The station hasn't shown the same ingenuity in this case. *Jose.*

PAUL BRUCE PETTIT

10 Mins., Mon.-thru-Fri., 6:45 p.m.
WROW, Albany

Presentation of Paul Bruce Pettit (who recently became teacher of stagecraft at N. Y. State Teachers College) in a series of comments on local dramatic film and other entertainment marks an interesting experiment in Albany radio. It probably is the first time such frank, direct and searching criticism has been broadcast on an origination here—certainly by a man from the field of stage education.

His views won't always strike a responsive chord among entrepeneurs of entertainment, if the first week's stanzas are a criterion. Certain listeners are apt to find him too cerebral. Others should like Pettit's standards, attitude and style. Pettit is not yet a first-class miker; at times be sounds dry, inflexible and lacking the popular touch.

Pettit would do well to make his criticisms more brief and inclusive. The bills at three downtown first-run houses were given insufficient consideration — in one case to the point of possible unfairness. The commentaries on the visit of Poet Robert Frost and on a Jewish stage production ran too long. Closer attention to the starting time of the program and to technical details are advisable. Richard Armfield works with Pettit on the production. *Jaco.*

THE SONG WRITING MACHINE

With Pat Ballard, John Winters, Alan Holt; Jim Harkins, emcee
Producer: Roger Bower
30 Mins.; Sat., 9:30 p.m.
Sustaining
MBS, from New York

As demonstrated on this airer, the push-button era in song writing has begun: Grinding out pop tunes like sausages, Pat Ballard's invention, a song writing machine, is the novel twist on this new audience participation program. It's as simple as do-re-mi. A studio visitor pushes a button on the machine, the wheel turns round and round and a musical note comes out here. After turning out six notes which constitute the basic phrase for the song, organist John Winter goes directly to work on his keyboard fashioning the theme with variations. Fifteen minutes later Ballard comes up with the lyrics and the finished product is rendered over the air by Alan Holt.

But Tin Pan Alley can take it easy. This machine is no substitute for the Irving Berlins and Cole Porters and if one of these assembly-line tunes ever makes the hit parade, it'll be a near miracle. However, Ballard and Winter do remarkable jobs considering the time they have to work, in, even though the two tunes which were turned out on the preem sounded very much alike. There certainly should be a ready-made audience for this type of show among the legion of amateur songwriters.

Participants who work the machine receive 100 professional copies of the songs they "wrote," plus a recording thereof, in addition to a contract giving them 50% of the royalties, if any. Emcee Jim Harkins is careful to accent the "if any" so as to forestall any misunderstanding about the likelihood of getting cash. There's also a participation gimmick for dialers who are asked to submit title and lyric suggestions for one of the numbers.

On the debut stanza (6), Harkins was unlucky in pulling two contestants, both of whom never wrote a song, never wanted to and never thought they could. By-passing this minor hurdle, program ran along smoothly with Harkins supplying a brand of twangy, corn-bred chatter and Ballard and Winters displaying their dexterity in split-second composition. Holt sang an oldie ballad written by Ballard in addition to the tune written during the program, titled "I Love You All Life Through." *Herm.*

Transcription Review

CLAUDIA

With Katherine Bard, Paul Crabtree, Peggy Allenby; Joe King, announcer
Writer: Rose Franken
Director: William Brown Meloney
15 Mins.; Mon. thru Fri., 11:45 a.m.
COCA-COLA BOTTLING
WGN, Chicago

"Claudia," as the broadcast by-product of numerous short stories, one play, two films and four novels on the same inexhaustible subject, sugarizes the husband, wife and mother-in-law triangle. Its central truth, unspoken, is that mothers-in-law are people. This fact, which radio comedians have laughingly suppressed for years, will probably be well received by mothers-in-law.

Femme appeal of "Claudia," under the froth of husband-wife ping-pong, lies in its treatment of mother-daughter relationships. The relationship hasn't been weakened in the least by marriage. The mother remains dominant and all-wise — a comfortable bosom on which weary femme listeners can pillow their heads and ears. The marriage deal is depicted as an implausible round of turtle-doving, but the mom-daughter setup is couched in believable human terms.

Unlike the average daytime serial, the action in "Claudia" often originates in tangible situations outside the characters rather than in their emotions. In other words its story action, with minor changes, could be filmed or televised. This approach is handy in building separate, self-contained episodes, but one wonders if it doesn't reflect the playwriting background of Rose Franken.

To its advantage "Claudia" isn't meant to rasp any nervous systems or require any greater effort than listening. It's light wholesome stuff, and, though the dialog doesn't crackle, it certainly has authentic triteness. There's no cliff-hanging and nobody gets shoved around.

Commercials, neatly arrowed at distaff siders, sound the hospitality note and also use the refrain introed years ago on 'Spotlight Bands." ("Whoever you are, whatever you do, wherever you may be, when you think of refreshment, think of Coca-Cola.") *Baxt.*

Follow-up Comment

Don Richards, first guester spotted on "Pause that Refreshes," Sunday (7) CBS, vice the ailing Ginny Simms, proved a boff trailed for "Finian's Rainbow," in which he's currently appearing on Broadway, and didn't hurt the Coca-Cola airer a particle. Richards baritoned "Whiffenpoof Song," "Ol Devil Moon" and "Begin the Beguine" with a pleasant asurance that belied his somewhat limited network experience. Teamed with the always satisfying Percy Faith harmonics Richards proved a much better than average pinch hitter.

"Ford Theatre" revival of "We Hold These Truths" Sunday (7) held up admirably. Norman Corwin's dramatic presentation of the U. S. Bill of Rights, originally aired Dec. 15, 1941, was still pertinent, dramatic and moving. Revived as a live show, with a different cast however, the program was a fitting presentation for Pearl Harbor Day. The dramatization of the signing of the Constitution, the difficulty of selling the document to simple, bewildered new Americans, the need for a Bill of Rights and its genesis —all came off warm, timely and cogent. Their first revival in the Ford series was an excellent idea, a credit to Ford, its agency and to the cast that did it.

CBS "School of the Air" featured a sharp attack on racial and religious discrimination in the U. S. on its "Liberty Road" series Monday (8). Without mincing words, program struck out against both the open and subtle types of prejudice operating against Negroes, Jews and other minority groups in a manner that should cause listeners to stop and think. Takeoff point for the script was the "Report of the President's Committee on Civil Right" with the script illustrating via dramatic sketches the various discriminatory practices described in the report. Good advance exploitation would have tied this program in with classroom discussions of the subject.

"Wings Over New York," on WHN, N. Y., Friday (5), packed plenty of interest for the dialer until Ted Husing mouthed a distastefully written commercial on the virtues of Kolorbak. With Derwood Kirby handling interviews by means of a wire recorder at LaGuardia Field, N. Y., show on night caught came up with a 30-year-old Army Lieut.-Col. followed by Robert Montgomery, Vera Vague and Bob Hope. The Colonel was en route to Chicago and the other trio was planing to the Coast. A facile interviewee, Montgomery noted that he and Hope were returning from their appearances in London at Britain's Command Performance. He described it as a "wonderful show." Hope was "impressed with the human qualities" of their majesties and in bowing off facetiously remarked to Kirby, "With those kind of teeth you must use the stuff"—meaning Pepsodent. Miss Vague had been seeing the Broadway plays. Rather incongruous is the top billing Husing gets in the program's intro. He reads three commercials while Kirby, who does all the spadework at the airport, receives only perfunctory mention.

THE INQUIRING EDITOR

Producer: Kay Richins
30 Mins.; Sat. 4 p.m.
Sustaining
KDYL, Salt Lake City

The Inquiring Editor is Herb Kretchman, editor of the Telegram, who asks the questions of high school students in this current events quiz show. Billed as a program dedicated to the idea that a well informed youth is a guarantee of national strength, "Inquiring Editor" pits a team of four girls against a like number of boys from the same school, and awards points for each correct answer.

Kretchman does a smooth job as quiz master, considering the fact that he is not a pro. He has a brisk approach, doesn't let the youngsters flounder too much, and supplements their answers with information of his own, without sounding like the know-it-all patronizing a bunch of ninnies.

The quiz is split into three rounds. First segment pitches questions at each individual, second round is a true-false set-to, and the third round tosses questions at the entire team, with the opposition getting a crack at it if the first group misses.

In general, the questions are split into international, national, and regional categories, and the results are an interesting insight into the thinking of high school boys and girls. Quizzes are held at school assemblies, and transcribed for later playback.

A middle break featuring a plug for the school itself wasn't too bad, but dragging in the school choir for a song didn't fit the established pattern.

"Inquiring Editor" is a well-handled program of its type, and by traveling from school to school, probably does a good job in keeping the bobbysoxers hep to what's what in the world. *Berl.*

ABBOTT & COSTELLO KID SHOW

With Wild Bill Elliott, Tony Harper, other guests
Producer-Writer: Eddie Forman
Director: Harfield Weedin
30 Mins.; Sat., 11 a.m.
Sustaining
ABC, from Hollywood

This is a welcome novelty in kid shows, and one, no doubt, that will be welcomed by kids from six to 60. Bud Abbott and Lou Costello, entering the field of juve entertainment, bring with them their zany type of comedy, slanted towards a kid audience, for a program that has a good deal of appeal to both youngsters and grownups. Sustainer, in a transcribed series from the Coast, originates from the Lou Costello Foundation there, a playground and club for underprivileged youngsters created as a memorial for Costello's late young son.

Program has its ups and downs, in quite a varied format, but the overall effect is well on the okay side. Initial airer Saturday (6) opened interestingly enough with the clear piping voice of a kid announcer, introducing the program and its stars. Then on came Abbott and Costello with their familiar gags and banter, but angled for kids, so that the studio audience of juves got the point and the humor, as did undoubtedly every mike listener. Gags were good, too.

Tony Harper, eight-year-old singer, followed with a solo of highly professional calibre in "Good Day," and A&C were back to exchange verbal blows with their chief guest, Wild Bill Elliott, the cowboy star.

Then the program switched its format, and began to sag, in the various games introduced. One was a "quiz" game, with eight kids on stage for a contest in bubble gum blowing, which may have amused the studio crowd but fell flat to mike listeners. Contest that followed had more interest, youngsters from the studio audience answering questions on history, geography, etc., with Costello as gagging emcee. There was too much of this game business; the comedy of the earlier portion went over better.

A bond went to the kid who performed the best deed of the week in combating juve delinquency.

A&C have a good idea and a good program in this new show. Show stands up and deserves a kudo. *Bron.*

HOUSE THAT MUSIC BUILT

With Rex Maupin's orch (24); Jack Lester, announcer
Writer: Bill Adams
Director: Hunter Reynolds
30 Mins.; Tues., 9:30 p.m.
LYON AND HEALY
WENR, Chicago

"House That Music Built" is ABC's top model musical sustainer, one of dozens expertly turned out by Rex Maupin, the net's midwest director of music. Unlike previous models, this one is aired as a local program with good business reasoning behind it. Show, offering light classics and the more durable pops, follows Boston Symphony and is bankrolled by a chain retailer of musical merchandise. All in all, it shapes up as a logical rendezvous of sponsor and customers.

Preem (2) went off with first rate solo work by Ennio Bolognini, cello; Ralph Martire, trumpet; Russ Crandall, harp; and Marie Ferguson, organ. George Barnes' octet, familiar web combo, unswung a brisk bit of progressive jazz, with Barnes' amplified guitar incising the melody. Orch was fluid and lulling in ensemble numbers; string section shimmered to advantage in solo backing.

Jack Lester lubricated the program runway with straight informative introes. Commercials put a human interest touch on the main store's sheet music section and also plugged the Xmas gift angle. Format calls for a guest line-up cued to drum beating of sponsor's various musical departments. Shows, packaged by ABC-WENR's production department, are budgeted at $1,200-$1,500. *Baxt.*

MUSICAL CLOCK

With Sherb Herrick
60 Mins., Mon.-Thru-Sat., 8-9 a.m.
JOHN G. MYERS CO.
WOKO, Albany

Sherb Herrick has proved a worthy successor to Forrest Willis since the latter left this spot to handle a program at the same time via WTRY, Troy, for Whitney, Albany's other big department store. Long an announcer and sportscaster over WOKO, Herrick possesses a voice of network calibre—probably the finest regularly heard on a Capital district station.

Slowly but surely, he is integrating himself into the Musical Clock and into the community service which it offers. He still needs to work on two angles: more modulation and further development of ingratiating radio personality. On occasions, Herrick booms too much and sounds a bit over-direct in interviews with adults and youngsters.

Interviews (one heard was with Mayor Erastus Corning on the sale of Christmas Seals), birthday and wedding anniversary greetings, service-club, church organization and social announcements, and e.t. music comprise the regular fare. Advertising is in good taste, if a little over-insistent in spots. *Jaco.*

MY FAVORITE KID

With Bill Slater, emcee; initial guests including Guy Lombardo, Milton Berle, Zachary Scott, Red Barber, others; Don Frederick, announcer;
Writers: Sidney Slon, Jim Turjian
Producer-Director: Laurence Hammond
30 Mins.; Wed. (3), 10 p.m.
Sustaining
Mutual, from New York

A variation of the talent-scouts format, this new stanza, which indie producer Laurence Hammond hopes to interest Mutual in skedding regularly, intros Juveniles of Distinction who are the "favorite kids" of prominent figures in business, sports and entertainment. The kids are nominated for appearance on the program by such organizations as the Boys Clubs of America and Junior Achievement, Inc.

It's a high-minded idea, giving nationwide attention as it does to promising teenagers, and certainly, on the basis of the audition airing, offers a satisfactory quota of popular Name appeal. "Sponsors" of the juves presented on the initialer included, besides Guy Lombardo, Milton Berle, Zachary Scott and Red Barber, Oscar M. Lazrus, board chairman of the Benrus Watch Co.; and Arthur L. Manchee, exec veepee of Bamberger's dept. store, Newark. In addition, Claudia Pinza, new Met Opera star, stepped to the mike to kudo the stanza. Bill Slater was a genial, glib host.

Kids who came in for a bow included a boy who appeared in N. Y. court as his mother's counsel and successfully defended her; a blind youth who hopes to be a sports commentator; a 12-year-old pianist; a girl president of a small chemical company in Newark, and a Negro girl soprano.

The show needs some production embellishment; it tended pretty much toward a "now the next guest and his favorite kid are" routine, although an obvious effort was made at one point, via a butt-in-on-the-act intro, to escape this repetitiousness. The kids weren't in every case too impressive, judged by the aired samples of their talents, and the juves were all "home talent" (a factor which, of course, could be eliminated if the producers went to the expense of bringing in youngsters from all over the country, or could lure them in for the payoff of a showcasing).

Souped up via really name guests, choice of really unusual kids, and some more showmanship than the preem contained, the item might do as well as the next new-talent show. *Doan.*

OUT OF THE NIGHT

Writer-Producer: Lynn McKinley
15 Mins.; Mon.-thru-Fri., 9:45 p.m.
KSL, Salt Lake City

An across-the-board bedtime airer, "Out of the Night" isn't likely to excite any dialers into a case of insomnia. This session of music and poetic palaver is slow, soft and somewhat relaxing as befitting its purpose. Lowell Durham's house orchestra plays a conventional brand of music, ranging from waltzy pop tunes to the semi-classics with an ultra-sweetish accent on strings.

Special fillip to this show is the dreamy recitations of Lynn McKinley's verse which punctuate the musical numbers. The poetry is sticky but oozes into the ozone with just enough enchantment to induce sleep. Sample: "So clear the atmosphere, so old and cold the moon tonight," etc. It isn't Keats but it rhymes.

AS THE TWIG IS BENT

With Gordon Eaton, narrator; George Johnson, Laura Mae Carpenter, Jerry Nelson, Dean Almquist, William B. Newgord, others
Producer: Bob Sutton
Writers: Ralph Andrist, Ralph Backlund
30 Mins.; Wed., 8:30 p.m.
WCCO, Minneapolis

In its second series of documentaries, WCCO is devoting four half-hour programs to analysis of problem of juvenile delinquency and tying in broadcasts with open forum meetings held in WCCO studios in Minneapolis and St. Paul. Other meetings have been scheduled in several other Minnesota cities.

Produced in cooperation with Minnesota Radio Council, shows are written by a team which scripted WCCO's "Neither Free Nor Equal" series, a vigorous attack on racial discrimination. Second show of the current series pointed up the plea that the key to solution of juve delinquency is in correction rather than punishment.

Actual cases are dramatized, one detailing the death, by police bullets, of a criminal whose juvenile missteps were handled by a callous court. Other dramatizations show how sympathetic and understanding judges have stepped down from forbidding benches to get into heart-to-heart contact with erring kids.

Series stems from passage in Minnesota and Wisconsin of youth conservation acts extending age limit for juvenile handling from 18 to 21 and setting up commissions to seek best way to remedy youngsters' difficulties. In hailing these measures as a step in the right direction, the series aims at listenership in outside states.

Seems a smart and direct way of dealing with an important problem. *Murf.*

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KGO's Bigtime Wattage Presages '48 Frisco Battle for Supremacy

San Francisco, Dec. 9.

Inaugurating a drive which it hopes will bring it to the top spot in Frisco radio, KGO-ABC, with Edward J. Noble, Chairman of the Board of ABC on hand for the event, together with Gayle Grubb, local station exec, and other local key-men, formally bowed in their new 50,000 wattage. They also announced the purchase of a six-acre tract of land for television and FM purposes, at a St. Francis Hotel shindig attended by Frisco notables, members of the press and KGO staffers.

The transition from 7,500 to 50,000 watts was made on Monday, Dec. 1. Television was promised by the end of 1948 by Noble. The tract purchased for video and FM is located 903 feet above sealevel and includes the huge 15-room palatial home of Adolph Sutro. Transmitters for both video and FM will be housed in the mansion. Sale price of the tract was in excess of $100,000.

Taking dramatic advantage of its increased wattage, KGO unleashed a publicity campaign which included an eight-page tabloid supplement in the San Francisco Chronicle, special advertising circulars, heavy local newspaper publicity and vigorous use of air time on its own station. Over 250 localities attended the formal luncheon and cocktail unveiling at the St. Francis, at which a dramatic sketch was used to illustrate the growth of KGO and its achievement of eminence as a 50,000-watt station.

Countering KGO's hard driving publicity campaign to establish it as "the most powerful station in the Bay area," KNBC, which has had wattage of the same amount for 14 years is emphasizing its claim to "power and prestige" in this area.

A lively struggle for local station supremacy is predicted by local radio rank and file. KNBC's advertising which included large newspaper space in advance of the KGO wattage increase, stressed its great shows and wide coverage. The theme of KGO publicity highlighted its big name features including Bing Crosby, Paul Whiteman, Walter Winchell, Lionel Barrymore, "Theatre Guild of the Air," etc.

Memphis—Mrs. Fanny B. Wilson, of Washington, has won conditional FCC approval for a new FM station here to be called WMFI.

Pressure of Work Against Petrillo Deadline Seen Cause of Gaines' Death

Charles Gaines, 54, executive producer of the radio transcription packaging firm Frederic Ziv, Inc., died suddenly Dec. 3 of a heart attack at his home on Park Avenue, N. Y. He had spent the evening with his wife and there was no warning whatever.

However, Gaines had been abnormally active of late due to the rush of work at all transcription houses under the shadow of the AFM closedown in January. Gaines was representative for the recording companies on the industry-wide strategy committee concerning the problem.

Gaines was a veteran of radio transcriptions, having been program director and treasurer of the World Broadcasting System under the Percy Deutsch regime prior to its sale to Decca. He worked with many of the first waxed series, including "Singing Sam." More recently he supervised a variety of radio programs including Guy Lombardo, "Boston Blackie" and others.

His widow, Blanche Gaines, is a former radio writer and one-time president of the Woman Pays Club of N. Y. His daughter, Doris, has worked for various advertising agencies. A brother is a psychoanalyst.

Directors Vote to Strike

Continued from page 25

Taft-Hartley Act, that a dispute existed, was filed before Dec. 1.

Both the Federal Conciliation Service and the N. Y. State Mediation Board are trying to set up meetings between the webs and RDG. The Guild, according to its general counsel, Ben Myers, "has expressed complete willingness and is ready to meet." The webs, it was understood, have declined to accept.

In a statement of grievances versus the nets, the RDG local asserted that salaries paid radio directors by the companies are "ridiculously low."

"Gross inequities of pay are going to be corrected by the Radio Directors Guild," the local declared firmly. "For years, the radio director has been under-paid for his services and had, until recently, no representation for his just grievances . . . The standards of pay which the four networks offer the director is less than that of an actor hired by the director, less than that of a musician, less than that of an announcer, less than that of a stage hand or electrician employed in the networks' theatres, less than that of the radio engineer, less than that of the sound effects men.

"An analysis of the income of the network directors reveals that of all the creative personnel involved in a radio program, his level of pay is lowest."

Present network minimums for directors is $100 per week and for associate directors $70 per week. Guild is asking that these be raised to $250 and $200, respectively. Another demand is that the nets abolish the practice (permitted in the current pacts) of taking a "kickback" out of the director's base pay amounting to 25% of any commercial fee he gets. (As an illustration, if a $100 director gets a commercial show paying him a $50 fee, the net deducts $12.50 from his regular salary, giving him in effect $37.50 for handling the show.)

Aside from minimum pay increases and elimination of the "kickback" system, the local demanded institution by the webs of guild shops. "We don't care who the nets employ as directors, as long as those people are or become Guild members," said William Sweets, local prexy.

The nets have refused to agree to this or to any other major points in the RDG demands, Sweets reported. Sweets, Myers and other guild spokesmen indicated they had resorted to a strike call as a last resort and laid their case open to industry inspection after going along with the networks' proposal to "talk things over quietly" and without trade-press airing of the dispute. The talks came to nothing.

The current contracts, set two years ago while the war labor relations board was still in existence, weren't "anywhere near what was wanted" by the Guild, the RDG'ers said, but had to be accepted under the circumstances.

This time the guildsmen aren't in a compromising mood.

Toscy

Continued from page 27

because every bit was needed. The orch was augmented by 20 pieces. There were seven soloists; a mixed chorus of over 50 adults, and boys' chorus of 10. Instead of a normal week's rehearsal, orch rehearsed "Otello" for three weeks—all this extra rehearsal time being at overtime rates. Soloists are reported to have rehearsed with the maestro six months.

The extra quarter hour donated by the net (concert went on at 6:15 p.m. instead of the customary 6:30) isn't considered in the 50G figure, anymore than the regular hour's time.

Toscanini did "La Traviata" last year and "La Boheme" the season before, both in two part sessions, but neither was done on the lavish style of "Otello," and cost is estimated at half the current production's. A straight NBC Symphony concert, when orch was sponsored a couple of seasons ago, cost $10,000 for talent.

ABC Goes a'Shopping For Mon., Thurs. Shows

ABC programmers are shopping for several new shows to plug holes opening up in the web's Monday and Thursday night schedules. Web has offered the 8 p.m. Monday spot to John Hancock Insurance for "Point Sublime," currently undergoing a 13-station test, in event the company decides on a full-network deal. Monday segment was opened up by shift of Elgin-American's Groucho Marx show to Jack Paar's Wednesday night slot.

Nothing was set up to yesterday (Tues.) for 9:30-10:30 p.m. Thursday hour opening up as result of the fadeout of Dr. Pepper's "Darts for Dough" and scheduled shift of "Mr. President" to Sunday afternoons. Prospects include a Johnny Olsen audience quiz show, "Time's A-Wastin'," packaged by Mark Goodson and Bill Todson. Audition platter was cut last Sunday night (7). Web has sales and sustainer rights on it.

Off-the-Cob 2-Nite Stand Slays City Slickers At Carnegie Hall for $9,500
By BERNIE WOODS
Variety—Sept. 24, 1947
Concert Attracts Capital Officials
The Naval Aide to the President and Mrs. James H. Foskett are among the prominent members of Capital society expected to attend Grand Ole Opry's" first big off-the-
Washington, D. C., "Star" —Oct. 30, 1947

THEY TOOK TOP BILLING

Some folks look down their long, thin noses at folk music. But when they do, we at WSM always smile quietly. Twenty-two years of fostering this truly native American form of entertainment has proved to us that it nourishes a strong musical hunger in our audience.

When Carnegie's hallowed hall was packed with the carriage trade and subway trade alike—and jammed to the plush doors with enthusiasm for the WSM Grand Ole Opry—the whole country had to admit that WSM's championing of this special form of American artistry had a rock-ribbed foundation in the hearts of all kinds of people.

WSM's acceptance as the Folk Music Capitol of the World is one explanation for this station's large, loyal audience.

HARRY STONE, GEN. MGR. ● EDWARD PETRY & CO., NATL. REPRS.

WSM
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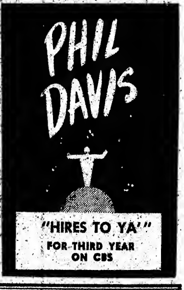
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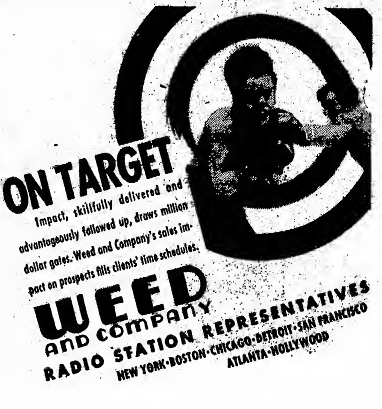
"HIRES TO YA'"
FOR THIRD YEAR
ON CBS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Impact, skillfully delivered and advantageously followed up, draws million dollar gates. Weed and Company's sales impact on prospects fills clients' time schedules.

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ATLANTA·HOLLYWOOD

For six years Ellery Queen has averaged a 10.1 Hooper!

Attention, advertisers! *Here's the best buy in radio today!* Ellery Queen has a large, loyal audience—ready and waiting for you! (Did you know that Ellery Queen's stories are the No. 2 best-sellers among all American mysteries?) Regardless of sponsor, time or network, the program has consistently rated among the top detective shows on the air since 1942. The price is low—the time is good—the return is assured. What more could a sponsor ask?

ABC PROGRAM DEPT. • CIrcle 7-5700
30 Rockefeller Plaza New York, N. Y.

Milwaukee Tele

Continued from page 30

TELEVISION COMES TO MILWAUKEE
With Niles Trammell, Frank E. Mullen, Walter J. Damm, Carla, Bob Heiss, George Comte, Gordon Thomas, Barbara Jacobs, Louise Fabell, Francis Gallet
Producer: James Robinson
Director: Lanny Pike
Production Mgr.: Charles Zoeckler
2½ hrs.; Wed., (3) 8 p.m.
WTMJ-TV, Milwaukee

largely stimulated this buying among Milwaukeans were the Cubs baseball games that they sought to pick up from WBKB, Chicago, 90 miles by airline signal.

Other WTMJ-TV assets on the inauguration occasion (3) were about $1,600 worth of business a week from eight local accounts (three of them the leading department stores), the latest tele equipment and a 50x30x29 studio especially designed for video when the Journal built its Radio City layout five years ago. The station could get but two of the four cameras it ordered by the time the opening rolled around, a circumstance which threatens to hamper programing operations somewhat since the schedule includes nightly sports pickups.

Considering the limitation to two cameras and the fact that these had to do some fast shifting within a constricted, space, the opening schedule came off quite smoothly. There were numerous production oversights and some technical blemishes but they were most of the sort that are easily ironed out with experience and additional equipment. The agenda was of a sufficient mixture to give spectators a pretty broad conception of the medium's scope. About the only run of the mill types of video programming missing were sports and dramatic fare.

The first three-quarters of an hour was of static dimensions. The station, naturally, had to have its dedication ceremonies and after that it had to pay its respects to the old home town. The dedication included a film of Niles Trammell welcoming WTMJ-TV to the "NBC family of television," and live well wishes by Frank F. Mullen, NBC executive v.p. and head of the web's tele operation, Walter J. Damm, chief of the Journal's broadcasting interests, and a couple of state and municipal functionaries.

Local pride got its innings via a session dealing with the matter of how Milwaukee is masterplanning its growth. Carla, a blonde looker, who conducts a daily women's stanza on WTMJ, m.c.'d the blueprint and scale-models excursion and a running exposition by a couple of planning experts. To all this Miss Carla's personality was welcome sugarcoating. Schuster's, local department store, whose tag was attached to the city planning klotsch, resorted to the conventional for its blurb, namely, some film shots of the store's interior and exterior.

The subsequent three 15-minute slots were occupied with an all-male chorus chanting standard ditties (Gettelman's beer), an NBC newsreel (Gimbel's) and a sports revue, with staff sportscaster Bob Heiss doing the comment to some not-so-forte film shots of collegiate football games.

With all this stage wait stuff out of the way, the station's cameras and studio facilities were able to get in their real licks. The style show, which was cued to the theme of Wisconsin's apparel industry, stacked up as a suave bit of pictorial projection, while the half-hour vaude bill, which followed, not only injected lots of action into the proceedings but suggested that this very form of entertainment may turn out, after all, to be one of the bulwarks of the medium. The runoff, m.c.'d by staff announcer Gordon Thomas, consisted of a blues singer (Barbara Jacobs) synchronizing her lyrics to a record, of course, a comedy pantomimist (Louise Fabell) working to a Betty Hutton record, a ballroom team, a rollerskate acrobatic turn and a risley act.

The staging of the bill reflected no small amount of knowhow, while the lensing turned out the best of the evening. The Boston Store took credit for the style show, and RCA's local distributor, the Taylor Electric Co., shirttailed the vaude show with a camera panorama of its video models. Constant Hosiery underwrote the final item, a golf instruction sketch, featuring a local professional, Francis Gallet, that must have promised more action and comedy on paper. All in all television came to Milwaukee that evening with a relatively convincing demonstration of things to come.

The Journal's radio execs figure that in addition to the $375,000 already put into equipment the cost of video operation will easily come to $100,000 for the first year, and that the investment may run as high as $750,000 before it begins to show a profit. Some of the smaller stations have become to express concern over this tele event. They figure any local money that goes into WTMJ-TV will mean that much less for distribution among WTMJ's competitors, if they may, they add, call themselves that. A case in point bobbed up with WTMJ-TV's debut. Permastone, an abrasive, which used to spend $200 a week on WEMP, now is committed to WTMJ-TV for $500 a week. Among Milwaukee outlets an appropriation of $300 a week for radio by a local account is considered big money.

WTMJ-TV is starting off with a schedule of 20 hours a week. It will be on every day but Sunday from 2 to 3:30 matinees and from 7:45 to around 10:45 nightly. Sundays the stretch will be from 8 to 9:30 p.m.

M'waukee Repents

Milwaukee, Dec. 9.

Several Milwaukee tavernkeepers are wondering whether they weren't a little too hasty several months ago when they compelled a tele equipment distributor to take back the installations and refund the purchase price. Now that WTMJ is on the air, and with a sports schedule, the spot operators have again to go through the process of shopping for large-sized video receivers and having them calibrated.

The outfit which sold those receivers last spring had assured the tavernmen they would be able to bring in the Chicago Cubs baseball games telecast from WBKB, Chicago, 90 miles away. When the guaranteed reception didn't pan out the tavernkeepers complained to the Better Business Bureau and through the latter's intervention got their money back.

WTMJ's immediate schedule includes wrestling and basketball, both tops in popularity hereabouts.

WNBT

Continued from page 30

campaigns this week include James McCreery & Co., department store, which will bankroll three 15-minute shows on Fridays at 8:30 p. m., as of last Friday (5). Shows will emphasize Christmas specials and give viewers tips on Christmas shopping. Another local sponsor is Holt-DeLand, used car dealer, which has signed for a series of three five-minute capsules on WNBT Wednesday nights at 7:25 p.m. Firm will trailerize forthcoming WNBT shows through slides and commentary.

Vims, N. Y. radio retail chain, is flirting with the idea currently of picking up the tab on "Musical Merry - Go - Round," WNBT disk jockey show starring singer Jack Kilty. Aired Thursday nights at 8:30, the show has been on a sustaining basis since its inception several months ago.

CBS, too, came up with a series of local spots on WCBS-TV, its N. Y. video outlet. American Safety Razor has signed for a series of pre-Christmas announcements to plug its new cigaret lighter, and the Hat Research Foundation has pacted for 10 spots, which will be aired immediately preceding and following various sports event pickups from Madison Sq. Garden. Both these series will be aired on film.

Inside Stuff—Radio

Possible prelude to an NBC push for the web's cooperative programs was seen in distribution last week of a new folder plugging the net's co-ops as "six great radio buys for local and national spot advertisers." Up to now NBC, disdaining the co-op as a lowly form of commercial programming, hasn't bothered to follow the trend in other webs of dangling major evening shows before local advertisers. NBC's half-dozen co-ops are all five-a-week quarter-hours, all news packages except Ripley's "Believe It Or Not."

Radio column for distribution to the Negro press as a free mat service beginning in January is being readied by Carter-Johnson Associates, N. Y., specialists in media reaching Negroes. Outfit has offered the column to the four major networks on a cooperative basis and received acceptances from ABC and NBC; at least one of the other two webs is expected also to sign. Remaining space will be offered to ad and publicity agencies.

Carter-Johnson blueprinted the "sponsored" column, to be headed "On the Beam With John Milton," following a survey by the agency last summer showing an inadequacy of radio copy slanted for the Negro press and a desire by editors for more.

ABC program veepee Charles (Bud) Barry is understood to be kicking around a plan to surround himself with an "advisory board" of topflight freelance producers and directors. His idea, it's said, would be either to place three or four producers and directors on a retainer basis or to set up an option or "first call" system under which Barry would "play along" with the producers and directors in developing program ideas. In return, the p. and d.'s would be assured of the most favorable sustaining fees on shows they handled and be given a piece of the package on those they've brought in themselves.

Video Bids

Continued from page 31

for the No. 3 channel in Charlotte, and Pearl Lemert, an individual, bidding for channel No. 10 in Bakersfield, Cal.

Jefferson's Standard's prexy J. M. Bryan predicted, meanwhile, that his station would bring tele to more than 2,000,000 people in North and South Carolina. Bell System's coaxial cable is already through from Washington to Charlotte, but is not expected to be operative for tele for some time. WBT expects to spend more than $500,000 on video and will use a visual transmission power of 5,000-watts.

Cox Files For 3 Cities

Atlanta, Dec. 9.

Applications for television stations in Dayton, Atlanta and Miami were filed with the FCC in Washington Friday (5) by the James M. Cox radio stations in those three cities. At the same time, the outfit placed an order with RCA for more than $1,000,000 worth of transmission and studio equipment.

Cox has applied for channel No. 5 or 8 in Atlanta and plans to place its studios and transmitter on a 20-acre plot near Rhodes Center. John M. Outler, Jr., is to be in charge of the WSB tele station, with C. F. Daugherty as chief engineer. Channel No. 5 is requested for Miami, with the tower to be erected on the Daily News building. James M. LeGate has been named station manager, with Milton C. Scott as chief engineer.

Cox has requested channel No. 13 in Dayton, planning to build a 500-foot tower near the Wilmington Pike southeast of the city. Robert Moody will manage the station, with Ernest L. Adams as chief engineer.

Glens Falls, N. Y.—Two new appointments on the staff of WHLN have been announced. Earl C. Pace has been designated as general manager, and Carl Mattison as production manager.

AN APPRECIATION

Nobody can get anywhere in show business without the kind of kind cooperation money can't buy. Hence, I want to thank the following who greatly contributed (and that's the right word!) to my new radio show, "THE SONG WRITING MACHINE," heard on WOR-MUTUAL Sat. nights, 9:30 P.M., EST, from The Guild Theatre, and to those who gave me advice and encouragement in this venture and in forming The Pat Ballard Music Corporation which henceforth will publish my songs.

(In no particular order)

MITCHELL BENSON
ROGER BOWER
ROBERT A. SIMON
NORMAN LIVINGSTON
DON HAMILTON
LOUIS BERNSTEIN
UNCLE JIM HARKINS
EDDIE DOWLING
JOHN WINTERS
ALAN HOLT
ELLIOTT JACOBY
ED BRAINARD
LESTER SANTLY
MOE GALE

Gratefully,

PAT BALLARD, which for over 30 years has been a pseudonym for the name my mother and father gave me:—Francis Drake Ballard (from the famous pirate, no less!)

REACH

1,000,000
NORTH JERSEY HOMES
WITH
WNJR
5000 watts
1430 Kilocycles
MArket 3-2700
WNJR
91-93 HALSEY ST.
NEWARK 2 N. J.
The Radio Station of the Newark News

Get the Cream

WCAU, Philadelphia's Number One Station, gives Advertisers the Cream of Philadelphia's Listening Audience.

"Umbrella Coverage"

WCAU

50,000 WATTS • CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

Tele-Fight

Continued from page 30

who saw the fight by television, preponderant opinion being that the lowly rated Walcott should have won. Dissenters among the tele viewers appear to have been those more familiar with fights than the others. It's true that Walcott stepped in and damaged Louis but only now and then. During most of the 15 rounds, Walcott was seen backing away, acting much the same as Bob Pastor when that lad stayed 10 rounds with Louis some years ago. Fans who realized the same tactic was being enacted couldn't agree that the back-pedaler should have gotten the laurel, especially when the valuable world's heavyweight champion title was at stake.

Walcott was aware that the champ was far from his best but claimed his handlers advised him not to mix it up in the last round. Count by rounds and points was close, according to the judges and referee, and had the contender not dropped the final round, there's little question but that he'd have been the new champ. He later explained how he delivered the telling rights over Louis' extended left arm, having discovered that it could be done after scrutinizing motion pictures of the champ's other fights.

There was an undercurrent in sporting circles to the effect that Louis might be defeated and chatter too that Walcott would stay the limit on the theory that the two men could then be matched for an outdoor return match in June, which is now in the works. The odds against Walcott's surviving were between six and eight to one, and some wagers at double those figures were known to have been called off. From Walcott's training camp there were reports that he'd be far from the pushover that most sports experts figured him to be. Those yarns emanated from Francis Albertanti, former sports editor, press agent for the contender and a guy who knows his stuff. The same fellow was in charge of press quarters too when Max Schmeling trained for Louis, that being the match in which the German won by a knockout. At the time Schmeling's entourage declared he would win.

Second largest volume of complaints over the decision came from fans who listened by radio. Fight reports through the microphone did favor the loser, but that's happened before. The accuracy of radio accounts of fights has been at some variance with the decisions any number of times, because it's the way one man sees the contest as compared with the opinion of three officials—two judges and the referee—and they too disagree sometimes as they did last Friday.

CBS, NBC

Continued from page 27

work's topflight talent, plus the three-pronged assertion that in terms of Hooper ratings, BMB and Publishers' Information Bureau figures on gross expenditures for network facilities, no other network can deliver like NBC.

99,000,000 Can Be Wrong

What the ad said and what NBC execs thought out loud about the CBS series were two different things. What particularly irked NBC was the CBS claim that it's the cheapest network per listener, NBC maintaining that it's based on an entirely false premise.

The NBC boys are also of the opinion that there's no source for the lengthy-documented copy in the CBS ads and that, based on the 99,000,000 listener conclusion arrived at by CBS, NBC would hit an audience peak of 112,000,000 by toying around with the same reasoning and statistics.

Thus far NBC has confined its daily press use to a one-shot, but is planning to follow through via the trade press. And trade feeling around N. Y. is that, regardless of who's right, it's strictly an intra-trade exchange that didn't belong in the consumer press to begin with.

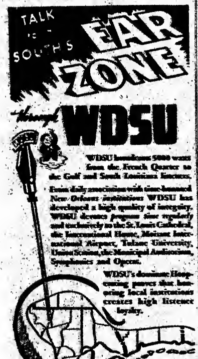
Atlass Out of Running In KLAC Sweepstakes

Chicago, Dec. 9.

Ralph Atlass, of WIND, is out of the running as a candidate buyer for Dorothy Thackrey's KLAC, Los Angeles. The deal that was talked has chilled. Too far apart on money, is the comment.

Dicker is presumed to have been inspired by Wrigley Co., since Atlass handles the radio interests of all Wrigley controlled baseball, among which are the L. A. Angels and Hollywood Stars.

San Antonio—Joe Roddy, formerly with the announcing staff of KTBC, Austin, has joined the announcing staff of WOAI here replacing Jack Foster.


TALK to the SOUTH'S EAR ZONE through WDSU

WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored New Orleans institutions WDSU has developed a high quality of integrity. WDSU devotes program time regularly and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominant Hooperating power that honoring local institutions creates high listener loyalty.

NEW ORLEANS WDSU ABC Affiliate 5000 Watts
1280 kc
JOHN BLAIR & CO., Representative

Showmanship
— in Programming
— in Merchandising
— in Promotion
That's what keeps listeners tuned in
—and keeps KDYL advertisers happy!
National Representative JOHN BLAIR & CO.
KDYL NBC

Yankee Net Institute's Forum Series Has Anni

Boston, Dec. 9.

Yankee Network Institute, sharing with the Lowell Institute Cooperative Broadcasting Council the top honors in N. E. forum programs, is observing its first anni.

Institute has broken many a local taboo in past year, airing frank discussions of sex, disease, delinquency etc. on its high-Hoopered "Medical Center of the Air," and its American Bar Assn. forums. Biggest promotional tieup was with the strawhat project inaugurated this summer by Wellesley College. Idea dreamed up by Linus Travers, executive vice-president and general manager of Yankee, and skippered by James S. Powers.

John Hayes

Continued from page 27

loss and undertake to buck likely considerable GOP opposition in the Senate in order to take over the seat vacated by former Chairman Charles R. Denny, Jr. Coy was, in effect, drafted for the $10,000 job at a time when the FCC bench needs a strong hand, according to reports here.

A former newspaperman, the FCC nominee left his native Indiana early in the Roosevelt Administration to take over top jobs with the Bureau of the Budget, Works Progress Administration and the Office of Emergency Management. For two war years he was a White House Assistant to Roosevelt and for the past two years has been with the Washington Post and its affiliated radio stations WINX and WINX-FM. He is a former director of both the NAB and the FM Assn.

Hayes has been with WQXR for the past two years, since his discharge from the army. Prior to the war he had a key programming spot at WOR (N. Y.) for five years.

Meanwhile, Norman S. McGee was named veepee in charge of sales, succeeding Hugh K. Boice. Latter will remain a veepee of WQXR and WQXQ, but will take over general executive duties. McGee was previously director of sales.

Newspapers

Continued from page 31

There are limitations in our tabloid newspaper format. We do not expect merely to expand that format through television. Yet in many ways we can add to and supplement what we offer through our newspaper."

Philadelphia, among all metropolitan centres, will eventually have the most newspaper-owned stations with three. These include the Inquirer's WFIL-TV, already in operation; the Daily News' WPEN-TV, and the Bulletin's WCAU-TV. Los Angeles, Chicago and Baltimore will each have two newspaper-owned stations and 20 other cities will have one each.

Indicative of the headlong plunge of newspapers into tele is the fact that six applications were filed during the last week by newspapers. These would include stations in Miami, Atlanta, Akron, Cincinnati, Dayton and Allentown.

Tele Mfrs.

Continued from page 31

cluded G. H. Horst, Crosley; Benjamin Neutra, Emerson; C. A. Malliet, Farnsworth; T. B. Jacocks, General Electric; Edward L. Pincus, Motorola; J. J. Shallow, Philco; S. Juran, Pilot; J. K. West, RCA-Victor; C. M. Sherwood, Stromberg-Carlson, and J. N. Van Deman, Westinghouse.

With Hallanan at the confab were Edward T. Ingle, director of radio of the Republican national committee, and the following members of the convention arrangements committee: Guy George Gabrielson, James L. E. Jappe, Marian Phelps and Sam T. Mallison.

John M. Redding, director of publicity for the Democratic national committee, accompanied Roach. Clipp is radio-television chairman of Mayor Bernard Samuel's Committee on Arrangements for the Democratic and Republican Conventions.

Radio-television reps also present at the meeting included Kenneth W. Stowman, David J. Miller, Jr., James T. Quirk and Alice W. Faust, of WFIL and WFIL-TV.

Television Reviews

Continued from page 30

in this new ANTA-NBC teledrama showcase.

Utilizing the Williams script for the preem show in the series at least betrayed a measure of courage in exploring for television another mode of dramatic exposition. For "Gold Watches" is practically a monolog, almost static as to action and totally devoid of suspense. It substitutes for action and story continuity a slow character development. In unravelling the character Williams, by his subtleties and the lines left unspoken, reveals the human weaknesses that essentially provide the play's fabric.

Williams' delineation of a "drummer"—an old warhorse, as he calls himself—is the sad story of a man long past his prime, living on past glories and unwilling to accept either the limitations of age or the changing world. The prize salesman sounds off, for 30 minutes, to a much younger man of the new school, and in the fear of his impending end reavows his faith in a static world that appreciated manners and good quality.

Beyond choosing an interesting vehicle and casting it well, this jointly-sponsored ANTA-NBC premiere did nothing to correct basic weaknesses of television. In fact, this particular character development did much to point up the inadequacies of small camera range.

Under normal theatre staging, the setting of the dingy hotel room, with the bored, silent recipient of the old man's harangue, would have provided the proper mood for the pitiful declamation. But the inability of the cameras to focus the entire room necessitated a constant recourse to the closeup technique. This allowed for some splendid shots of the old drummer, but did little to coordinate the theme or sustain the mood.

John Stuart Dudley played the old man, and the stature and the voice were well suited to the role. In lesser roles were Robert Morgan and Luther Henderson. The direction, however, was far from inspired.

For a reason not made clear, there was an underlying hum throughout most of the performance of a Negro supposedly representative of the South.

"Television Playhouse" represents a step forward for television in presenting thinking, mature fare. But it cannot go faster than the technical strides of the industry itself.

Rose.

LATE GEORGE APLEY
With Leo G. Carroll, Janet Beecher, Reynolds Evans, Catherine Proctor, Margaret Phillips, John Conway, Ivy Troutman, Ellen Cobb Hill, William David, Paul Parks, Edward Harvey, Bryan Russell, Thomas Heaphy, Horace Cooper
Directors: Eddie Sobol (for NBC); Paul Crabtree (for Theatre Guild)
Adapted from play by John P. Marquard and George S. Kaufman
Tech. director: Albert Protzman
80 Mins.; Sun. (7), 8:40 p.m.
Sustaining
WNBT—NBC, N. Y.

Theatre Guild, which created something of a fiasco with its first television production several weeks ago, came back Sunday (7) night with a well-produced, acted and directed version of "Late George Apley." Despite the general excellence of the play itself, however, and the fine performances, it still failed to hit the mark as a top video production.

Reason is one that plagued many other legiters adapted for tele—the failure to take into account the cameras. "Apley" was apparently lifted almost bodily from the stage and placed in the NBC studios. As a result, the lack of movement and abundance of dialog made it move far too slowly in parts. Almost the only action present was in the switch in camera shots. Thus, while the play's basic merits were enough to put it across as good entertainment, it nonetheless lacked the spark it should have had on video.

With the exception of that one fault, the show productionwise was standout. Use of the filmed intro was neatly done and lent a nice, nostalgic quality to the affair. With NBC staff director Eddie Sobol calling the shots and with a fine assist from t.d. Al Protzman, the cameras came in on cue invariably. Sobol made fine use of his cameras in certain spots by highlighting such scenes as the bloated exit from the Thanksgiving table.

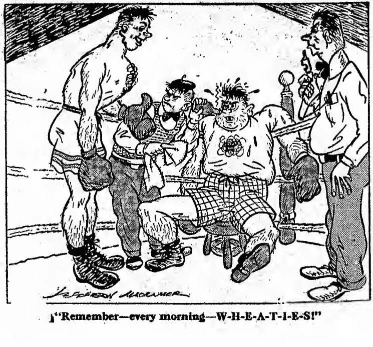
Cast, most of whom came from the original Broadway production, was uniformly excellent. Leo G. Carroll, in the title role, fluffed several times but more than compensated for his errors with as neat a thesping job as tele has yet been able to produce. Janet Beecher, as his wife; Reynolds Evans, as Horatio; William David, as Roger Newcombe, and Ellen Cobb Hill as Eleanor, were fine. Archie Smith, as John, and Margaret Phillips, as Agnes, did a particularly appealing job in their one big scene.

Two sets, including the Apley living room, and a corner of the Berkeley Club in Boston, were well turned-out, providing the maximum freedom of movement before the cameras. In all, once the Guild learns to appreciate that television, as a unique medium from the stage, requires a different approach to staging, this series of legiters should approach the general excellence of some of the Guild's Broadway hits.

Stal.

Boston—Four Yankee-Mutual stations in New England were kudosed by Brig. Gen. Thomas Lowe, commander of the air base at Westover Field, for "patriotic service in a position of trust and responsibility." Awards went to WEIM, Fitchburg; WHAI, Greenfield; WAAB, Worcester, and WHYN, Holyoke, for carrying the Army Air Force sponsored "Flights Into the Past."

INCOMPARABLE Hildegarde
UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON



"Remember—every morning—W-H-E-A-T-I-E-S!"

The JUKE BOX
OPERATORS of AMERICA
in the CASH BOX* ANNUAL POLL
VOTED

JO STAFFORD

the NATION'S #1
FEMALE VOCALIST
OF 1947

* The Cash Box is the Official Publication of the Automatic Music Box Industry of America

Starting 3rd Year December 11th on
CHESTERFIELD SUPPER CLUB
Tuesdays and Thursdays—NBC—Coast-to-Coast

CAPITOL RECORDS

Direction—GENERAL ARTISTS CORP. Management—MICHAEL NIDORF Publicity—MARGARET ETTINGER & CO

Jocks, Jukes and Disks

By Ben Bodec

Hoagy Carmichael has something new on Decca that sounds like a winner. There's a fetching bounce and mixed pace about "Put Yourself in My Place" which makes it a natural for the jukes, jockeys and counters. The support of the Rhythmaires and the batoning of Billy May also figures importantly. It's upper-level Carmichael also on the other side, "Tune for Humming." Here's an instance of a personality and a mood composition, on the novelty side, proving a perfect affinity for each other. Arrangement on "Humming" is a darb.

Bea Booze, Decca's girl with the lowdown moans, has carved out a corking standby for the jukes and those jockeys that specialize in the indigo idiom. The item is the standard "See See Rider," and La Booze does it with all the modulations that the sisterhood has been pouring into its blues since Bessie Smith. An added asset is a batch of heavy-beat piano playing. Reverse, "Catchin' As Catch Can" registers sympathetically but it's synthetic stuff when compared to "Rider."

Guy Lombardo lends a smooth brand of melody to "So Far" and compounds a blend of nostalgic flavor and bouncy tempo out of "A Feller Needs a Girl." Both numbers are from the "Allegro" score and carry the Decca label. Don Rodney does his usually apt job by the vocals. The jukes will probably favor "Feller."

Ben Bernie's "It's a Lonesome Town" and "Au Revoir" is being reissued by Decca. The platter will undoubtedly get a tug out of that generation of radio listeners and dance fans, who warmed so kindly to the late bandsman's personality. Good judgment was exercised in the choice of numbers. Because of "Lonesome Town's" lowdown mood and personal association, jockeys may have to limit it to the subdued moments of the evening.

Arthur Smith and his Dixieliners, newcomers to the Capitol label, have cut a western novelty that might be lifted into the hit class if pressure were put behind it. Item is "Orange Blossom Special." Smith doubles from whirlwind fiddling to some weird spasms of yodeling on this one, producing an effect that is perhaps without compare in the novelty field. The strangeness of the thing, if it can get substantial play, will captivate the listener. Flipover's "Crazy Blues" is conventional stuff, although it carries much zip both instrumentally and vocally.

Connee Boswell also gets a reissuing from Decca. Pairing is one of her top clicks, "Martha" and "The Double Talk Song," with Bob Crosby and His Bob Cats in support. "Martha" still wields lots of life. The other number sounds quite dated.

Smiley Burnett gets in a mite of opposition to the other purple sage chirpers with "It's My Lazy Day" (United Artists). Novelty maintains a ziggy stride throughout, with the Sunshine Girls riding a pleasant background rhythm. T'other side's "Hominy Grits" gives the impression that Burnett's trying to do a Jolson in chaps.

Cass County Boys, also toting the United Artists brand, have a nickle puller from the same class of customer in "Cowboy Blues." This commbination is uncommonly good at both instrumentalizing and singing. "Texas Sandman" is the back number and this likewise is above average western fare.

Milton Estes, Decca's western bebopper, comes so close to sounding like Tex Williams in the former's roundelay on "Too Many Women" that listeners will find it easy to confuse 'em. Nevertheless, "Women" should figure as a strongie with the western-type addicts. They'll also probably take a liking to the other side's "Whoa, Sailor," a fast-moving bit of novelty fluff.

Karl and Harty, the zany team which has been on WJJD, Chicago, are now waxed for the backrooms on Capitol with "Don't Mix Your Whiskey With Women" and "You Cooked Your Goose With Me." The first one has a catchy quality. The other can be overlooked.

Albums

Decca's "Showboat" album can be compared commerciallly to gilt edged stock. It's one of those collections that the counters will consider as standard stock. The eight sides include Bing Crosby and Lee Wiley dueting "I Still Suits Me," Kenny Baker in "Make Believe," Frances Langford and Tony Martin in "Why Do I Love You?" Miss Langford seems to fare better with "Can't Help Loving You" than she does with "Bill." Crosby's interpretation of "Ol' Man River" is not the most moving kind, but it sets well here. To fill out the eight sides of the packager added "All the Things You Are" from the same composer's—Jerome Kern—"Very Warm for May."

Eddie LeBaron packs a wealth of rhythm and tempo in his "Congas" album for Decca. They're eight sides. With LeBaron the country's top man in that musical idiom, the choice at the counters should be a simple one.

Machita and His Afro Cubans do the same thing with rhumba rhythms on the same label. Gamut ranges over plain rhumbas, Afro rhumbas, guarachas and guajiras. Machita vocalizes on all eight sides.

My Favorite Five

RUSH HUGHES
(*KXOK, St. Louis*)

"Johnson Rag" (Russ Morgan).
"Taming the Tiger" (Orchestre Raymonde).
"When You Wish Upon a Star" (Dave Rose).
"Heavy Traffic On Canal Street" (New Friends of Rhythm).
"That Old Feeling" (Peggy Lee).

DISK JOCKS TO HOLD ELECTIONS IN JAN.

National Assn. of Disk Jockeys expects to stage an election of officers next month. Barry Gray, currently conducting a disk show in Miami, but formerly with WOR, N.Y., is the incumbent prez.

Org must conduct its balloting by mail since members are spread all over the country.

Dash, Connelly to N. Y.

London, Dec. 9.

Music publisher Irwin Dash and Reg Connelly left here today (Tuesday) aboard the S.S. Mauretania for New York. Pair are headed for the U. S. on business deals and are expected to remain abroad beyond the holidays.

Both Connelly and Dash were last in the U. S. less than a year ago.

'Disk Jockey' Tag Too Low, Milwaukee Radio Op Seeks Substitute

Milwaukee, Dec. 9.

Gaston Grignon, WSIN general manager, doesn't like the tag, "disk jockey," so he's currently staging a contest, with hard money as prizes, among listeners to the station's disk show, "Something Worth Listening To," for a substitute monIker. Grignon doesn't think "disk jockey" is dignified enough for Milwaukee and that there ought to be some more scholarly way of referring to the specialty.

The words, "disk jockey" have been such a pet aversion to Grignon that his platter flippers are in publicity copy—dubbed "masters of ceremony." Somebody suggested "platter pundit" to him, but he rejected that one as being also too flippant.

DETROIT DISK JOCK PLANS JAZZ CONCERTS

Detroit, Dec. 9.

Taking his cue from profitable operation of Fred Robbins' series of jazz "One Nite Stands" in Town Hall, N. Y., WJBK's top disk jockey, Ed McKenzie (Jack the Bell Boy), is launching a weekly series of similar vaude and jazz cocerts at the 4,300 seater Mosque auditorium. Ernie Anderson, promoter of the New York concerts, is arranging for the booking of some of the Detroit layouts.

Initial date at the Mosque Jan. 24 will feature Ella Fitzgerald and Illinois Jacquet. Detroit date will be part of a national tour which Anderson is mapping for the Fitzgerald-Jacquet combination.

Disk Jockey Reviews

HOUSE OF JOY
With Bass Harris
2 hours, 1 p.m., Monday thru Sat.
Participating.
KING, Seattle

Bass Harris is the only Negro disk jockey in Seattle, if not on the Coast, and his show is probably tops in this area both for listenability and sales punch. Harris, formerly a member of the Exposition Four, has a voice that smooths all of the wrinkles out of the commercials.

Harris relies strongly on popular tunes and vocalists that fall neither into the sweet or live category, mixing old and new nicely. Straight jazz is never used. His policy of breaking up his 120-minute stint into "rooms," such as the "Tearoom," the "Ballroom," etc. is a showmanly touch.

Harris handles the majority of commercials himself and sells his sponsors as he sells himself with complete sincerity and a sensible sales angle. A recent special Hooperating puts the House of Joy in third place for the two hour section in this area, ahead of all other local independents and topped only by two network stations. Reason for this popularity is made clear by the easy, personal flavor of the program, which strikes an outstanding individual tempo and pace.

BREAKING ALL RECORDS
With Steve Allen
30 Mins., 11:15 p.m., Mon. thru Sat.
KNX-CBS, Los Angeles.

Contrary to what the title suggests, this owler is not a bust-'em-up record rodeo, albeit of the zany school. One of the latest here, Allen tries to woo a smart set audience via frequently strained, but sometimes amusing comedy palaver and a minimum of plates. It's different than the usual disk show here, but not necessarily better.

Session is earlier of two owl jockey jaunts on the net station, preceding Tom Hanlon's midnighter "Merry-G-Round." In it Allen gets off an average of four not so average selections, stressing seldom heard versions of old and new tunes. He favors the classic in anything, be they weirdies Red Ingle, good jazz, longhair or ballad, adhering to unusual arrangements largely.

Allen's been around these parts for three years but is new as a jockey. Greater portion of his show is given over to his satirical patter, interspersed with tinkling of the 88's himself, though he seldom sees a number through. Informal clowning includes reading of fan mail, pokes at fluctuating sponsors and fans, comments on the news, etc., all in the flip lip vein. If going into an especially long routine he'll script it first, otherwise its ad lib.

Hurl.

MUSIC TILL PAST MIDNIGHT
With Al Buetner
10:30 p.m., 2 hrs.; Mon. thru Sat.
WTMJ, Milwaukee

WTMJ, operated by the staid and dowagerish Milwaukee Journal, succumbed to the disk jockey idea eight months ago. Al Buetner was imported to preside and make with chatter and he has built this session into something of genuine pleasure and relaxation.

Buether's voice and personality makes him a natural. His is a slow, easy and well modulated drawl with no punching at any time. His comment has an air of authority, which is as it should be, since he's been a musician all his life. On occasion he has a go at the piano, this only when some listener to this all-request program, inquires about some oldie that isn't in the station's disk library. Lyric accompaniment to such is as a rule more of a recitation than a vocal. Boyer is a substantial mail magnet, with the major portion originating with middle-aged gals. Of the two hours he's aired the station has opened only the first 30 minutes to commercials and these come closely packed.

Buetner also does a daytime show on the same station for Manor House coffee. It's a 15-minuter across the board.

Odec.

DISK DOINGS
With Bill Phillips
Participating
3-5 P.M., Mon. thru Fri.
WABY, Albany

This Ex-Army flier has been handling a two-hour disk show on WABY since the station's new owners, Gannett's Press, took over operation of the 250-watter. He continues to announce "Window Shopping," dinner-hour program, which long has had a spot here. "Disk Doings" is a listenable show. Music is well paced and Philips possesses a voice that pleasantly strikes on the ears. It sometimes lacks warmth, variety and flexibility, tending to become a bit monotonous. And the personality behind the voice does not emerge clearly.

Phillips makes no attempt to embellish disk introductions; he gives them simply and directly. Perhaps a little more color and authority could be imparted. Show is divided into eight periods, each singer or orchestra usually being spotted in an individual segment. News blocks are included, which he does himself, and well.

JOHNNY OLSEN
60 Mins., 10 a.m., Mon. thru Fri.
COMMERCIAL
WMLO, Milwaukee

Return of Johnny Olsen to Milwaukee, if only by way of a soundtrack, as is the case here, ranks as a shrewd bit of business action by a broadcaster. It was as jockey of WTMJ's "Rumpus Room" several years ago that Olsen developed into Milwaukee's top local mike personality with a reputation and popularity, competitor broadcasters here admit, which hasn't been matched since.

After Olsen had resigned as m.c. of "Ladies Be Seated" (ABC), Jerry Sill, who took over the operation of WLMO several months ago, sought to have him settle down in the town again; but Olsen explained he had other irons in the fire in New York. He, however, accepted the proposition of recording a daily disk routine plus commercial and relaying the stuff to Milwaukee.

It didn't take long to get the hour pretty well sold out to local merchants. The program is Olsen at his smoothest as a personality and adroitest as a showman. Olsen knows his Milwaukee audience and his Milwaukee merchandisers and the three-way wedding looks like solid going for all concerned.

Sill is now talking to Olsen about syndicating the soundtrack.

Odec.

BVC COMBO LANDS 3 TUNES ON 'PARADE'

Bregman-Vocco-Conn has pulled a rare music business "hatrick" in landing three songs on the Lucky Strike "Hit Parade" for the past two weeks. Not only that, but the firm, combined with its subsid, Supreme Music, has achieved a one-two rating.

Tops for the past two weeks on "Parade" was "Near You" (Supreme), with "You Do" (BVC) second. In No. 6 slot is the combo's "How Soon" (Supreme).

10 Best Sellers on Coin-Machines

1. BALLERINA (6) (Jefferson)	*Vaughn Monroe* *Jimmy Dorsey*	*Victor* *M-G-M*
2. NEAR YOU (13) (Supreme)	*Francis Craig* *Larry Green*	*Bullet* *Victor*
3. HOW SOON (5) (Supreme)	*Bing Crosby* *Jack Owens*	*Decca* *Tower*
4. TOO-FAT POLKA (5) (Shapiro-B)	*Arthur Godfrey* *Andrews Sisters*	*Columbia* *Decca*
5. CIVILIZATION (8) (Morris)	*Louis Prima* *Andrews Sis.-D. Kaye*	*Victor* *Decca*
6. YOU DO (14) (BVC)	*Dinah Shore* *Margaret Whiting*	*Columbia* *Capitol*
7. GOLDEN EARRINGS (1) (Paramount)	*Peggy Lee* *Dinah Shore*	*Capitol* *Columbia*
8. AND MIMI (5) (Shapiro-B)	*Dick Haymes* *Art Lund*	*Decca* *M-G-M*
9. SO FAR (5) (Williamson)	*Perry Como* *Frank Sinatra*	*Victor* *Columbia*
10. I WISH I DIDN'T LOVE YOU (8) (Paramount)	*Betty Hutton* *Vaughn Monroe*	*Capitol* *Victor*

Coming Up

SERENADE OF THE BELLS (Morris)	*Sammy Kaye* *Jo Stafford*	*Victor* *Capitol*
TWO LOVES HAVE I (Miller)	*Frankie Laine* *Perry Como*	*Mercury* *Victor*
STANLEY STEAMER (Warren)	*Jo Stafford* *Tony Martin*	*Capitol* *Victor*
GENTLEMAN IS A DOPE (Williamson)	*Jo Stafford*	*Capitol*
FELLOW NEEDS A GIRL (Williamson)	*Perry Como* *Frank Sinatra*	*Victor* *Columbia*
PASS PEACE PIPE (Chappell)	*Dinah Shore* *Kay Kyser*	*Victor* *Columbia*
DON'T YOU LOVE ME ANYMORE (Oxford)	*Freddy Martin* *Buddy Clarke*	*Victor* *Columbia*
I'LL DANCE AT WEDDING (Simon)	*Clark-Noble* *Tony Martin*	*Columbia* *Victor*
POPPA WON'T YOU DANCE (Morris)	*Guy Lombardo* *Doris Day*	*Decca* *Columbia*
I STILL GET JEALOUS (Morris)	*Harry James* *Three Suns*	*Columbia* *Victor*
KOKOMO, IND. (BVC)	*Bing Crosby* *Vaughn Monroe*	*Decca* *Victor*
NAUGHTY ANGELINE (Simon)	*Dick Haymes* *Art Lund*	*Decca* *M-G-M*
WHAT ARE YOU DOING NEW YEAR'S (Famous)	*Margaret Whiting*	*Capitol*
STARS WILL REMEMBER (Harms)	*Vaughn Monroe* *Frank Sinatra*	*Victor* *Columbia*
WHIFFENPOOF SONG (Miller)	*Bing Crosby*	*Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

OPENING WEDGE IN PRICE CUT

N.Y. the Coming Ghost City?

If James C. Petrillo fails to get together with the radio networks on a settlement of their coin differences, and radio music goes out as of Feb. 1, New York for awhile will look like a ghost city in so far as music and recording men are concerned. With record-making banned after Jan. 1 and radio out as of Feb. 1, there will hardly be anything for music executives and contact men to do.

Many already are mentally figuring to head out on winter vacations. Regardless of what happens with the networks, recording men will leave town pronto after the Jan. 1 disk ban. So great is the strain on the majority of them, due to the task of planning and executing pre-ban recording, that most are already exhausted three weeks before the deadline.

ASCAP to Seek Extension of Pub Television Rep Rights Until 1965

American Society of Composers, Authors and Publishers is preparing to ask publisher members to extend until 1965 current agreements under which the Society is designated as the bargaining agent for television performance rights. As it stands now, the Society's agreements with a majority of its publisher members expire Dec. 31, 1948, and ASCAP's director board, which met last week for the first time on video problems, feels that isn't long enough for it to do a job. Also, it doesn't wish to be put into the position of establishing a rate schedule and concluding agreements with televisors for the payment of royalties and then find itself no longer, at the end of next year, the pubs' rep in video negotiations.

Accordingly, the Society's resident counsel, Herman Finkelstein, and Schwartz & Frohlich, its "outside" attorneys, have been instructed to collaborate on a contract to be submitted to pub members calling for an extension of the video rights to 1965. ASCAP's agreement with its members on radio runs to the same year.

That's about as far as the Society's television meeting went.

Fla. Clubs Fluff Name Band Music

Florida's entertainment spots apparently will be barren this winter of name orchestral talent. Majority of operations in the territory are preparing to go along through the coming season with local combos rather than chance agreements at higher prices for b.o. names that may not deliver. So far not one outstanding name has been booked for the area.

One of the top maestroes who's looking for a Florida booking this year is Tommy Dorsey. He has an idea calling for the addition of a line of girls, etc., to his band, which would enable Music Corp. of America to sell his band as a package. He would then be able to use the 95-foot yacht he purchased last year in Florida from Walter P. Chrysler.

Dorsey Bros. to Play Film Concerto Jan. 26 With Indianapolis Symph

The Dorsey brothers will appear as soloists and guest conductors with Fabien Sevitzky and the Indianapolis Symphony orchestra in the local group's first pension fund concert at the Murat Jan. 26. Roy Harris also is slated for a guest spot.

Dorseys will play their concerto for trombone and clarinet from the film "The Fabulous Dorseys," among other things. Deal was sprouted by Sevitzky when both brothers were in town Nov. 9, J. D. for a one-nighter at Indiana Roof, T. D. for week on Circle stage. Confirmation was obtained this week.

Pension fund program includes dance at Athenaeum following concert, with local band supplemented by symphonists.

Mercury Cuts

Chicago, Dec. 9.

Mercury Records, Chi indie, in contrast to the prevalent fever of signing all available free talent, dropped two femme artists last week. Anita Ellis, with the company since early days, and Irene Wicker, "Story Book Lady," were the fatalities.

Neither has cut any disks for several months.

ASCAP '47 Melon $8,000,000, About Same as Last Yr.

Last week's special board meeting at the American Society of Composers, Authors and Publishers authorized the payment before Xmas of the distributable revenue collected by the Society during the final quarter of this year. Since this quarter doesn't end until Dec. 31 accountants are now busy estimating the income of the final three months so that coin can be distributed to writer and publisher members. However, it's expected that the figure will at least approximate the previous quarter's slightly over $2,000,000 distribution, which would mean that ASCAP will have pyramided a 1947 melon of close to $8,000,000.

That figure fairly closely approximates the Society's distributable revenue of 1946, and that it was able to achieve this in the face of diminishing nightclub, ballroom, etc., returns, indicates that the Society is in the ascension.

That the 1948 income will be brighter still is expected. Society by then will in all probability receive extra coin from radio via the settlement of its claims for additional coin from cooperative broadcasts, which are not covered properly, ASCAP feels, by the current contract with radio. Present pact is now being renegotiated beyond Dec. 31, 1949. Too, television's problems may be resolved before the end of next year, with additional revenue forthcoming from that quarter.

PALUMBO'S CLICK CLUB BOOKED UP TO MAY 1

Philadelphia, Dec. 9.

One of the most imposing lineups of band attractions ever to be corralled for a nitery has been booked for Frank Palumbo's Click in the next couple of months.

Harry James finished a two weeks stint at the spot Saturday. Yesterday (Mon.) Vaughn Monroe opened, to be followed Dec. 22 by Gene Krupa. Then Palumbo has Ted Weems, Jan. 4; Sammy Kaye, Jan. 15; Claude Thornhill, Jan. 22; Stan Kenton, Feb. 2nd; Louis Prima, Feb. 9th; Desi Arnaz, Feb. 23rd; Frankie Carle, March 29th, and Carmen Cavallaro, April 12.

Decca Records last week declared its usual 25c quarterly dividend on outstanding shares of capital stock. Divvy payable Dec. 30 to shareholders of record Dec. 16.

N. Y. PARAMOUNT IN MCA DEALS

In what is perhaps the first move by a major stageshow theatre against high talent prices, the Paramount, New York, last week collaborated with Music Corp. of America and two top name bandleaders on a pair of deals designed to combat a lagging b.o. And it's probable that the contract revisions engineered by the three principals will have far-reaching effect on the other Broadway stageshow-film houses—the Strand and Capitol—and other key-city houses which have been finding difficulty.

Louis Prima and Carmen Cavallaro are the maestros involved. Prima had a contract for the Par calling for a flat $50,000 for four weeks; Cavallaro had one for the same period for which he was to get $47,500. Several weeks ago, the Par, taking the lead in endeavoring to reduce basic stageshow costs, asked that these agreements be revised downward, an unprecedented request but one that the theatre pointed out was justified in view of recent b.o. trends. It was pointed out to MCA and the bandleaders that if the Par was forced to honor the agreements as written there was no question but that it could not supply the bands involved with top-flight films, that medium-weight productions would have to be used.

Par and MCA then agreed to cut. By revising Prima's contract from 50G to $40,000 for four weeks, the leader gets the benefit of a virtually guaranteed b.o. picture—"Road to Rio" (Crosby-Hope-Lamour) in this case—plus a contract at the same terms for 1949. Cavallaro's pact was also reduced to 40G figure with the same type of film and '49 contract clauses.

Neither the Strand nor the Capitol, which operate with the same style stageshows, has been aware of the Prima-Cavallaro deals, but both have been pressing in recent weeks for revisions of deals already written. It's very likely that this will occur.

That the ever-ascending trend of prices for top-name bands and vocalists was due to seek a more equitable level has been evident for months. Wartime quotations have been sustained against diminishing postwar b.o. totals. No one concerned with the booking of top-name artists begrudges them all they can possibly get from a theatre, but for months it has generally been agreed that prices must come down in a majority of situations or the band business, which isn't in a very healthy condition, would in all likelihood be hit with a trend by theatres in N. Y. and key cities toward eliminating stageshows and returning to straight pix. At the moment the band business, bookers point out, couldn't afford such a possibility.

Park Men Take Price Stand

Chicago, Dec. 9.

Fat fees asked by name bandleaders are due for a trimming. Band buyers here last week for the convention of the National Assn. of Amusement Parks, Pools and Beaches declared that orchestras, no matter how namey, will get the go-by hereafter unless prices are reduced.

Buyers are especially cold to one-nighter asking prices of $1,000 to $2,000, which, they say, aren't commensurate with drawing power. Park men say the average band can expect $500-$750 from here on in, with only toppers getting as much as $1,000 in guarantees.

BMI Now Has Signed 16 CCOA Ops to Music Pacts

Chicago, Dec. 9.

Broadcast Music, Inc., made further inroads into Chicago Cafe Owners Assn. membership last week by licensing three more of its members. Organization has refused to deal with BMI as a unit, although 16, or about half its membership, already have signed as individuals.

BMI signed four bistros in all last week—Silver Frolics, Club Alabam, Casino and the Baroque. Only three are CCOA.

Band Operations in for Special Attention in MCA Chi Exec Meet

Chicago, Dec. 9.

Music Corp. of America's top executives met here last week for their annual biz get-together. The band division came in for special attention.

It was decided that MCA band executives must make every effort to impress upon the talent they handle that the honeymoon is over—that prices must come down in the face of lagging b.o. returns, or else. There isn't much of a problem for MCA or any other agency from this source in so far as medium name and lightweight name orchestras are concerned. They have been cut or were forced to cut quotations by buyers. It's mainly the top names who are still creating a price problem.

Few of the better known leaders have revised ideas on what they feel they are worth despite diminishing b.o. returns, and MCA feels they are making it increasingly tough for the smaller combos to operate. Too much money has been lost by promoters, location buyers, etc., on the top names at top guarantees, thus precluding or minimizing the use of medium names.

The band business is a sort of a cycle. Promoters, when times were good, made money on hot b.o. names on which they could afford to take a risk in the face of less powerful b.o. people. When they can't build a surplus due to a lack of b.o. power by even the top names, then the cycle is broken and eventually even the best names must find work opportunities restricted. This MCA feels must be corrected.

While all this palaver is going on, many band-buyers feel that in most cases it is the agency that's to blame for maintaining the highest possible prices for the best talent, even though the majority of leaders have gone about reducing their own operating costs.

Camarata Back in N.Y.

Toots Camarata, musical director of the New London label, being released in the U. S. by English Decca, planed into New York over the weekend after a five-week stay in Britain. While abroad he supervised a number of recording sessions by British musicians and artists. He's scheduled to leave for the Coast within 10 days to handle a number of recording dates there, not for London.

James C. Petrillo waxing ban, effective Jan. 1, won't result in any special benefit for his firm, Camarata feels. It can, however, if the ban lasts long enough and the American diskeries' huge backlogs are run down.

Kenton, Cole In Revise Setups On Publishing Firms

Carlos Gastel, manager of Stan Kenton's orchestra and the King Cole Trio, is in the throes of revising the music publishing setup of those two groups and may continue his ideas down the line to Peggy Lee, who also has a publishing firm.

Kenton and Nat Cole had been tied to Mickey Goldsen on a publishing deal, the former with a firm titled Leslie Music and Cole with a company called King Cole Music. These agreements have been cancelled by mutual consent and Gastel is now arranging for one firm for the two artists and himself with Burke-Van Heusen.

Kenton and Cole agreements with Goldsen called for the latter to hold a 50% interest in each company, with each artist having the other half, a portion of which each gave Gastel. In recent months, there has been objection by the artists to the deal; they pointed out to Goldsen that because Gastel held a piece of each firm they themselves wound up with less than Goldsen. They sought revisions calling for an equal three-way split, which Goldsen refused on the grounds that the deal called for him to assume printing and other expenses, and a straight 33 1/3% for him would thus not be equitable. As a result, both firms will be dissolved as of Jan. 1, with Goldsen retaining 50% of the income of each until that date. Cancelled contracts were for five years, approximately two years having expired.

Gastel's negotiations with B-VH call for the establishment of a Progressive Music firm lumping the activities of both artists and in which Gastel will be a stockholder. It calls for B-VH to be selling agent on a 10%-off-the-top of all profits, Gastel and the artists assuming all costs. In the event either artists comes up with a hit tune, B-VH or another one of the Edwin H. (Buddy) Morris firms (of which B-VH is a subsid) will put a staff to work on it under a different coin deal.

JURGENS FOR N.Y. PENN FEB. 23 IN 8-WEEKER

Dick Jurgens' orchestra will get its first shot at a major New York location Feb. 23, when it opens at the Pennsylvania hotel. Band, which was to have worked the Penn earlier this year, has been scheduled for a straight eight-week period following Frankie Carle, who succeeds the current Charlie Spivak.

Jurgens' combo, a midwestern and Coast fave, was to have played the Penn last spring. Due to the condition of business at that time, he and James V. McCabe, Penn managing director, agreed to cancel that contract. Neither cared to risk the introduction of a name untried in the east into the Penn at that time.

800 Stations Sign BMI Contracts

Approximately 70% of the network and independent radio outlets previously signed with Broadcast Music, Inc., for the use of the latter's copyrighted music, have renewed with that organization. Renewal period is for nine years, from March 11, 1950, to 1959. All told, BMI has executed contract extensions with close to 800 of the 1,100-odd stations with which it previously had agreements.

BMI's purpose in asking for renewals at so early a date is to put the radio-owned performance rights outfit "on a fair competitive basis." This means that contracts would coincide with those held by the American Society of Composers, Authors and Publishers. Latter's agreement, which expires Dec. 31, 1949, incidentally, has not yet been extended. When and if it is (and there's no reason to believe it won't be) the extension will be for nine years.

N.Y. Local 802 Holds Services for Members Who Died in Services

Memorial services for 41 members of New York Local 802, of the American Federation of Musicians, who died while with the armed forces during World War II, were held at the union's headquarters on Pearl Harbor Day (7). Chaplains of three faiths conducted religious services. Music was supplied by a band from the John Philip Sousa Post of the American Legion.

State Industrial Commissioner Edward Corsi and Deputy Mayor John J. Bennett spoke at the ceremonies which were highlighted by the unveiling of a memorial plaque.

Joe Keith, former drummer with the Will Osborne orchestra has been signed as a disk jockey with KLIF, Dallas. Keith will air two programs daily at 12:35 and 3:30 p.m.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING DEC. 6

								N. Y.	Chi.	Los Angeles		N. O.	Phil.	Phoenix	D.C.	Denver	Syracuse	Pitt.	K.C.	Boston		Seattle	Det.	S.F.	Cleveland		St. L.	Memphis	Cincinnati		Dallas	
Pos. this wk.	Pos. last wk.	No. week in poll.	Artist	Label	Song	Pub.		Art Ford—WNEW	Jim Hamilton—WIND	Don Otis—KLAC	Bob McLaughlin—KLAC	Johnny Murray—WDSU	Joe Grady—WPEN	Dick Gilbert—KRUX	Eddie Gallaher—WTOP	Dick Schmidt—KMYR	Ed Murphy—WSYR	Al Nobel—KDKA	Wayne Stitt—KCKN	Bob Elliot—WHDH	Sherm Feller—WEEI	Bill Griffiths—KOL	Ed McKenzie—WJBK (Jack the Bellboy)	Les Malloy—KYA	Bud Wendell—WHK	Howie Lund—WJMO	Rush Hughes—KXOK	Ralph Burge—WMPS	Paul Dixon—WCPO	Nelson King—WCKY	Dick Norman—WRR	TOTAL POINTS
1	2	8	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	1	3	..	..	1	..	1	1	..	8	1	..	2	1	5	1	..	3	1	1	1	3	2	4	148
2	1	12	Francis Craig	Bullet	Near You	Supreme	ASCAP	..	10	4	..	..	3	..	4	1	4	2	5	4	3	1	10	..	6	2	3	3	2	3	3	136
3	3	11	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	7	2	..	2	..	..	..	2	..	..	1	6	3	4	5	1	4	2	2	6	1	..	117
4	6	12	Louis Prima	Victor	Civilization	Morris	ASCAP	..	..	1	1	4	..	3	..	2	6	..	..	6	2	..	..	..	..	..	7	..	7	..	6	72
5A	5	6	Andrews Sis-D. Kaye	Decca	Civilization	Morris	ASCAP	..	2	..	..	..	4	..	..	..	..	..	..	..	..	9	..	8	9	3	1	..	1	1	..	61
5B	4	8	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	7	..	..	..	9	..	5	10	1	9	..	..	10	7	8	..	2	6	4	6	..	..	..	61
7	8	12	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	6	..	..	..	6	..	..	..	..	4	..	5	..	..	..	1	..	..	..	5	..	6	2	53
8	12	12	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	..	..	..	..	3	..	..	..	..	..	..	4	..	2	..	..	..	4	..	4	..	38
9	7	4	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	..	..	5	..	5	..	..	8	..	9	..	3	..	..	..	5	..	..	..	..	9	9	..	..	35
10	20	7	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	..	..	..	1	..	..	..	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..	27
11	..	1	Bing Crosby	Decca	White Xmas	Berlin	ASCAP	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	4	10	5	..	10	9	10	26
12	38	6	Andrews Sisters	Decca	Near You	Supreme	ASCAP	..	..	..	3	6	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	25
13	15	2	Jo Stafford	Capitol	Serenade to the Bells	Morris	ASCAP	..	1	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	7	5	..	..	..	..	..	24
14	10	7	Bing Crosby	Decca	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	23
15A	21	6	Dick Haymes	Decca	And Mimi	Shapiro-B.	ASCAP	..	..	..	5	..	..	..	7	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	19
15B	17	9	Sammy Kaye	Victor	Serenade to the Bells	Morris	ASCAP	..	..	..	..	..	..	..	9	4	..	..	..	..	..	..	..	..	10	..	..	8	7	..	9	19
17	18	4	Doris Day	Columbia	Poppa Won't You Dance	Morris	ASCAP	3	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	17
18A	32	2	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	8	7	..	15
18B	33	3	King Cole Trio	Capitol	Christmas Song	B-VH	ASCAP	..	..	2	..	..	..	..	..	9	..	10	10	..	9	..	..	..	..	..	..	..	..	..	..	15
18C	9	5	Frankie Laine	Mercury	Two Loves Have I	Miller	ASCAP	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	15
21A	14	4	Sam Donahue	Capitol	Whistler Song	J. L. Lester	BMI	..	..	..	..	..	..	8	7	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	13
21B	11	13	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
21C	47	7	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	..	..	13
21D	29	4	Jo Stafford	Capitol	Gentleman Is a Dope	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	1	..	..	8	..	..	..	..	..	..	..	..	..	13
25	16	6	Perry Como	Victor	So Far	Williamson	ASCAP	..	8	..	..	..	..	..	..	..	5	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10
26A	..	2	Dinning Sisters	Capitol	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
26B	..	1	Glen Gray	Mercury	If I Love Again	Harms	ASCAP	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
26C	..	1	Rose Murphy	Majestic	Can't Give Anything But Love	Mills	ASCAP	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
26D	..	3	Pied Pipers	Capitol	I Wanna Be a Friend	Hudson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	9
26E	30	7	Jo Stafford	Capitol	Stanley Steamer	Warren	ASCAP	..	..	3	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	9
31A	22	5	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
31B	23	4	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	..	9	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	8
31C	..	1	Margaret Whiting	Capitol	Pass That Peace Pipe	Chap-Craw	ASCAP	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34A	..	1	Andrews Sisters	Decca	Bread and Butter Woman	Mood	ASCAP	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
34B	..	1	Tex Beneke	Victor	Surprise Symphony	Woodward	ASCAP	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7
34C	..	1	Gordon Jenkins	Capitol	Write Me a Letter	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	7
34D	13	8	Ted Weems	Mercury	Mickey	T. B. Harms	ASCAP	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	7
38A	..	1	Andrews Sisters	Decca	How Lucky You Are	Leeds	ASCAP	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
38B	27	5	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	6
38C	..	1	King Cole Trio	Capitol	Those Things Money Can't Buy	Robbins	ASCAP	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
38D	48	11	Perry Como	Victor	A Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	6
38E	..	1	Bud Greco-3 Sharps	Musicraft	Ooh Look, Ain't She Pretty	Leeds	ASCAP	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
43A	..	4	Jimmy Dorsey	M-G-M	Ballerina	Jefferson	ASCAP	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
43B	49	3	Peggy Lee	Capitol	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5
43C	..	1	Andy Russell	Capitol	Muchachita	Monterey	ASCAP	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
46A	36	3	Perry Como	Victor	Two Loves Have I	Robbins	ASCAP	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	4
46B	19	13	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4
46C	..	4	Dinah Shore	Columbia	Stanley Steamer	Warren	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4
47A	..	1	Enric Madriguera	Decca	Jungle Rhumba	Duchess	BMI	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	3
47B	..	3	Sammy Kaye	Victor	Little Old Mill	Shapiro-B.	ASCAP	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
47C	52	4	Frank Sinatra	Columbia	Christmas Dreaming	Leeds	ASCAP	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
52	41	13	Perry Como	Victor	I Wonder Who's Kissing Her	Marks	ASCAP	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	2

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SPA-MPPA Pact Seen Unsettled For Several Months at the Earliest

There won't be a new contract between the Songwriters Protective Assn. and the Music Publishers Protective Assn. at least until the early part of 1948. This is evident by the fact that attorneys for both sides are still drafting into legal language the terms so far agreed upon by committees representing both sides on a new pact. And there still are two points unsettled. They've been dickering around 15 months.

When the attorneys finish transcribing into proper form the terms already settled, the two factions will have another meeting to take a look at their handiwork and to mull over the unsettled questions. This isn't likely to be done before the holidays—and during and immediately after Xmas and New Year's many of the principals involved in the negotiation will have departed on annual winter vacations. This means that final settlement will not come for at least two months or longer.

Items remaining to be settled include the demand by the writers that foreign copyrights granted publishers abroad by U. S. firms be confined to 28 years as against the current practice of granting a foreign hold on a tune for 50 years beyond the death of the author. Writers seek in this way to make U. S. and foreign copyrights expire at the same time so that renewal values, if a tune is assigned to another publisher, are fully available. Length of the new pact is also undecided.

Rockwell West

Thomas G. Rockwell, president of General Artists, leaves New York Friday (12) for the Coast. It's his annual holiday trek to his Monrovia, Cal., home.

Rockwell will be west an undetermined length of time.

Nitery Disk Shows Catching On in Miami

Miami Beach, Dec. 9.

Newest midnight to 3 a.m. show to be added to those already scheduled or in action here will hit the airwaves Jan. 1, via indie station WINZ, with the Beachcomber the setting for the session. Currently, Barry Gray has those hours to himself on his WKAT-Copacabana platter-chatter canto. Lee Mason comes on within next two weeks with same type of show from Club 22, via new station WPBM.

Beachcomber airer will essay a more varied format, with the Baxter twins featured, plus two male disk-spinners and interviewers. Dick Stern, who had the Copa show last summer, is a possibility for one of the latter spots.

'Near You' Collaborator Threatens Suit If His Role Isn't Made Clear

Kermit Goell, who in conjunction with Francis Craig authored "Near You," wants billing on that number when Craig makes vaude and radio appearances. Goell through his attorneys, Jaffe & Jaffe, notified Craig last week that unless Craig stops representing himself as the sole author and composer of that number, he'll take legal steps.

Goell claims that Craig infers that he is the only writer of the tune on p.a.'s by simply failing to point out that Goell was his collaborator and "it can result and has resulted in serious embarrassment to Goell." If Craig persists, Goell will seek an injunction to stop him. If such injunction were secured, Craig would be open to a damage suit.

Songs With Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of Nov. 28-Dec. 4, 1947.

A Fellow Needs a Girl—*"Allegro"	Williamson
—And Mimi	Shapiro-B
Ballerina	Jefferson
Best Things Are Free—†"Good News"	Crawford
Christmas Dreaming	Leeds
Civilization	Morris
Don't You Love Me Anymore	Oxford
The Freedom Train	Berlin
Home Is Where the Heart Is	Advanced
How Soon	Supreme
I Have But One Heart	Barton
I Still Get Jealous—*"High Button Shoes"	Morris
I Wanna Be a Friend of Yours	Hudson
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
I'll Dance At Your Wedding	Simon
Kate	Berlin
Lady From 29 Palms	Martin
Made For Each Other	Southern
Near You	Supreme
Papa You Dance With Me—*"High Button Shoes"	Morris
Pass the Peace Pipe—†"Good News"	Crawford
Serenade Of the Bells	Melrose
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
The Stars Will Remember	Harms
Two Loves Have I	Miller
White Christmas	Berlin
With a Hey and a Hi and a Ho Ho Ho	Bourne
You Do—†"Mother Wore Tights"	BVC

The remaining 22 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A Girl That I Remember	BMI
All My Love	Harms
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Feudin' And Fightin'	Chappell
Forgiving You	Mellin
Golden Earrings—†"Golden Earrings"	Paramount
Gonna Get a Girl	Miller
I'm Sorry I Didn't Say I'm Sorry	Shapiro-B
It Happened In Hawaii	Remick
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Let's Be Sweethearts Again	C-P
Love For Love	Witmark
My, How Time Goes By	Chappell
Naughty Angeline	Simon
Peggy O'Neil	Feist
Santa Claus Is Comin' To Town	Feist
That's All I Want To Know	Beverly
They're Mine, They're Mine, They're Mine	Sinatra
Those Things Money Can't Buy	Robbins
Too Fat Polka	Shapiro-B
When the White Roses Bloom	Martin
What Are You Doing New Year's Eve	Famous

*†Filmusical. *Legit Musical.*

Buddy Rogers' Disking

Hollywood, Dec. 9.

After years inactivity as a bandleader, during which he has produced pictures, Buddy Rogers recently revived his orchestra to cut four sides for United Artists' Records, with vocals by David Street and the Meltones. Two sides have just been released, "Sleep My Love" (by Sam Coslow, which is the title song of Rogers' and his wife Mary Pickford's new pic production, starring Claudette Colbert, Robert Cummings and Don Ameche) and, appropriately, "My Buddy," Rogers' former theme song.

Rogers is on a p.a. tour of the larger cities plugging the picture.

Petrillo Renewed By Chi AFM'ers; Other Elections

Chicago, Dec. 9.

James C. Petrillo was re-elected president of Local 10, Chicago Federation of Musicians, for the 24th time last week. Prexy since 1923, he was unopposed, as was the rest of the slate.

His son, James J. Petrillo, was also re-elected financial secretary.

Gene Urban Tops Pitt

Pittsburgh, Dec. 9.

Hottest election in years saw the re-election last week of Gene Urban as president of Local 60, American Federation of Musicians, for fifth straight term. It was the biggest vote brought out in last 20 years, with Urban polling just 11 ballots more than his nearest rival, Hal C. Davis. Final count was Urban, 651; Davis, 640, and William Pohle, 58.

Other incumbents were also re-elected. James Comoroda beat out Julius Drob for the vice-presidency, 783 to 565. Nick Hagarty was unopposed for secretary - treasurer. Michael Hickley and George Wilkins were named delegates to national convention and Ira Wilson and Wilkins to Pittsburgh Central Labor Board of AFL. Luke Riley, maestro at Casino theatre, running independently, and Frank Panella, a former member, crashed the board slate, with Leo Strini, Wilson, Hickley and John Marino all being re-elected.

Urban was originally Clair Meeder's choice to succeed him as president of Local 60 when Meeder was appointed one of James C. Petrillo's lieutenants at national headquarters. Meeder had previously held the presidency for 12 straight years.

Seattle's Reed Reelected

Seattle, Dec. 9.

Jack Smith, vet dance band drummer, was elected business agent of Local 76, American Federation of Musicians, here at last week's election, succeeding Carbon Weber, who resigned after 13 years of service. Harry L. Reed was re-elected president of the local, and also president of the Musicians Club, local's bottle club. Smith was named veepee of the bistro and Ed Carey, secretary.

Motion to provide free music for all shows and publicity connected with the Christmas campaign was approved, and a proposal to purchase Norway Hall for use as a bottle club was voted down.

3 SUNS, GEO. WALKER END BRIEF TIEUP

Three Suns, who went along with George Walker when the latter quit Music Corp. of America's band department recently after a tiff with its executives, ended their brief association last week. Walker signed a claim waiver on handling of the group in exchange for a reported $10,000. Settlement is said to have been an amicable one; whether it means that trio will return to MCA management is unknown. Group is at the Oriental theatre, Chicago.

When Walker quit MCA the Suns did not have a contract with the agency. Latter simply had been booking them and, since Walker had been doing that chore and they had become friendly, the Suns went with him. Action started a furore within MCA and the agency exerted various means of inducing the group to forego Walker and sign an MCA pact.

Suns are a valuable b.o. property, having been developed via Hit Records by Eli Oberstein, then later on Majestic and recently the RCA-Victor label, again under Oberstein.

Band Biz Speculates on 'Why' Disk Ban Won't Last Very Long

Handy Offers Memphis Piano, Horn for Memorial

W. C. Handy, "Daddy of the Blues," has offered Memphis the trumpet and piano on which he first played the "blues," plus other historic mementoes, if the city will establish a Beale Street Museum for them. There's been no reply as yet.

Venerable Negro composer, here as honor guest at the annual "Blues Bowl" football game staged by the Beale Street Elks for Christmas charities of his race, suggested that the city's "Handy Park" on Beale, street named in his honor, would be an appropriate place for the museum memorializing the birth of the blues.

Hale as ever at 74, though nearly blind, Handy between halves of the Austin High-Manassas High "Blues Bowl" game, brought out his "golden horn" and treated the throng with his blowing of his own "Memphis Blues," the first real "blues" hit ever written, preceding even his "St. Louis" and "Beale Street Blues."

Barton Co. May Go Inactive Pending Pic Plug in the Spring

In the event that no deal is completed for the sale of Barton Music the firm may be temporarily deactivated until next spring. This possibility grows out of the failure of Ben Barton and Hank Sanicola to conclude an arrangement with Frank Sinatra whereby they would sell their combined two-thirds of the firm's stock to Sinatra, who holds a one-third interest.

Barton has a deal with Eagle Lion Films to publish songs from its pix. Firm has no plug tune ready until a melody titled "Lazy Stream," from EL's "Northwest Stampede," is due in March or April, when the film is released. Song has been recorded. If the catalog isn't sold its operations will be cut to a minimum until the film is released. Meanwhile, Sinatra is supposed to have given his okay for sale of the firm, including his holdings, if a buyer shows up.

Barton wants about $75,000 for the catalog. This would mean approximately $35,000 to be split among the three owners since there is said to be some $40,000 in debts to be erased.

With only about three weeks to the Jan. 1 disking ban imposed by the American Federation of Musicians, recording executives, music publishers, band managers and agents, mostly the latter three, are now speculating on "why" the ban won't be extended very long.

Latest rumor emanates from Chicago, where it was said last week that James C. Petrillo, prexy of AFM, would give the companies another month to record, beyond the Jan. 1 stoppage date. This was explained thusly: that a Feb. 1 halt on records would then coincide with a possible walk of musicians from the radio studios, which would exert a double squeeze and result in a faster solution to both problems. This, too, was in direct contradiction to the hint late last month by Petrillo himself to the effect that "maybe the companies won't have as much time as they thought to lay away a stock of masters," which subsequently proved a dud.

Another question asked is: "Why should Petrillo allow the companies to put up three-year stocks of masters if he didn't expect to have his problem resolved long before the companies found themselves in trouble due to a lack of releases. This was hooked up with the assertion that Petrillo did not hire attorney Milton Diamond, as adviser to the AFM, for nothing. Diamond engineered the settlement of the previous strike, while with Decca, with which he's no longer associated.

At the same time came repeated rumors that radio and recording musicians in N. Y. and Hollywood, who figure to have current sources of revenue completely eliminated if both records and radio are pulled out by Petrillo, are increasingly developing a leaning toward defying Petrillo. Among these are: they would resign from the AFM and work freelance; they would plan a CIO union. Spokesmen for these musicians laugh at such reports. They point out that there is a natural amount of grumbling among musicians, who must worry about supporting families, but that none of it has gone beyond that stage. That so far the inclination is to support Petrillo, albeit for no other reason than at the moment there is no other choice. Whether that feeling and the grumbling will stay so confined, if either the disk ban or a radio strike becomes protracted, is another story.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	9	2,500	22,175
Charlie Spivak	Pennsylvania (500; $1-$1.50)	3	1,400	11,150
Sammy Kaye	New Yorker (400; $1-$1.50)	6	1,400	10,100
Johnny Pineapple	Lexington (300; $1-$1.50)	56	900	52,700
Guy Lombardo	Roosevelt (400; $1-$1.50)	8	2,350	20,150
Stan Kenton	Commodore (400; $1-$1.50)	2	1,500	3,825

**De Marcos at Waldorf,*

Chicago

Chicago, Dec. 9.

Jose Melis (College, Inn, Sherman; 700; $2-$3.50 min.). Mel Torme had big share of Fair Exposition conventioneers and visiting 4-H Club youngsters. Excellent 5,200.

Ray Morton (Mayfair Room Blackstone; 300; $3.50 min. $1 cover). Ilona Massey featured. Almost 2,500.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Beginning of pre-Christmas slump showing but still good 3,500.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min. $1 cover). Maintaining balance at 3,000.

Griff Williams (Empire Room, Palmer; 550; $2.50 min. $1 cover). Slushy weather and sleet brought only fair 3,200.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Bulging 3,400 covers, boomed by big grid weekend trade.

Jan Garber (Biltmore; 900; $1-$1.50). Excellent 3,300 tabs.

Location Jobs, Not in Hotels

(*Chicago*)

Marty Gould (Chez Paree; 550; $3.50 min.). Paul Draper, Dean Martin and Jerry Lewis surprise Lures; playing to sell-out almost nightly; 6,000.

Eddy Howard (Aragon; $1-$1.15 adm.). Slush and sleet cut down admishes to 16,500.

Phil Levant (Blackhawk; 500; $2.50 min.). Variety show here. Not bad 2,100.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Lenny Kent heldover; 2,900 covers.

Lawrence Welk (Trianon; $1-$1.25 adm.). Same as North Side sister ballroom. 16,500.

(*Los Angeles*)

Count Basie (Meadowbrook, B, Culver City, 1st wk.). Moderate 4,100 admissions.

Elliot Lawrence (Palladium, B, Hollywood, 3d wk.). Down to around 7,000 stub-buyers, wan.

Chi Cafe Assn. May Sue Local AFM on Hike

Chicago, Dec. 9.

Chicago Cafe Owners Assn. last week instructed attorneys to file suit against Chicago Local 10 of American Federation of Musicians claiming that the recent 10% added to scale to cover social security and unemployment levies was in reality a contribution, which is prohibited under the Taft-Hartley Act. Extra 10% on top of scale was added in October, following ruling of the U. S. Supreme Court that bandleaders were independent contractors and thus themselves liable for all s.s. and other taxes. Majority of members of CCOA have not been paying the 10%, but a few have been paying the actual taxes to the government and state despite the elimination of the AFM's Form B contract.

Los Angeles local 47, which had followed the Chi AFM branch in tacking a 10% boost on to scale figures to cover s.s. and unemployment taxes leaders must now pay themselves, apparently has had no trouble making it stick. These locals are the only ones so far to take action to guarantee non-name bandleaders against having to pay taxes out of their own pockets. New York's local 802 has been watching the acceptance of the added 10% in Chi and L.A. before duplicating the move.

CCOA board of directors also appointed a committee to send a delegation to Congress to protest the continuation of 20% tax on nitery tabs. Directors also skipped demands of ASCAP and BMI for license renewals.

Ellington Sets Preem For 'Liberian Suite'

Duke Ellington will introduce his "Liberian Suite," written for the Liberian government to commemorate the country's first 100 years of existence, at his Carnegie Hall, New York, concert Dec. 26 and 27. In addition to its premiere, Ellington and his arranger, Billy Strayhorn, are readying a group of other new pieces for debut.

Ellington did the composition on commission from the Liberian government.

Smash!

WITH A HEY AND A HI AND A HO HO HO!

BOURNE, INC.
799 Seventh Ave.
New York

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 6th

National Rating This wk.	Last wk.	Title	Publisher	New York, Macy's	Chicago, Lyon and Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles—Denel's Music Shop	San Francisco, Sherman-Clay	Boston, Krey's	Indianapolis, Pearson's	Minneapolis, Minn., Schmidt's Music Co.	St. Louis, S. S. Kresge Co.	Seattle, Sherman-Clay	TOTAL POINTS
1	1	"Near You"	Supreme	1	1	4	1	1	1	4	3	8	2	1	94
2	2	"You Do"	BVC	2	3	1	2	9	3	6	7	7	8	4	69
3	7	"Ballerina"	Jefferson	..	8	3	8	5	6	1	5	2	5	8	59
4	4	"And Mimi"	Shapiro-B.	3	7	2	3	4	9	3	..	4	..	9	53
5	3	"Whiffenpoof Song"	Miller	5	10	..	7	3	2	5	..	6	7	3	51
6	6	"How Soon"	Supreme	7	5	10	..	2	8	2	..	1	3	..	50
7	7	"Civilization"	Morris	..	4	9	4	..	4	10	6	9	6	2	45
8	10	"White Christmas"	Berlin	..	..	..	..	7	..	9	2	3	1	5	39
9	12	"Serenade of the Bells"	Morris	..	6	5	9	8	..	8	..	5	..	..	25
10	5	"Wish I Didn't Love So"	Paramount	4	..	..	5	..	..	7	..	..	10	6	23
11	13	"Too Fat Polka"	Shapiro-B.	8	2	..	..	..	..	..	8	..	4	..	22
12	..	"Here Comes Santa"	Bourne	..	..	..	..	..	5	..	1	..	..	..	16
13	..	"Pass That Peace Pipe"	Crawford	..	..	6	..	6	10	..	..	..	..	..	11
14	..	"Winter Wonderland"	BVC	..	..	..	..	..	..	..	4	10	..	..	8
15	11	"So Far"	Williamson	..	..	..	6	10	..	..	..	..	..	10	7

RCA to Record Score From Coming 'Bonanza'

RCA-Victor will cut the score of the forthcoming "Bonanza Bound," musical which opens in Philadelphia Dec. 26. Recording will be done between that date and the Jan. 1 start of the disk ban imposed by the American Federation of Musicians. It will use the entire cast of the show, being produced by Feigay & Smith with Herman Levin, and will release the disks in album form, of course.

Victor is not paying an advance. It is underwriting the cost of recording the score, at scale, and paying the producers a royalty. Chappell Music is publishing the score, which is by Betty Comden and Adolph Green; music by Saul Chaplin. Chappell also has the "Look, Ma, I'm Dancing" score which has not been set as yet for recording. Hugh Martin penned the music and lyrics. Both shows are in rehearsal in New York.

Another under-the-wire album will be Howard Dietz and Arthur Schwartz's "Inside U. S. A.," with Beatrice Lillie doing some of the songs providing she arrives from London in time as she has now deferred her sailing to Dec. 16.

Temple's Kidalbum

Hollywood, Dec. 9.

Shirley Temple is narrating "Bambi" in kidalbum form for RCA-Victor.

Victor will release the album in conjunction with RKO's re-release of Walt Disney's cartoon of the same title.

Max Lutz Joins Bros.

Chicago, Dec. 9.

Max Lutz, former Chicago Burke-Van Heusen contact man, has joined the newly formed Lutz Bros. Music Co., in partnership witth his brothers, Herb and Sam.

Max, who resigned recently from Jewel Music in Hollywood, will headquarter on the Coast with Herb, the firm's prexy.

Mus-Art Opens Branch in Kaycee

Kansas City, Dec. 9.

Mus-Art agency, set up only a short time ago by ex-Music Corp. of America men, established a branch here last week. Outfit's local outpost will be handled by Johnny Sandusky, who formerly handled the McConkey agency branch here.

Branch was put into motion by Mus-Art's Russ Facchine, who, with Jack Whittemore, Lyle Thayer and Howard Christensen, established Mus-Art. Facchine is now a roving M-A rep while Christensen runs the agency's Chicago office, Whittemore heads the N. Y. office and Thayer ditto in Hollywood.

Harthun Joins Chi M-A

Hollywood, Dec. 9.

Chalk up another salesman shift from Music Corp. of America to Mus-Art. Bob Harthun, who had been handling small units in MCA's local office, had a tussle recently with Larry Barnett, head of the agency's band division, and he hopped over to Mus-Art.

Harthun is now assistant to Lyle Thayer, new agency's Coast head, also a former MCAer.

Scott Records in N.Y. While Band Plays Pitt

Raymond Scott has been giving an unusual twist the past week or so to the task of stacking away pre-ban record masters for M-G-M Records. He's been in New York recording with a band composed of studio musicians while the dance band he has been working with for the past year or more completed a date at the Ankara, Pittsburgh. Combo finishes its run there next Monday (15) under a substitute leader.

Caught unprepared for the American Federation of Musicians' disk ban, by bookings which would have kept him far from recording studios until beyond the Dec. 31 ban date, Scott induced the Ankara operators to allow him to come to N. Y. to record. They agreed, and he left his dance combo to fill out the date alone while a studio combo rehearsed and cut the needed disks.

Johnny Black's Estate Settled, Closing Case

Hamilton, O., Dec. 9.

Estate of the late Johnny Black, composer of "Paper Doll," was closed here recently through an accounting filed in common pleas court. Extensive litigation in the New York courts dissipated much of the assets, however. This suit eventually proved that Black was co-composer, and his estate, therefore, received one-half of the royalties from the song, which was a revival hit almost two years ago. Royalties amount to $9,454.13.

Sally Black Waldo, one of Black's widows, now Sally Black Riggs, through remarriage, received the major portion of the estate, being awarded $1,890 as statutory allowance and $1,200 as widow's allowance in addition to three-fourths of the $1,665 residue. One-eighth of the latter figure goes to Jennie Huber, the composer's mother.

Other assets of the estate cover copyrights in three other of Black's songs, "Without a Doubt," "Sheila" and "Too Many Irons in the Fire." However, to facilitate accounting, Harry S. Wonnell, local attorney, administrator of the Black estate, obtained a court order to distribute the royalties and copyrights to the three beneficiaries.

Black, whose song hit, "Dardanella," was a hit of previous years, rose to fame as a composer, but sank into comparative poverty when the popularity of the tune subsided. He died as the result of a brawl with a patron in a local night club which he was managing several years ago.

Lytell Maps Dance Orch

Jimmy Lytell, radio and recording clarinetist, who's been high in demand for years, is aiming at forming a band of his own for dance dates. He's figuring on six strings, three tenor sax, one trumpet and three rhythm in addition to his own instrument, plus a girl singer.

Lytell may be handled by General Artists Corp.

Jimmy Dorsey To Break Up Due to Illness

Jimmy Dorsey will disband his orchestra at the end of next week and retire, at least temporarily, to his Toluca Lake, Cal., home. He has cancelled dates as far ahead as mid-February, indicating that the layoff, said to be due to illness, will cover at least three months or more. Meanwhile, there is some talk about his returning to the General Artists agency, reports which are flatly denied by those concerned with him. He's said to be completely satisfied with the booking being done for him by the Mus-Art agency and Harry Romm, who handles the band for theatres.

Dorsey plays the Palace theatre, Columbus, O., Monday to Wednesday (15-17), the U. of Akron Friday (19) and the U. of Pittsburgh Saturday (20), after which the combo breaks up and he heads west. Dates he cancelled include theatres in Reading Pa., Holyoke, Mass., Providence, Newark, Hartford, Baltimore and a two-week run at the Ansley hotel, Atlanta, to have opened Feb. 4.

Dorsey will record for M-G-M Records in New York today (Wednesday) and tomorrow before heading west for the theatres and one-nighters remaining. Whether these will be his last disks for the Metro label is undisclosed.

Dorsey is said to be suffering from nervous exhaustion. Breakup of his band is the first time Dorsey has made such a move, except for occasional vacations, since he took over leadership of the outfit from his brother Tommy Dorsey, at Glen Island Casino, New Rochelle, N. Y., in 1936.

Buddy Johnson, BMI In Music Firm Deal

Maestro Buddy Johnson has concluded a deal with Broadcast Music, Inc., for the establishment of a music firm to be called Sophisticate Music Co. It's for one of those staffless publishing house deals which call for an advance of $300 by BMI against performance royalties for every one of his own songs recorded by Johnson and released by Decca.

Deal is for one year.

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By WALTER G. SAMUELS
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1619 Broadway, New York

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HAS SWITCHED TO
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C—155

*SHAMUS CALVERT OF FLAT RIVER, MISSOURI

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46 1948!

*See Opposite Page

THE SECRETARY SONG
(BIDIBI BOT BOT)
Words and Music by SAMMY FAIN and JACK BARNETT

Leo Feist inc. · 1619 BROADWAY · NEW YORK 19 · Harry Link, Gen. Prof. Mgr. — [illegible], Prof. Mgr.

Majestic Maps Court Action On McKinley Pact

Despite a ruling last week by the American Federation of Musicians releasing Ray McKinley's orchestra from the contractual grip on it by Majestic Records, the case is not closed. Majestic intends to take its complaint to civil court, an action that is not usually taken in disputes refereed by the AFM unless the latter gives its consent. Majestic asserts the AFM is aware of its intention.

Meanwhile, McKinley is momentarily free to conclude a recording deal elsewhere, and Majestic spokesmen say they have made an arrangement with RCA - Victor, which was approached by General Artists, McKinley's agents, on a deal. This arrangement is said to call for RCA to record the band but to withhold release of resultant disks until the leader's dispute with Majestic is disposed of completely. And that if Majestic's contentions are honored by a civil court that RCA has agreed to turn over these masters for release on the Majestic label, with the proper remuneration, of course. And if Majestic loses RCA goes ahead by itself with McKinley.

That's Majestic's story. GAC asserts it is not aware of such an agreement between the two companies and states flatly that there's a good possibility McKinley will not be signed with RCA. Executives of the latter were not available for confirmation or denial of the Majestic story.

Majestic's reason for taking its squabble with McKinley into court is based on the fact that the AFM refused to recognize a renewal of a two-year deal with McKinley because that renewal had unaccountably been held by Majestic instead of being filed with the AFM at the time of conclusion as per the latter's rules. Majestic takes the stance that, regardless of the oversight, the renewal, which retains its hold on McKinley until Jan. 27, 1949, is still legal. And it was voluntarily agreed to by McKinley at the time in return for a $14,000 advance against later-due royalties. He needed money and took this method of getting it.

McKinley's original two-year deal with Majestic carried terms calling for a minimum amount of production and sale of his recordings. Agreement carried a 30-day cancellation clause in the event these terms were not lived up to.

Feature these songs for
CHRISTMAS . . . !
KISSES FOR CHRISTMAS
●
MY CHRISTMAS WISH
●
IT WAS CHRISTMAS IN LONDON
●
CHRISTMAS TIME'S THE TIME FOR LOVE
●
WITH CHRISTMAS MORNING IN YOUR HEART

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 6th

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Macy's)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Krey's)	Indianapolis—(Pearson)	Minneapolis—(Schmidt's Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	2	**VAUGHN MONROE** (Victor) "Ballerina"	2	1	2	4	2	3	2	6	2	3	3	91
2	1	**FRANCIS CRAIG** (Bullet) "Near You"	1	9	8	3	1	2	1	..	6	2	..	66
3	3	**ARTHUR GODFREY** (Columbia) "Too Fat Polka"	9	5	4	7	..	..	6	..	8	6	2	41
4	4	**ANDREWS SIS-D. KAYE** (Decca) "Civilization"	4	2	..	..	8	1	..	..	..	7	..	33
5	11	**PEGGY LEE** (Capitol) "Golden Earrings"	8	6	1	..	4	..	..	4	..	..	..	32
6	5	**JACK OWENS** (Tower) "How Soon"	7	..	6	..	..	..	4	3	..	4	..	31
7	7	**BING CROSBY** (Decca) "Whiffenpoof Song"	3	..	..	..	..	5	..	2	9	8	9	30
8	13	**VAUGHN MONROE** (Victor) "I Wish I Didn't Love You So"	5	..	5	2	..	..	..	7	..	..	..	25
9	8	**BING CROSBY** (Decca) "White Christmas"	..	..	..	8	..	7	9	10	..	1	..	20
10A	..	**MARGARET WHITING** (Capitol) "Pass That Peace Pipe"	..	4	..	..	..	..	..	..	1	..	..	17
10B	..	**BING CROSBY** (Decca) "You Do"	..	..	..	1	..	..	..	..	..	..	4	17
11	..	**JO STAFFORD** (Capitol) "Serenade of the Bells"	..	..	3	..	..	..	..	..	..	5	..	14
12A	..	**BING CROSBY** (Decca) "How Soon"	..	..	..	6	5	9	..	..	..	..	..	13
12B	16	**DICK HAYMES** (Decca) "And Mimi"	..	..	..	..	6	4	..	..	10	..	..	13
12C	15	**MARGARET WHITING** (Capitol) "You Do"	..	..	..	..	..	6	..	..	4	10	..	13
12D	10	**VIC DAMONE** (Mercury) "You Do"	6	..	..	..	..	..	3	..	..	..	5	13
13	..	**LOUIS PRIMA** (Victor) "Civilization"	..	..	..	..	..	..	5	..	..	..	5	12

FIVE TOP ALBUMS

1	2	3	4	5
"XMAS CAROLS" Bing Crosby Decca	AL JOLSON Album No. 1 Decca	"GOES TO TOWN" Dorothy Shay Columbia	"BEFORE XMAS" Fred Waring Decca	AL JOLSON Album No. 2 Decca

MORALES DUE FOR RUN AT N. J. MEADOWBROOK

Sunday evening "Rhumba Nights" have been so successful at the b.o. at the Meadowbrook, roadery in Cedar Grove, N. J., that it's negotiating with Noro Morales to bring a full-fledged Latin crew into the spot for a run, in conjunction with a pop-styled outfit. Boniface Frank Dailey will use Morales for three weeks beginning either Jan. 18 or 25, with a medium-name, pop-style outfit still to be selected. It'll be the first time Dailey has used two bands and the first time a Latin crew was featured.

Morales teed off Dailey's Sunday eve rhumba sessions four weeks ago and did almost capacity biz, which isn't happening often at Meadowbrook, as is true almost everywhere else. Dailey at that time intended to institute a "Barn Dance" idea on Monday evenings, but subsequently shifted this policy to his Ivanhoe spot, at nearby Irvington, N. J.

Clark, Mindling Part

Buddy Clark and personal manager Lou Mindling have split. Pair agreed to settle a contract that still had about a year to run.

Clark is handling his affairs himself and has no one in mind to replace Mindling.

Songsmith Grossman To Work Against Cancer

Shocked by the ravages of cancer as he has seen it, with the passing last week of his wife, songwriter Bernie Grossman plans dedicating himself to raising funds for the cause against the disease. Mrs. Grossman was 42 and died in a New York hospital although they were Hollywood residents.

Having no children or other near relatives, save Rena Santos, singer, who is his sister, the songsmith plans pledging a large portion of his Tin Pan Alley income to the cause of cancer.

B-VH to Publish Winning Song in Boston Contest

Boston, Dec. 9.

Boston Post song contest was won by GI George A. Nigro with a pop titled "Like We Used to Do." Tune was premiered by Vaughn Monroe during recent run at the RKO Boston theatre and was given an additional plug by Monroe on his Saturday Camel air show.

Song is to be published by Burke-Van Heusen, whose Sidney Kornheiser was one of the judges. Others were Monroe and Arthur Fiedler, conductor of the Boston Pops orchestra. More than 14,000 songs were received by judges in the seven-week contest.

INDIE DISK LABEL ASKS 30% 'FIRE SALE' CUT

Music publishers have been very lenient with indie disking firms in the collection of royalties due them for the recorded use of copyrighted music, and frequently they have been left holding the bag. Nevertheless, pubs continue to grant concessions in the hopes that some of the many small disk companies will battle through to major status, which would, in the final analysis, benefit them.

Last week, however, Harry Fox, who collects royalties for pubs, received a request that he feels went too far. This was from one of the officials of the De Luxe label. He wanted a 30% discount on quarterly royalties he owed to help reimburse him for the loss of the company's pressing plant at Linden, N.J., which recently was destroyed by fire.

Jesse Greer, Songsmith

Songwriter Jesse Greer is turning music publisher, at least with two of his songs, "I Love You to Little Pieces" and "The Song of Palestine." Former was written in collaboration with Carl Sigman.

Dwindling markets for freelance material prompted Greer to go into business for himself.

Majestic Diskery Reported Up For Sale; Pays Pubs

Chicago, Dec. 9.

Report here has it that Majestic Records, part of the Majestic Radio & Television setup, is up for sale. No one at Majestic's main offices in this city would deny or confirm it, but the talk is gaining momentum. It has spread to the company's various outposts.

That Majestic's recording arm could be in much better shape is widely known. It is in debt to artists, music publishers and others even though it has been claimed that the disking branch itself has been in the black since the latter part of last year. The parent radio-manufacturing firm's losses are supposed to explain the recording division's plight.

No Confirmation From N. Y.

That Majestic's recording division is up for sale spread around New York last week. Employees at the local offices had heard the reports but knew nothing more. Sidney Harris, the company's N. Y. attorney, would neither admit nor deny the talk. Meanwhile, the company appeared to have a hit recording in Rose Murphy's disking of "I Can't Give You Anything But Love," its first solid hit, incidentally, since Eddy Howard's "To Each His Own."

At the same time, Harry Fox, trustee for music publishers on record-royalty matters, went after Majestic last week for back royalties. He collected $50,000 of approximately $125,000 the company owes publishers, which had been built up via arrangement made by Fox with the consent of publishers. The deal was to spread regular quarterly royalties over extended periods.

Signature Creditors Meet

Signature Records is calling a creditors meeting for later this week in New York. Company is seeking a moratorium on debts which have been on the verge of crushing the indie, and is also endeavoring to interest certain current investors in increasing their holdings in the company.

Meantime, Signature owes music publishers around $75,000 in royalties, which the company is being pressed for by Harry Fox, general manager of the Music Publishers Protective Assn.

IRVING MILLS
SUGGESTS FOR YOUR PROGRAM
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
MILLS

I have written at least 100 good songs. What shall I do with them? (Don't tell me!) Paper the walls, light the coal stove, stand on them to make me look taller than she is, or will some publisher look far into the future and risk a nervous breakdown by listening to all of them, or at least the 10 best. (Please don't force me to publish my own.)

Box 207, Variety
154 West 46th St., New York 19, N. Y.

THE SECRETARY SONG
(BIDIBI BOT BOT)
Words and Music by SAMMY FAIN and JACK BARNETT

Get Ready Now With The First Novelty Hit Of 1948!

Leo Feist Inc. 1619 BROADWAY • NEW YORK 19 Harry Link, Gen. Prof. Mgr. George Dolis, Prof. Mgr.

HARRY
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PERSONAL MANAGER—
FRANK "PEE WEE" MONTE

... FRANK PALUMBO'S

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Philly

COLUMBIA RECORDS

On the Upbeat

New York

Charlie Goldberg has been professional manager of Chappell Music, not Carley Mills, who now has the T. B. Harms firm .. Milton Saunders orchestra into the Sheraton Plaza, Daytona Beach, Thursday (11) ... Decca Records signed Adele Clark via Milton Drake through the William Morris agency....Decca also signed Yorke Bros., formerly the Avery Bros., vocal quartet, and took the Robbins Trio, formerly the Al Russell trio for its Commodore label....Bob Astor orchestra has a girl singer who doubles on trombone and works in the section; she's Marion Bender, formerly with D'Artega's all-girl orchestra . . . Arnold Ridgeway, formerly with Decca Distributing in the east, joins the new London label as Coast District manager....Duke Ellington does a concert date Sunday (14) at the Aud, Atlanta, his first in that city.. Warney Ruhl orchestra into Cleveland hotel, Cleveland, Dec. 18.

Al Trace orchestra and Zeb Carver's hillbilly outfit opened at Brooklyn's Enduro Cafe yesterday (Tues.) .... Frank Victor's trio renewed till next June, at Boro Lounge, Kew Gardens, L. I. . . . Philip J. Lang orchestrating "Bonanza Bound," forthcoming Broadway musical . . . Tommy Port, Chicago radio singer, disking for Vitacoustic.

Don Reid, former vocalist with Xavier Cugat, collabed with N. Y. Mirror columnist Eddie Zeltner on a tune tagged, "And It All Came True" . . . Jack Grant trio opens at the Crest Room, Watertown, N. Y., Dec. 15 . . . Ralph Font, currently at La Martinique, N. Y., holds over for another six-week stretch . . . Freddie D'Alonso band current at the Ritz-Plaza hotel, Miami Beach . . . Charlita Rhumba band inked for the season starting Dec. 17 at Leon & Eddie's, Palm Beach.

Chicago

Woody Herman played his first Chi date in over two years Saturday (6) at the Pershing Ballroom...Joe Kayser, Jr., former manager Griff Williams' orch, now with Frederick Brothers' band department...Wayne Gregg, currently at Oh Henry Ballroom, Willow Springs, in for recording sessions with Universal Records ...Martha Tilton here for confabs with Majestic...Eddie Ballantine, "Breakfast Club" orchestra leader, penned "Pop Corn Polka"...Charley Ventura follows Herbie Fields and Muggsy Spanier into the Blue Note, Dec. 15...Freddie Slack set for the Sherman hotel, Dec. 31...Bill Darnell added to the "Singing Strings" show, Mutual webber, as vocalist with Bob Trendler orchestra...Joe Mooney Quartet in Suttmillers, Dayton, Dec. 27...Yvette here cutting sides for Vitacoustic...Patti Palmer, former Jimmy Dorsey chirp, in town visiting husband Jerry Lewis of Martin and Lewis, currently at the Chez...Jimmy McPartland been signed by Vitacoustic and cuts six sides this week...Billy Bishop into the Trocadero, Evansville, Jan. 2 for a two week stay...George Winslow's option picked up at Melody mill, until Feb. 22...Ray Herbeck set for date at the Schroeder hotel, Milwaukee, Jan. 6...Harmonicats skedded for the Nicollet hotel, Minneapolis, Jan. 30...Eddie Hubbard and Jose Melis have penned "Twelve O'Clock Flight" and "A Long Time Ago." Melis will be held over for the Nellie Lutcher opening at the College Inn, Dec. 19...Dean Hudson signed with William Morris...Marie Shaw, pacted by Tower Records, cuts here next week...Teddy Phillips into the Plantation, Nashville, Dec. 15 and into the Indiana Roof, Indianapolis, Jan. 5...Tommy Carlyn back into Aragon for five weeks Jan. 20...Russ Carlyle into the Claridge, Memphis, Dec. 12 for four weeks.

Hollywood

Nellie Lutcher is set for four weeks at Chase hotel, St. Louis, starting Feb. 14 at $1,250 per stanza. Week of Jan. 23 chirp plays Howard theatre, Washington, then Royal, Baltimore . . . Richard Hageman started scoring Argosy's "War Party." . . . Red Callender returned from Honolulu where he had been working . . . Beatrice Kay opens at Florentine Gardens Dec. 29. Chuck Gould back into Gardens same date for eight weeks . . . Dick Baker, Nick Lucas and Lillian Lane pacted by Huckster label . . . Gracie Fields set for Rancho, Las Vegas, starting Dec. 24 . . . Bing Crosby, William Bendix and Sir Cedric Hardwicke recording "Busy Doing Nothing" for Paramount's "A Connecticut Yankee in King Arthur's Court."

Bobbe Caston, who recently wound up a two-year warbling stint at Jimmy's Chicken Shack, N. Y., now piping at Sportree's Music Bar, Detroit . . . Ted Buckner, former lead alto man with the late Jimmy Lunceford's band, cut "Frolic Jump" on the Staff label with an all-star sextet including Willie Wells, onetime trumpeter for Louis Jordan . . . Small group led by Cab Calloway's bassist, Milton Hinton, waxed "If I Should Lose You" on the same label.

PAT BALLARD
A.S.C.A.P.
(Co-writer "So Beats My Heart for You")

Announces

3 New Songs
(Words and Music by Pat Ballard)

for

1948
(Masters Cut on All)

DREAM WITH ME
Socko Fox-Trot Love Ballad
In the "Near You" Mood

—•—

SWEETEST LITTLE THING
A Gay Rhythmic Fox Trot
In the "Sweet Sue" Manner

—•—

(There's a Smile Once Again)
IN AN OLD WINDOW PANE
A Simple, Appealing Home Song
Like Billy Hill Used to Write

—•—

Material in Preparation
All Published by
PAT BALLARD MUSIC CORPORATION

ACKNOWLEDGMENT

"I want to thank my friends in the Music Business who, as a person favor, picked the above songs as potential hits from the 12 new manuscripts I prepared for this publishing venture. I have often been wrong, but these men have picked one hit after another and I'm happy to throw my dough behind their judgment!"
—PAT BALLARD.

P.S. Maybe you'll get a bang out of my new WOR-MUTUAL program, "The Song Writing Machine," Sat. Nights, 9:30 P.M., from the Guild Theatre. I've had over 100 songs published the hard way in the last 30 years—this machine might have saved those ulcers!—P. B.

Disk Jock Spiel Spins Local Lads Into Navy

Salt Lake City, Dec. 9.

Chief Quartermaster James L. Hardy, on recruiting service here, is showing the trade that a smart disk jockey can even sell joining the Navy if he uses a sharp approach.

Hardy spins platters once a week on KNAK, and puts on a pitch for the Navy. Using a glamor approach, Hardy has been selling sunny skies and warm blue waters to the local lads, and he's really getting a payoff. Utah has been getting extra heavy snowfalls this year, and after every storm business takes a big jump at navy recruiting offices. It falls off as soon as the skies clear, but Hardy's sales talks get them back again as soon as the snowflakes reappear. Since the first of the month, when the snow started, Hardy's been making his quota in a walk.

Palladium, H'wood, Shifts To 6-Day Policy, Mon. Off

Hollywood, Dec. 9.

Palladium Ballroom, Hollywood, open seven nights a week all through the war and up until this time, has begun shuttering on Monday nights. Closing the Palladium one night weekly leaves Santa Monica's Aragon ballroom as the only full week dance hall in the area.

Palladium's move is due to a lack of biz and nothing else. Other midweek nights are far below normal, too.

Magoff Joins Peer

Hollywood, Dec. 9.

Jules Magoff, member of the music copyright department at Metro, who handled the clearing of licenses for music recorded by M-G-M Records, Metro disk subsid, along with synchronization matters, has quit that studio. He will join Ralph Peer's music publishing organization as contact between the latter and film studios.

Magoff will headquarter in Hollywood.

Best British Sheet Sellers

(Week Ending Nov. 27)

London, Nov. 28.

Now is the Hour	K. Prowse
Sorrento	Ricordi
Apple Blossom Wedding	Connelly
Little Old Mill	Dash
I'll Make Up For Everything	Maurice
First Love, Last Love	Dash
Danger Ahead	Yale
Bow Bells	Kassner
How Are Things in Glocca Morra	Chappell
Chi-Ba-Ba	Sun
Peg O' My Heart	Ascherberg
Garden in the Rain	Connelly

Second 12

Christmas Dreaming	Leeds
Lovely World and You	Cinephonic
My Desire	Feldman
All Of Me	F. D. & H.
Guilty	F. D. & H.
Feudin' and Fightin'	Chappell
Old Spanish Trail	Maurice
Anniversary Song	Connelly
Sweetheart Avenue	F. D. & H.
Coffee Song	Southern
South America	Feldman
People Will Say	Williamson

Inside Orchestras—Music

Jack Kapp, prexy of Decca Records, is credited with developing the children's disk market to its "present happy $20,000,000-a-year state" in a piece by Lester Velie in the Dec. 13 issue of Collier's. Tagged "Vocal Boy Makes Good," the yarn traces Kapp's career in the platter industry from 1934 when he founded Decca up to the present.

Quoted as being in love with "the great words, the words of the masters," Kapp, according to the mag story, queried poet Louis Untermeyer as to the market for poetry on records. The verse writer felt that no one would listen to such recordings. However, the Decca prexy insisted with "background music and big names," the idea was bound to succeed. And so it did with Ronald Colman's waxing of Dickens' "Christmas Carol" attesting to Kapp's sagacity to the tune of some 125,000 albums. Ginger Rogers' "Alice In Wonderland" also clicked with more than 120,000 sets as well as many others.

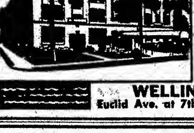
Musicraft Records flatly denies it has agreed to pay full mechanical royalties to Barton Music, Johnny Farrow and Marty Symes, publisher and writers of "I Have But One Heart." Company asserts that it has never discussed the situation with either parties due to its use of the song's title on advertising of a recording of "Oh, Marinello," by Phil Brito. Latter title is the original music and lyric of an old Italian song in the public domain, the music of which Farrow adapted and to which Symes fitted a new lyric. Farrow and Symes had said they had discussed Musicraft's use of their title to sell Brito's recording of the original song and that Musicraft officials had agreed to pay them royalties. Musicraft denies this. At the same time, Barton asserts they expect to be paid royalties by the disk company and if not will go into court with the case.

Title of Remick Music's current plug tune, "It Happened in Hawaii," resulted in a six-year delay in the song's release. Written by Mabel Wayne and the late Al Dubin, number was originally scheduled for a 1941 debut but the war's outbreak in Hawaii was viewed as a damper on prospective sales at that time. Execs of Music Publishers' Holding Corp., of which Remick is a subsidiary, decided to shelve "It Happened" for the duration even though copies had already been printed. Aside from some hefty air plugs, song is now garnering disk attention as well with Hal McIntyre cutting for M-G-M and Kay Kyser for Columbia, among others. In addition long dormant pre-war waxings by Glenn Miller and Jimmy Dorsey are now being marketed by Victor and Decca, respectively.

Stan Kenton took an unusual action last week at the Commodore hotel, New York. The unusualness to his action is based on the fact that the majority of bands want remote broadcast time and in many cases work certain spots in order to obtain it—but Kenton has upset that theory. Kenton had been doing four shots weekly from the Commodore, two on Mutual and two CBS. He has cut them in half, retaining only one Mutual and one CBS, and his explanation is that he has not achieved the proper balance on any of the broadcasts from the hotel. As a result his band is not being aired to the listening audience from a perspective that he feels is proper on the basis of the band's sound when heard in the room.

Music and recording industries may have another surprise hit on their hands as the result of the heavy click in the Philadelphia area of the Musicraft recording of "Ain't She Pretty," by Buddy Greco and the Three Sharps. Arrangement of the tune, published by Leeds, has made such an impression on Philadelphians that major recording companies are pausing in their rush to pile up masters before the Jan. 1 deadline to take note. Decca is making the tune, having already assigned it, and the others are trying to find a spot for it in disking plans.

Wellington Hotel



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Sure Cure

A certain fellow I know had been drinking too much and he finally got so bad he had to go see a doctor. "Bill, I think I can cure you," said the medico. "From now on, whenever you feel like you'd like a drink, instead of drinking, just eat something." Bill took the doctor's advice and for a few weeks everything was working out fine. Every time he felt like drinking he would eat something instead, and he was beginning to feel good.

One night Bill was going up to his room in the hotel when he heard a strange, gargling noise coming from one of the other rooms. Bill got curious, opened the door of this room and looked inside, and there in the room was a man hanging himself on the chandelier. Bill slammed the door, ran back downstairs, white as a sheet. By the time he reached the desk clerk he was shaking like a leaf, but he managed to grab the clerk by the collar and say: "There's a man upstairs hanging himself. I just saw it with my own eyes—for God's sake, quick, gimme a plate of ham and eggs." —*Joey Adams.*

Shelvey Maps Fight vs. 4A's To Invalidate His AGVA Firing

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, will fight the Associated Actors and Artistes of America ruling which last week dismissed him from that post. Shelvey has retained Arthur W. A. Cowan, former AGVA attorney in Philadelphia, to handle his case. Cowan, in turn, has retained Morris L. Ernst, prominent labor attorney.

Grounds for Shelvey's appeal from the 4A's decision hasn't yet been divulged. There are several legal courses open to Shelvey, but his attorneys aren't divulging their strategy yet. It's possible that they will attempt to tie up AGVA's treasury until an adjudication is made.

Meanwhile, Hyman R. Faine, executive secretary of the American Guild of Musical Artists, is in charge of AGVA affairs at the moment. He's chairman of the 4A's-appointed board which took over the AGVA national office, and it's expected that he'll step into that slot permanently.

Faine reports that there has been virtually 100% response by the various AGVA field heads supporting the new administration. Florine Bale, head of the Hollywood AGVA office, has indicated she would support the new regime despite previous protestations she would resign if Shelvey was removed from office. There has been only one resignation, Eric Withers, in Montreal.

Shelvey's ousting took place at a meeting of the 4A's last week, when he was dismissed on charges of "sabotaging" the union and "flaunting" the authority of the 4A's by issuing unauthorized orders and directives. Ten days previous to the firing Shelvey had requested a sick leave and asked that a committee be appointed to take over, which was granted.

One of Shelvey's acts while on leave was the dismissal of Jonas T. Silverstone and Mortimer S. Rosenthal as AGVA's national counsel and his appointment of Arthur W. A. Cowan as their successor. However, this action was nullified by the 4A's on the ground that when he asked for sick leave he was relieved of all duties, and any actions taken by Shelvey at that time were thus illegal. The 4A's reaffirmed Silverstone and Rosenthal's position with the union.

Uline's Arena, D.C., May Bow to Heavy Opposition Of Nat'l Guard Armory

Washington, Dec. 9.

Mike Uline is threatening to shut down Uline's Arena, due to what he described as the growing unfair competition from the National Guard Armory.

Since it was opened in 1940, the big Arena has been the scene of rodeos, ice shows, smaller circuses and during the war such things as the big public dances which featured the annual President's Birthday Ball in town. Arena has also been the home of the town's pro basketball team, the Capitols, and its professional ice hockey club, the Washington Lions, as well as amateur basketball.

If he goes through with his threat, Uline would shut down the Arena for sports and entertainment at the end of the current winter season, converting the big structure into a cold storage plant. Uline claims that the publicly-owned National Guard Armory has been muscling in on his territory and preventing him from making a profit. It has copped the home games of a couple of local colleges and has just scheduled a huge New Year's Eve dance, with Vaughn Monroe band.

Harry Hershfield

who celebrates a half century as a working newspaperman in 1948 is given a typical

Joe Laurie, Jr.

'Thumbnose Sketch'

in the forthcoming

42d Anniversary Number

of

VARIETY

Out Soon

Vaude's Demise at Loew's State, N. Y., Poses Problems for Acts, Agents

When vaudeville ends its 26 year run at Loew's State, N. Y., hundreds of acts will be left without a Broadway showcasing. For many years, this last stand of vaudeville on the Stem has provided the sole showing spot for a wide variety of acts, many of whom were booked into other houses on the basis of their showing here.

With the State's shift to straight pix on Christmas Day, agencies are faced with the problem of finding a comparable showcaser. In the minor vaude houses around New York, bookers say there isn't one to replace this Loew stand. In the first place, it's difficult to get bookers of other vauders and film scouts to hit any other house but the State, not only because of convenience but because of the prevailing belief that talent wise, the State audiences are more hep than others.

Another reason that the State will be missed is the fact that this was the only house where intermediate names, novelty, acrobatic and a large number of song and comedy acts could play. Turns such as Baer and Rosenbloom, Myron Cohen, John Boles, Paul Haakon.

Harvest Mooners

The vaudeless State will constitute a major problem for the N. Y. Daily News which annually promotes the Harvest Moon Ball. Winners of this competition get a two-week engagement at the State. It's doubtful that the Harvest Moon Ball would attract as many entrants as it does, without the showcasing for the winners. Most entrants invest in full dress suits and expensive evening gowns, and look for a date at the State to lift the tab.

The only possible house that could play the Harvest Moon layout would be the Roxy. So far the Daily News hasn't approached Sammy Rauch, the house booker. It may be done, however, when Bill Fitzinger, the Daily News promotion manager, gets back from vacation. The other Broadway houses haven't adequate stage space for the ballroomers.

The State's dropping of vaude has given rise to several rumors. One is that eventually, Loew's will shift the presentation shows from the Capitol to the State, after sufficient alterations are made. Reason, say the rumors, is that Loew's fully owns the State, while it is a 50% partner of Messmore Kendall, Capitol owner, in the operation. However, Loew execs declare that to be nothing but a rumor.

At any event, the State's exit of stage shows isn't final. If the double feature subsequent run, and single feature first run policy doesn't work out, then it's possible that vaude will be back.

LENA HORNE'S MEX DATE PRIOR TO NEW M-G FILM

Lena Horne, who returns to the U. S. from a European tour Dec. 22, has been signed to play Ciro's, Mexico City, starting Jan. 19 at $8,000. Date is for one week since she's due back at the Metro lot the end of January for pic assignment.

While abroad Miss Horne played the Palladium, London, and the Champs Elysees, Paris. She'll do a two-day stand in Liege before returning to the U. S.

Taylor Joins Chi Agency

Chicago, Dec. 9.

Frank Taylor, formerly in MCA's New York theatre department, has joined the Charles Hogan agency. He'll head up personal management and nitery booking dept.

In addition to new assignment, Taylor will continue personal management of Bonnie Baker, songstress.

"Undoubtedly one of the smartest dance teams around today . . . Class all the way."
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"Greatest dancers to come to Mexico. Her beauty is like a porcelain doll's."
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Night Club Reviews

Blue Angel, N. Y.

Jay Marshall, Elizabeth Talbot-Martin, Amanda Lane, Pearl Bailey; Hal Cooke, Ellis Larkin 3; $3.50 and $4.50 minimum.

It's easy to see why the Blue Angel management remains in the black, come pre-Xmas or postwar letdown. Herbert Jacoby and Max Gordon consistently book talent which seems to have an awareness that their showcase values are enhanced in this spot, as in few other bistros. Results have been impressive right along, whether it's an Evelyn Knight who has gone on to greater heights, or Alice Pearce & Co., who are a cinch for a class musical in short order. Or, as now, where Pearl Bailey, who was socko enough at the Zanzibar (now the Harem) but who will never get better spotlighting than she does currently in the class environment of this East 55th street spot.

Dusky comedienne is ideal for a room of this type as she runs through her repertoire of "Wonderful Time Last Night," "Simple Folks," "Legalize My Name," unique treatment of "St. Louis Blues," "Row, Row Row," and "That's No Way to Do." As presented here she manifests the good usage of her hands to best advantage.

Then there is Amanda Lane, back from the Coast, with a possessed manner, an off-the-shoulder sophisticated look, and an effective song style for the intimate bistros. She runs the gamut of songs like "Temptation," "If It's Good I Want It," "Bewitched, Bothered and Bewildered," "Only Wanna Ruin Your Life a Little" and "Love For Sale." The femme fatale stuff is usually fatal for the average femme but Miss Lane is the one for that sorta stuff—and gets away with it convincingly and effectively as she reprises her "typed" ballads. Some, of course, are done broadly, deliberately.

Elizabeth Talbot-Martin, another vet of the class saloons, registers in character studies that run the range from the catty actress; the Brooklyn song pluggeress; the conversation pieces, a la Ballet Russe, Jack Cole and Martha Graham; the Eleanor Roosevelt bit, and the like. She's being succeeded tomorrow night (Thurs.) by another comedienne Kaye Ballard.

Ex-magico Jay Marshall has made his GI and KP routine eclipse the sleight-of-hand, and to good purpose. He has moved fast in the comedy division. Only this past summer he gave accent to the magico in his Village engagement; today that's incidental, giving out with a literate version of a Johnny Burke-Harvey Stone type of routine. His delivery is sure, his address authoritative, and his material surefire. Result was a showstopper at the performance caught.

Abel.

Chez Paree, Chi

Chicago, Dec. 3.

Dean Martin & Jerry Lewis, Paul Draper, Jean Darling, Paul Sydell, Line (10), Marty Gould Orch (14), Don Chiesta Orch with Carmen (5); minimum, $3.50.

Highbrow stuff generally has as much chance in a nitery as a palm tree in Alaska. That Paul Draper scores in tap-ballet interpretations of classical themes is a tribute to his dancing. Especially so, when he's working at floor-level so that none except ringsiders get a comprehensive gander of his flights. The crush was so heavy on opening night that most of the audience only caught picket fence glimpses of the terper.

Draper's ventures into the classics, with Schuman's "Romance in F Major" and a Bach "Gigue," are fine expressions of culture but the average nightclubber ain't after culture. This was borne out by the heavier response drawn by his jitterbug caricature of a taxi-dance customer and a sharp satire of a political speech. In the latter, his cleats hammer at the opposition, cut down a heckler, and pour out oily promises with rippling taps. Terper wears his customary vest-pant outfit, but dons a coat for the poll portrait.

Jean Darling is weighed down by her material, in this case musical-comedy mood songs that go well in the context of a libretto but drag as solos in a nitery. The ex-"Carousel" chirp, very pert in an off-the-shoulder gown of white brocade, picks up slim hands with a "Carousel" medley and two numbers on the light classical side.

Main pillars of the layout are Dean Martin and Jerry Lewis, whose routines pile up yocks and salvos all the way. Martin's song styling is first rate. His "Peg O' My Heart" has femmes leaning forward for more. Lewis scores with rubber-faced antics and celeb impressions. Pair does a neat bit on "Donkey's Serenade," and they off-ed to heavy mitt and returned with a British intro to a quiz show routine and the Lewis laugh-getter in which he batons the orch. Off to solid returns.

Paul Sydell works two dogs in a better than standard turn in opening the bill. Line's prancing in three production numbers is uniformly good, with Norma Doggett in front for ballet measures and Jack Nelson supplying smooth vocals. Gould orch backs expertly as usual, and Don Chiesta group fills the floor for the rhumbas.

Baxt.

Clover Club, Miami

Miami, Dec. 6.

Cross & Dunn, DeCastro Sisters, Jane Wynn, Aurora Roche-Carlyle Dancers (8), Tony Lopez Orch; minimum $3.

For Jack Goldman, operator of this mainland spot, the new installation marks the inauguration of his three shows nightly policy—a policy discarded just before the war by most of the bigger spots. Whether it will bring in the grosses necessary for profit-making on his expanded budget for the winter run, remains to be seen.

Cross and Dunn have played the town for many years, and have always clicked in no uncertain fashion. The DeCastro Sisters, in comparison, are new, having hit this town a couple of seasons back as a nicely arranged trio of Cuban femmes with a cute style. This time out they turn in as heavily mugged, and over applied "cute" turn as any aspirants to the word "comedienne" could essay. Which doesn't add up to a solid layout, when you have a dance production (done well) followed by a terper who'd look good in a different blending, followed by the DeCastros and after a brief group number, Cross and Dunn.

The Cubano femmes are attractive. But somebody's evidently told them they're very funny and it just doesn't go. What makes their stint run is the obvious talent for top harmony. But when they step out of that phase to make with the clowning, it doesn't jell. Only in their ringside mixing, with the kiss implanting on the male ringsiders do they get laughs. Then, it's cute. But when they leave their legit note blending, to project the over-mugged comedics, they earn polite, rather than spontaneous reception for their efforts.

Cross and Dunn can take credit for their vet know-how in overcoming the effect left, with their satirings presented in showmanly fashion. Whether it be the "Missouri Gang" laughmaker in topical fashion anent Truman and his advisors, or the takeoff on radio jingles, or their Gilbert and Sullivan lyricizings, they rack up the mitts.

Terpwise, Aurora Roche and Carlyle fashion an Indonese routining, brilliantly costumed and staged to pace the proceedings and a bright Christmas number to add color to the show's tempo. Jane Wynn's spin taps and precision heel and toe work deserve better spotting than following the group's opening.

Tony Lopez and his unit back in top manner, and fill the dance floor between shows with their sweet arrangements.

Lary.

Click, Philly

Philadelphia, Dec. 4.

Harry James Orch (23) with Marian Morgan, Buddy DeVito; Jack Verna Orch (5) with Pupi DeCarlo; $1 cover.

Harry James and his horn continues to be a combo that draws 'em in Philly.

His current stay at Frank Palumbo's Click is standing the customers up four-deep at the bar and his music seems to please old and young alike.

James' aggregation plays music that's danceable even for the folks who still take their terpsichore Charleston-style. The younger set find him plenty groovy, while those who take their dance music sitting down find listening pleasant, especially with the addition of the fiddle section.

The vocal department is in good hands with Marion Morgan and Buddy DeVito dividing the assignment.

Jack Verna's quintet, one of Philly's better small combo's, shares the revolving bandstand, concentrating on Latin rhythms. Pupi DeCarlo, formerly with Xaxier Cugat, is the maracca artist.

Shal.

Terrace Room, Pitt.

(WILLIAM PENN HOTEL)

Pittsburgh, Dec. 4.

Hi, Lo, Jack & the Dame, Frank Paris, Miriam Seabold, Billy Catizone Orch (8), Mildred Don; cover $1 weekdays, $1.50 Saturdays.

This is the best all-around layout Terrace Room has come up with since it reopened several months ago after the annual summer shut-down Lineup's been increased from the usual two acts to three, and every one a solid click.

Miriam Seabold opens and ballerina's a sparkling performer with her spins and whirlwind toe work. Gets away fast with "Hora Staccato," then does a samba a la ballet and finally pushes off with a toe jitterbug to "One o'clock Jump." The emphasis is on the moderne with Miss Seabold and she'd be strong in any spot.

Frank Paris follows her and puppeteer's among the very best in the trade. A good-looking lad with an easy style, he works his wooden figures on the floor itself, which makes it a little hard on those sitting a way back from the ringside, since elevation in Terrace Room doesn't start for three rows of tables. But for those up close, he's socko. A Carman Miranda is his opener, then into a comic ballet ostrich, a classy ballroom couple, a whirlwind Sonja Henie and finally a loose-limbed skeleton that dances in sections. Marionets are carved and gowned beautifully and Paris manipulates them expertly.

Hi, Lo, Jack & the Dame wind it up in the grooveroo. Three boys are clean-cut and the gal, Dottie Henderson, has plenty of s.a. Their stuff covers the pop range, high spots being "Rag Time Cowboy Joe" and "She's Too Fat for Me." One of

(Continued on page 62)

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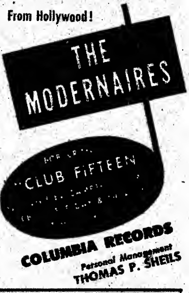

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PICKERT
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(WEEK DEC. 4TH)
Representative—BOBBY BERNARD

Pitt. Nitery Ops Wary of New Tax

Pittsburgh, Dec. 9.

Niteries are planning to slice talent budgets after first of year, and lot of bar lounges which recently went in for live entertainment are contemplating going back to straight music as a result of new city amusement tax which goes into effect Jan. 1. The new levy, added to the already existing 20% Federal bite, is going to be too much for a lot of customers.

Although city council voted 10% tax on all amusements, for cafes it amounts to only 5%, designers of bill permitting half of the check to go taxless since that much is considered to be for food charges even though in majority of cases it won't come to that at all.

Biz generally along the Cafe Belt has fallen off sharply of late, with drop of from 25-40% from same time last year, and operators are afraid the new nick at the pocketbook from the city will only add to their plight.

Earlier Closings

Another headache is reports that next session of Pennsylvania Legislature will make an effort to cut an hour off legal time limit for booze sales. Closing hour is now 2 a.m., and midnight on Saturdays, and measure that's certain to come up would shutter the hot spots at 1 a.m. weekdays. Saturday deadline remains the same.

At same time, move will be made to shut down private membership and chartered spas same time as the public rooms. At present, the dues-paying boites can keep open until 3 a.m., including Saturdays, and are also permitted to peddle liquor on Sundays, which the regular rooms can't do.

Although some of the lounges along the bar belt are said to be for the earlier shut-down because they do most of their business before then, the top-flight niteries are plenty worried because a big percentage of their take comes between 1 and 2 a.m.

BILLY REID, WIFE SET FOR AUSTRALIA TOUR

London, Dec. 2.

Billy Reid and Dorothy Squires (Mrs. Reid), one of the better-known British vaude acts, sail on the Queen Elizabeth, Jan. 10. Stay in America is limited, as they are booked to play Australia for nine weeks, to be followed by three months in South Africa.

Reid is as well known in England as a songwriter as in vaude, having written a dozen successful numbers, including "The Gypsy."

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 9.

Many thanks to Alma Mia, Sonny Raye, Lola Milroy and Sally Lee, currently at Durgan's nitery, who took time out to put on a show for the Will Rogers patients.

Sid Grill, who cured here, reports he's still okay and back at work.

Anita Langan shot in from New York City for a surprise visit to Frank (Par) Hynes, newcomer, who is taking cure like a veteran.

After mastering thoracoplasty operations Moe Gould has checked into the up department.

Mable Burns received a 10-day furlough to visit relatives in N.Y.C.

Among the oldtimers who are progressing nicely are Sig Mealy, Ben Schaffer, Walter Hoban, Jim Wotton, Thomas Curry and your columnist.

Johnny Grimes, head of station WNBZ, back from N. Y. C. after attending a meeting of network managers.

Harry "Slipfoot" Clifton, former Rogerite, resting in comfort after taking first stage of thoracoplasty operation at the Onondaga sanatorium, Syracuse, N. Y.

Richard Menin, bandleader in from New Rochelle to visit Helen Pelechowicz, who is recuping from the "Rib" operation.

Joe Dabrowski, who made the grade here, doing secretarial work at the St. Joseph College, Mt. View, Cal.

Duncan Mounsey in from N. Y. C. to visit his frau, Elizabeth Mounsey, who is flashing good clinic report.

After four years' treatment Victor Gamba checked out of the Will Rogers with an O.K. He'll continue the routine downtown.

(Write to those who are ill.)

"My Favorite Story"

Variety's Annual Symposium

as recounted by

OSCAR HAMMERSTEIN II
BOBBY CLARK
HENNY YOUNGMAN
EDDIE DAVIS
TOM HOWARD

in the

42d Anniversary Number

of

VARIETY

Detroit AGVA Exec Scored for Refusing To OK Free Vet Show

Detroit, Dec. 9.

Last week's action by William Grubbs, American Guild of Variety Artists' rep here, who forbade a free performance for the benefit of amputees, has been hit hard by the local press. Major criticism came from Mark Beltaire, whose column in the Free Press denounced Grubb's action in forbidding Dorothy Shay to perform for the hospitalized.

About 100 men from a vet hospital were being partied at the Book-Cadillac hotel. Musicians Union had okayed Frank Hagen's orch and Miss Shay consented to appear. However, Grubb's at the last minute ordered Miss Shay not to sing under threat of a fine. He said, according to Beltaire, "we do enough for veterans now."

EMA Benefit Dec. 18

Entertainment Managers Assn., N. Y. club agent group, will hold annual benefit entertainment and dance at the Hotel Astor, N. Y., Dec. 18.

Sim Kerner is in charge of arrangements and proceeds will go to the welfare fund.

Marilyn Cantor, Eddie's daughter, has been booked for the Chanticleer, Baltimore, starting Dec. 18.

Hotels Mulling Swing to Ice Shows As Curb to High Talent Costs

Several hotel spots are slated to shift to ice-show policies in an effort to beat the high cost of name talent. First hotel room to convert to tank displays after New Year's is the Stevens hotel, Chicago, which will have a blades show produced by Merriel Abbott. The Belvedere hotel, Baltimore, recently adopted that form of entertainment. More are mulling the change.

Activity in tank shows has been on the increase since the end of the war and availability of materials. Many hotels are now able to install tanks at comparatively low cost. Kitchen refrigeration equipment, in most cases, is able to take care of the added load, thus major savings are effected.

Hotel operators have found that the novelty of the skate displays is frequently an adequate substitute for high-priced talent. They're able to get a full show, including principals and chorus, at around $2,500. Generally, a single name, without supporting talent, comes to that amount. However, most of the name performers in that salary bracket, they've found, haven't been drawing profitable grosses. Thus they've been considering novelty angles, with icers being one of the more favored substitutes.

This policy has been successful at the Hotel New Yorker, N. Y., for several years, although that inn has dropped its icers during current run of Sammy Kaye. The Benjamin Franklin hotel, Philadelphia, and the Roosevelt hotel, New Orleans, are others that have hit profitable takes with frozen frolics.

Sonja Henie's Ice Revue Boff 404G in 17, Indpls.

Chicago, Dec. 9.

Sonja Henie Ice Revue in two-week stand in Indianapolis broke all records with $404,927 for 17 performances. Over 186,000 people saw the show.

At the first performance in St. Louis, Friday (5) show broke another attendance record with 12,541 payees.

INDIE FLACKS BANDING TO COMBAT CUT-RATERS

Movement is afoot among the independent press-agents to organize into a group that would be a cross between a union and a trade organization. Feeling is that the time is ripe for such an organization inasmuch as with declining trade, many nitery owners, and name acts may drop their ballyhooers to save coin.

Among those behind the move are Carl Erbe and Ed Jaffe. This problem has been discussed with them by other flacks complaining about the undercutting among some newcomer press-agents in order to snag accounts, and other practices which they describe as "unethical."

They also resent the competition from legit press-agents, some of whom are going in for nitery work. But because of the Association of Theatrical Agents and Managers agreement with the legit producers, the indies can't cut into that field.

The new organization hopes to set up a minimum scale for press-agents, and outline a working code to forbid undercutting. The group would also pass upon the calibre of newcomers so that clients would be assured that their publicity is being handled by competent publicists.

Chi Nitery Tagged Unfair

Chicago, Dec. 9.

Club Innuendo was placed on the unfair list of American Guild of Variety Artists last week for refusal to post salary bond for acts. Also declared unfair was Jerry Raven, agent, who AGVA claimed had his franchise revoked for failure to pay off acts.

Prossie Blue was reinstated to the accredited agents list.

BILLY DE WOLFE

Back On Broadway After A Six Year Absence

NOW AT THE
PARAMOUNT THEATRE, NEW YORK

RETURNING TO THE PARAMOUNT LOT IN JANUARY

Direction—MCA

Under Contract to
PARAMOUNT PICTURES

Night Club Reviews

Continued from page 60

Terrace Room, Pitt.

their well-known radio jingles, for Dentyne gum, gets them laughs and recognition, and for an encore, they do a medley of four Christmas songs that takes them off big.

Billy Catizone's dansapation has improved since they first got together early this fall, and maestro has a new and okay vocalist in Mildred Don.
Cohen.

Cafe Society D'nt'n, N.Y.

Rose Murphy, Alan Melvin, Dorothy Jarnac & Hope Foye, Dave Martin's Orch (5), *Cliff Jackson; minimum,* $3.

Barney Josephson has again gathered together for his Greenwich Village boite a comparatively lowcost aggregation that provides a quality of entertainment out of all proportion to the budget. The 45-minute show is topped by Rose Murphy, Negro pianologist-warbler, and includes mimic Alan Melvin (New Acts) and Dorothy Jarnac & Hope Foye, satiric terper and her accompanying vocalist. All except Melvin, who making his pro debut, are old hands at CSD.

Miss Murphy is a sure showstopper at every performance with a style of chirping and keyboarding that's close to being unique. A heavyweight in the avoirdupois department, she surprises with a squeaky little voice that's a still greater surprise when she puts it to the accompaniment of her ultra-syncopated piano rhythmology. Femme has an impish, relaxed manner that keeps the audience in a constant grin and palm-pounding for encores.

Miss Jarnac terps satiric illustrations to the words of pop tunes sung by Miss Foye. Pair is sock together, with the colored singer particularly standout with her pleasing style on such numbers as "I Surrender Dear" and "Clementine." Miss Jarnac, who most of the time succeeds in keeping on the right side of being over-cute, leans heavily towards comedy, rather than subtlety in her accomplished dancing.

Dave Martin's five-piece combo is up to the usual Cafe Society standard in providing sophisticated rhythm for the terping and backing the show. Band is relieved by Cliff Jackson at the piano, another CSD regular who rates high.
Herb.

Glass Hat, N. Y.
(BELMONT PLAZA HOTEL)
(FOLLOWUP)

The Glass Hat, now changing talent every two weeks, has been holding up well despite general slump elsewhere.

Current bill is sparked by Romo Vincent, rotund comedian, who fills top spot neatly with his funstering, songs and parodies. Oversized lad gets 'em from walkon and holds 'em throughout. Teeing off with straight vocal on "Great Day," he follows with a comedy number, "Jose O'Neill, the Cuban Heel," portrait of a gigolo that's sock for laughs. He whams 'em again with "Boogie Woogie Porter" for plenty salvos and begoff. Encores with satire on cowpoke singers that's plenty funny to garner additional applause.

Norman Jensen, comedy magico (New Acts), combines his hocus-pocus with impreshes of Hollywood personalities, for good returns.

June Taylor Girls (6) are held over for trio of production numbers that are well routined and niftily costumed. Ditto for Eddie Stone orch, which backs show expertly and alternates with Al Castellano's rhumba band for customer dansapation.
Edba.

Bal Tabarin, S. F.

San Francisco, Dec. 3.

Sophie Tucker with Ted Shapiro, Park and Clifford, Pat Patterson, Helene Hughes Dancers (9), *Vince Raff's Orch* (10); $1 cover; $2 *minimum.*

Frisco is a port-of-call for Sophie Tucker which is like money in the bank for the Bal each return engagement. Opening night found the place packed and the Bal's coffers were benzedrined to the highest point since its reopening.

La Tucker met them more than half way right from the start by coming on with an atomic hairdo, garnished by an ermine stole and white-sequinned gown. Reception was terrific. For opener she socks over "I'm Having More Fun Since I'm 50" and follows through with "You've Got To Know What It's All About." Both bowled the customers over for top returns. It was her medley of her old time hit tunes, however, which really rocked 'em. Latter comprises "I've Got a Man," "Nobody Loves a Fat Girl" and other nostalgic tunes topped by her sockeroo "Some of These Days," which had the check-payers alternately weeping in their champagne and shaking the rafters with applause. Ted Shapiro's piano accomps are expert.

Rounding out show are Park and Clifford, with their slick acrobatics, and Pat Patterson, whose marionet specialty gets over neatly. Helene Hughes Dancers do nicely in couple of production numbers. Vince Raff's Orch (10) backs show and keeps floor crowded for dancing.
Ted.

Copacabana, Miami

Miami Beach, Dec. 3.

Jack Carter, Patsy Shaw, Buster Burnell, Carl Conway, Chris Kerrigan, Julie Wilson, Wally Wanger Line (7), *Frank Linale Orch; minimum* $2.50; *Barry Gray in Copa Lounge.*

This plush room has become a showcase for young comics, with most clicking when playing the perfectly lit, acoustically right layout. And this time out it is Jack Carter, comparatively new to the town (he played here briefly two years ago) with a line of fresh, topical patter, solidly buttressed by fast moving impreshes of stage, screen and radio names that wind him into a wham sendoff by the payees.

Murray Weinger is again fortunate in having a comic who's a fast adlibber and who can stay on for well over 30 minutes with his material bringing a steady series of yocks. For the supporting show is still weak, though it has been paced up production-wise by stager Wally Wanger.

Line and production soloists, though doing essentially what they were originally given in the seasonal preem two weeks ago, still seem uncertain of their chores. The opening number's lyrics are jumbled and tossed away, though obviously written about the Copa. Dancer Chris Kerrigan impresses with her terping and trim looks, as does Carl Conway with his production songs. Julie Wilson does better than previously, but again leaves impresh that she'll do even better with the proper material. She's a looker who can handle a tune under the right circumstances.

Buster Burnell, handed a spot of his own, after working in the groupings, turns in a socky stint of tapstering.

Patsy Shaw, returning after a summer click here, seemed nervous opening night. She's changed her hairdo and gowning for better orb results, but teed off with the worn "Mahzel." Hits stride later with a Latino satire and Jolson medley.

Carter, just out of "Call Me Mister," gets them from walkon. Keeps the laughs coming, though tendency to throw those new, topical lines too fast costs him some potential yocks. When he hit his impreshes of Colman, Maxie Rosenbloom, Barry Fitzgerald, Cary Grant, Milton Berle, etc. he has them hitting the palms for a begoff.

Frank Linale orch handles the show backgroundings in capable fashion and for the dance sets, gets them up in heavy numbers.

In the Lounge, Barry Gray continues building a heavy following, with standing room only the rule for listeners to his midnight to 3 a.m. air sesh. In the past 10 days, he's probably outdrawn the big room customer-wise.
Lary.

La Martinique, N. Y.

Lecuona Cuban Boys (14), *Phyllis & Teddy Rodriguez, Maria Del Rey, Ralph Font Orch* (11); $3.50 *minimum.*

Le Martinique's latest show impresses as being more commercial than anything else it's tried this season. From the Tzigane fiddles of the last layout this 57th street bistro has switched to an accent on rhumba with an abbreviated show. The parlay in this case—at least the parlay of the two Latin bands—looks like it will entice a considerable trade among the dancing cafegoers.

With the Lecuona Cuban Boys and the Ralph Font rhumba orchestra, La Martinique has two potent attractions among a sizable set of club patrons. They entice the type of customer who can hardly wait until the floorshow is over to resume the torso-throwing. Consequently, the show here is a briefie.

The Lecuona band also contribute to the floorshow with some Latin rough-house. They have a good comedy turn with "Dark Eyes" in varied tempo, "Ti-Pi-Tin" and the trick guitaring of bandsman Manuel Lopez. For the dance chores, they beat out a terrifically fast rhythm that's primitive Cuban, but there's no complaint from the customers. The Font band, in contrast, is a smooth dance combo that's always easy to follow. Theirs is a sapient mixture of melody and rhythm that makes a turn on the floor fairly relaxing.

Act section of the show is topped by Teddy and Phyllis Rodriguez, who have been repeating at various spots around town. This Latin team has a fairly simple style of terps, which shows up infinitely better on a nitery floor than in a vaudery. They show a large assortment of numbers including waltz, samba, tango and softshoe numbers, plus a couple of routines wherein the lad does some fairly energetic terps balancing a glass of water. They return for a couple of encores. However, one of the greater assets of this team is the lad's mixing ability. He's there table-hopping and as a result has built up a sizable following that applaud his act far beyond its actual entertainment value.

Other item on the La Martinique bill is Maria Del Rey, a pleasant looker, who chants in English and Spanish. Unfortunately, she doesn't project sufficiently for this spot.
Jose.

JIMMY DORSEY
and
HIS ORCHESTRA
RKO PALACE THEATRE
COLUMBUS, OHIO
OPENING DEC. 15
Booked by
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[illegible] New York, N.Y.

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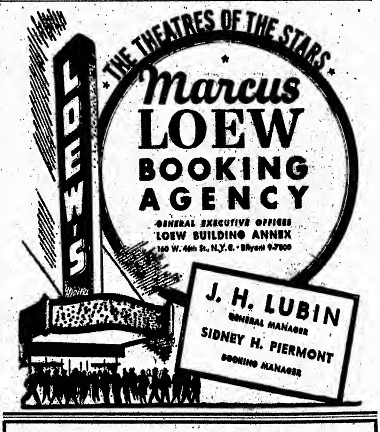

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JOAQUIN GARAY—CURRENTLY—Havana Madrid
(PRONOUNCED WAUKEEN GAH-RAY) NEW YORK CITY
"Joaquin Garay, short, dark punchy emsee-singer . . . was gracious and pleasant. . . . But if Garay's emseeing chores were well handled, it was in his own spot that he did an outstanding job . . . overall effect was socko." —BILL SMITH, Billboard.
Direction: M.C.A.
Opening Dec. 23, HOUSE OF HARRIS, San Francisco

New Acts

FRANKIE LAINE
Songs
15 Mins.
Paramount, N. Y.

As long as there's a considerable juve boxoffice, it's safe to presume that croon and swoon will provide an integral part of the entertainment scene. The latest singer to catch popular imagination is Frankie Laine, who clicked originally on Mercury records and thoroughly established himself boxoffice-wise with the waxing of "That's My Desire." Although a comparative stranger to theatre audiences, he's been potent enough to drag out $7,500 from one week in a vaude house on a percentage arrangement. His first date at the Parauount is at $2,500, and speaking solely from the viewpoint of the Par's counting office, very well worth it.

At this stage of Laine's career it would seem that his toehold on the public would depend upon his ability to produce click records. With the wax ban effective at the end of this month that's likely to pose a considerable problem.

Laine is one of the more energetic members of the singing crop. He's out there punching making with the gestures and stomping his feet so that he's got visual interest as well. He rides his melody, giving an occasional glissando for the juve trade to get the desired audience returns.

At the current point of the game, Laine is regarded as a "freak" attraction. He's not a handsome gent, he doesn't look helpless. But he can sing with Freudian undertones. That's enough. *Jose.*

FOUR TUNES
Harmony Singing
14 Mins.
Apollo, N. Y.

This colored quartet was formerly known as the Brown Dots. When Deke Watson dropped out several months ago the boys picked up a new member as well as a new moniker. While the Four Tunes vocalizing is largely in the same idiom as the Mills Bros., Charioteers, etc., it's done well with good timing. Unit is a good bet for vauders such as the Apollo and warrants bookings in the cafe time.

Boys are neatly garbed in white suits. They do some five numbers here with only a guitar as accompaniment. Nevertheless, they're not lacking in rhythm as evidenced by their sock piping of "I Understand" and "Just in Case You Change Your Mind." Guitarist usually handles the melody while his mates back him up with nifty throat effects.

ROY DAVIS
Songs-Impressions
8 Mins.
Leon & Eddie's, N. Y.

Best features of Roy Davis' work are his impressions of various radio singers—and by some strange coincidence, he resembles a composite of them all from Crosby and Vallee to Dick Powell. He's got an infectious personality, a neat flair for comedy and demonstrates in his short solo spot that he rates more featured billing than his combo emcee-singing turn here.

His comedy is slightly better than his songs and the teeoff number, "Don't Know What You're Getting Anymore," is a little too cute. Takeoff on Eddie Cantor is the best of his impressions, although he also does a standout job on the Ink Spots. With a little more experience, he should do okay in similar nitery or vaude dates. *Stal.*

WALLY DEAN
Magician
6 Mins.
Leon & Eddie's, N. Y.

It seems hardly possible that a nitery magician could offer anything new but Wally Dean turns the trick. After running through his act, he encores by bringing out a marionette, togged to resemble him, and puts the puppet through several of the same magic tricks that he'd performed earlier.

Dean started slowly the night caught (3) because of obvious nervousness and use of the antiquated cigaret-appearing trick. Once he swung into his manipulation feats, though, he was okay. Patter is fair and limited to the bare necessities, which is good. Novel trick with the dummy rabbit is neatly done and the marionette turn more than demonstrates his versatility. *Stal.*

THREE POMS
Dancing
5 Mins.
Apollo, N. Y.

Routines of dusky femme trio are by no means original but the gals pack their work with plenty of energy. Open as a unit in some fast terping. Two of the femmes, dressed in male suits, drop out, leaving the third to contrib some acro stuff. She scores with somersaults, etc., interspersed with splits. In contrast to her mates, she's attired in white, with a short skirt.

For the finale, group reforms to step in unison. With more experience and further polish the Poms should be ready for most niteries and vaude houses that feature turns similar to theirs.

ROBERT MAXWELL
Harpist
15 Mins.
Chicago theatre, Chi

Robert Maxwell's polished harp-plucking came to light several years ago in Rudy Vallee's Coast Guard band. In his first major assignment he was heard but not seen, dubbing for Harpo Marx on Liszt's "Second Hungarian Rhapsody" in the film, "Night at Casablanca." In recent months he's worked niteries. He's okay mostly for the cafes though a click, too, in theatres.

His repertoire ranges from classics and standards to novelties and pops. Using "Mamselle" and "Honeysuckle Rose" as teeoffs, he follows with fast "Old Man River," then to "Who" and "Smoke Gets In Your Eyes." Strips of paper inserted between strings give a hillbilly twang to "Feudin' & Fightin'." For windup he puts elaborate punches on the Liszt rhapsody.

Harping, pointed up by workmanlike flourishes and surgical precision, hit home with the house. Manner was relaxed and personable. *Baxt.*

MARIAN MANNERS
Songs
6 Mins.
Leon & Eddie's, N. Y.

Marian Manners has played several vaude and nitery dates on the Coast but this is her first appearance in New York. She demonstrates via her polished performance, something not usually found among the newcomers at Leon & Eddie's, that she's had considerable experience. Her medium-pitched voice is well-modulated, although she can turn on the volume when she wants.

She'd do best to play down the swing numbers and concentrate on torchies, on which she does a much better job. Her teeoff on "Wild About Harry" misses through her inability to put over a jump number but she does a fine job on "Wish I Didn't Love You So." Closing tune, "Emerald Isle Is Jumping," is okay despite its swing beat, perhaps because it's a novelty and offers little for comparison to other singers.

Miss Manners is a tall, attractive brunet, okay for niteries and good for radio. *Stal.*

RITA LOPEZ
Dance
6 Mins.
Leon & Eddie's, N. Y.

From her appearance, Rita Lopez might be another Latin from Manhattan. She still has enough of an exotic quality about her, though, to qualify her for the use of the billing. A tall, attractive brunet, with a lissome figure, she's making her first New York cafe appearance at Leon & Eddie's.

Her dance routines are okay but nothing out of the ordinary. Chief fault is her tendency to overdramatize via facial expressions and arm and hand movements for her numbers, several of which require nothing of the sort for best results. She opens in a novel way by distributing gifts, such as a flower from her hair and a garter from her gam, to male ringsiders and then seques into a beguine. Samba number is slightly better, since she puts more emphasis on her terps and less on her dramatics. *Stal.*

MAYO BROS. (2)
Dancers
6 Mins.
Leon & Eddie's, N. Y.

These two boys are definitely comers. Nice-looking, clean-cut lads, their terping is standout and should get them going fast on the road up.

They're introed by the line here as part of an Indian war dance and then segue into their own routines. Much of this consists of highly-intricate and seldom-seen steps, done for the most part on a small platform. They've got the usual slides and fancy splits but even these are done in topdrawer style.

They could improve their act by toning down the comedy. Their dancing is good enough to stand on its own and their attempt at humor is n.s.g. anyway. Even with the attempted comedy, though, they're standout. *Stal.*

NORMAN JENSEN
Magician
10 Mins.
Glass Hat, N. Y.

Norman Jensen is a neat-appearing, youthful magician whose projection and polish would suggest he's been around the vaude and saloon circuits, but has escaped VARIETY's New Acts files.

He does standard magic, such as the handerkerchief baffler, disappearing glass of milk and vanishing blocks. Instead of playing them straight he interlards the tricks by fitting each stunt to a Hollywood personality presumably doing parlor tricks. His voice impreshes of Gable, Colman, etc., are more than ordinarily authentic, with the Durante takeoff the topper.

Lad's equally adept on mimicry and magic stuff, and should have no trouble duplicating reception accorded here in intimate boites or vauders. *Edba.*

RKO Rushes Pix

Continued from page 1

until Monday (8) night. (Fight film is reviewed below.)

NBC, which did the live telecast directly from the Garden, took the opportunity to use the Zoomar lens for the first time in covering a fight. Lens was used to furnish closein shots of the boxers between rounds and of the knockdowns.

Fully aware of the strong demand of patrons in the sticks to see the fight, RKO has boosted its rental terms this year to an all-time high. Some small town exhibs have been asked as much as $200 for the two reeler.

RKO reportedly worked at superspeed because of the looming menace of video. With a 19-man camera crew from RKO-Pathe at the ringside, each roll of film was rushed to the processing labs as soon as it came out of the camera. Labs worked all night Friday and the pictures hit the screen of all RKO theatres in N. Y. and the Trans-Lux newsreel chain by noon Saturday. Films were flown to Chicago for screening Saturday night, and Los Angeles and San Francisco had them Sunday.

Because of the controversy over the split decision on the fight, RKO hopes to do more business with the pictures this year than ever before. RKO shorts salesmanager Harry Michalson predicted at least 8,000 bookings before Feb. 1. Pathe has turned out more than 600 prints so far of the two-reeler and the labs are still working at top speed to meet the demand.

Business engendered by interest in the fight was apparent Sunday morning on Broadway, when the Trans-Lux house on the street had a line two-deep stretching almost a block. Theatre neighbors most of the big Broadway showcase houses. RKO Palace, only other theatre on Broadway currently running the fight films, expects to add $6,000 to its boxoffice take this week alone.

Pix Decide the Winnah

Controversy over who won the Louis-Walcott fight can be partially settled, at least, by the excellent slow motion shots. Pictures show with unmistakable clarity that Walcott, with the exception of the two times he knocked Louis to the canvas, took just as much punishment as he dished out. In the close-in body fighting, in fact, Walcott at several points got by far the worst end of the battering, meaning the decision favoring Louis was probably fair.

(Jack Pulaski's Television review on page 30 however, indicates the video viewers gave it to Walcott.)

Pictures, running 18 minutes, represent as good a job as Pathe has ever done on a heavyweight championship bout. Full-screen closeup keeps the fighters at all times practically in the audience's lap and there are some fine views of the boxers' facial contortions. Because of the controversy, exec producer Jay Bonafield wisely refrained from adding any kind of commentary to the film. Only sound, consequently, is the crowd noise and ring announcer Harry Balogh's grandiloquent introes. As a result, the audience is given a chance to decide the winner for itself.

With most of the fight having been a dullish affair, in which Louis chased Walcott around the ring, Pathe has condensed it as far as possible. Film shows snatches of each round, but concentrates only on the highlights. Excellent view on a large theatre screen, incidentally, proves much better than anything that can currently be offered by television. Because the fight's outcome is already known, however, the audience watching the film will not feel the same excitement as did those people who watched the fight as it happened on video.

Pathe used its biggest camera crew in history for this, with 19 men working under the direction of Larry O'Riley. Six cameras included two slow-motion jobs, two sound-on-film and two portable Eyemos. *Stal.*

Theatre's Poll on Fight

San Francisco, Dec. 9.

Poll is being taken by the Golden Gate here in conjunction with showing of Louis-Walcott fight pictures, to determine who they think actually won. Vote thus far is two-to-one in favor of Walcott.

San Francisco Chronicle sports page is giving daily reports on balloting via tieup with theatre.

Variety Bills

WEEK OF DECEMBER 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 10
Paul Whiteman O
Marilyn Maxwell
Gene Sheldon
Ben Beri
Music Hall (I) 11
Lucile Cummings
Myrtill & Pacaud
Acromaniacs
Gaudsmith Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 10
Ray McKinley Bd
Frankie Laine
Billy DeWolfe
Clark Bros
Roxy (I) 11
Connee Boswell
Paul Gerrits
J & A DiGatano
Pitchmen
Strand (W) 10
Charlie Barnett O
Bunny Briggs
Ada Lynne
D Marie & Lee
State (L) 11
Dewey Sis
Jayne Walton
Frankie Conville
Francis Craig
James Barton
Landa & Holland
BRONX
Windsor (I) 12-14
Lily Ann Carol
Catron Bros
Edward Sis
Abdallah Girls
Jackie Randall
BROOKLYN
Flatbush (I) 12-14
Brookins & Van
The Rossilianos
Marty Barrett
Miriam Gwinne
Stagg McMann 3
QUEENS
Jamaica (I) 10-13
Howell & Bowser
4 Belaires
(seven to fill)
BALTIMORE
Hippodrome (I) 11
Harmonicats
Bob Berry
Stroud Twins
Curry, Byrd & LeRoy
Regal (I) 12
Cab Calloway Orc
Berry Bros
Stump & Stumpy
(two to fill)
State (I) 11-13
The Delmars
Pat Valley
Sharon Devries
Gonzales Sis
14-17
Stuart Sis
Gloria French
Paul Brilliant
The Vespers
BOSTON
Boston (R) 11
Tommy Dorsey Or
Prof Backwards
Emerald Sis
CAMDEN
Towers (I) 12-14
B & M Gates
Olive White
The Lureys
Reis Bros
J & C Brick
CHICAGO
Chicago (P) 12
Delta Rhythm Boys
Robert Maxwell
Pat Henning
The Colstons
Oriental (I) 11
L Prima Show
COLUMBUS
Palace (R) 15-17
Jimmy Dorsey Orc
Will Mastin 3
(two to fill)
HARTFORD
State (I) 12-14
Doctor Neff Show
Russ Morgan Orc
MIAMI
Olympia (P) 10
Cathalis
Mack & Desmond
Aunt Jemima
Larry Daniels
Coco Steve & Eddie
NEWARK
Adams (I) 11
Buddy Rich Orc
Vic Damone
R & M Carnevale
Paul Winchell
OMAHA
Paramount (P) 11
Fred Ingle Orc
Gil Mason
Haydocks
Joey Rardin
PATERSON
Majestic (I) 11-14
Winton & Diane
Harry Steffen
Grace Johnston
Eddie Lambert Co
Gautier's Brickl'y's
15-17
Derby Wilson
The Skyriders
Jack DeLeon
J & C Brick
(one to fill)
PHILADELPHIA
Carman (I) 11
Bob Hopkins
Atas 3
Sid Stone Co
Tanner & Betty
PROVIDENCE
Capitol (I) 11-14
3 Fontaines
Steve Murray
Don Henry 3
Paul Gary
(one to fill)
READING
Rajah (I) 12-13
Castle Sis
Lew Nelson
Geo M Cohan Jr
C North & Marcia
Willie, West & McGinty
ROCKFORD
Palace (I) 11
"Footlight Parade"
Barbary Coast Boys
Nancy Belle
Clayton & Phillips
Amazing Saxon
Caudillo Sis
SAN FRANCISCO
Golden Gate (R) 10
Marie McDonald
Gill Robinson
Larry Blake
Morrell 3
Stuart & Ida
SPRINGFIELD
Court Sq (I) 11-14
The Hightowers
3 Berts
George Guest
Bill Brown
The Reddingtons
Pinkus & Foster
WASHINGTON
Capitol (L) 11
Maphis Duo
Diane Courtney
Jack Carter
Harold & Lola

BRITAIN

CHISWICK
Empire (I) 8
Nitwits
Hamilton & Vassi
Gale & Barker
Hugh Diamond
Collison & Breen
Dynamos
Rex Ramer
LEICESTER
Palace (I) 8
Zulder Zee
Macari
Dutch Serenaders
Pelino's Circus
G Morris & J Morecombe
Chow Ding
Geo Williams
Dorchester Lovelies
Jack Glenrose
MANCHESTER
Hippodrome (I) 8
Borrah Minevitch
Harmonica Rascals
Johnny Puleo
R & M Lamar
Delya
Geoffrey Warner
L Barr Co
Newman Twins
Marie Wilson
SHEP'ERDS BUSH
Empire (I) 8
Cyril Fletcher
Maurice Colleano
T & B Andrews
Elsie Bower
Bill Waddington
Lindsay Colleano
MacDonald & Graham
Red Fred & Rosa
WOOD GREEN
Empire (I) 8
Ignorance Is Bliss
Alys
Jam & Jill
Madrigal
Terry Hall
Los Valentos
Ronne Conn
Jimmy Robbins

JAMES BARTON
HEADLINING
LOEW'S STATE, New York
WEEK DEC. 11
Per. Mgt.: AL WILSON
EDDIE SMITH AGENCY
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Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Amanda Laine
Kaye Ballard
Pearl Bailey
Jay Marshall
Hal Cooke
Ellis Larkin 3
Carnival
George Jessel
Elsa & Waldo
Graham Sis
Luba Malina
Ray Jacquemot
Chas Irwin
Chas Blackman Or
Gao Orc
Cafe Society (Downtown)
Rose Murphy
Alan Melvin
Dorothy Jarnac
Hope Foye
Cafe Society Uptn
Larry Adler
Joan Merrill
D Martin Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Peter Lind Hayes
Jet MacDonald
Mary Healy
Blair & Dean
Ray Arnet
Michael Durso Orc
Fernando Alvarez O
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Greenwich Vil. Inn
Jean Parker
Herera
Ned Harvey Orc
Sonny Roberts O
Harem
Jack Cole Dcrs
Myron Cohen
Frances Faye
Elisa Jayne
John Elliot
Paul Remos
Mack Triplets
Lee Bartel
Nevada Smith
Fausto Curbello O
Art Roman O
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Phyllis Grey
Wilson & Hosley
Hazel Webster
Downey & Fonville
Highlights
Belmont-Plaza
Romo Vincent
Jon Laurenz
Taylor Line
Castillanos Orc
Eddie Stone Orc
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Weldon O
Stephen Kisley O
Hotel Commodore
Stan Kenton Orc
Hotel Lexington
Alomas Hawaiians
Hotel New Yorker
Sammy Kaye Orc
Hotel Pennsylvania
Chas Spivak Orc
Hotel Pierre
Landre & Verna
Chas Reader Orc
G Ray Terrell
Van Smith Orc
Hotel Plaza
Phil Regan
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Hotel St Regis
Raye & Naldi
Nype & Cote
Evalyn Tyner
Andre Andree & Bonnie
Laszlo & Pepito
Ted Straeter Orc
J Guarneri 3
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Havana-Madrid
Noro Morales Orc
Joaquin Garay
Corday & Triano
Sacasas Orc
Iceland
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Blimpy Blank Orc
La Martinique
Miguelito Valdez
Ralph Font Orc
T & P Rodriques
Maria Del Ray
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mayo Bros
Marian Manners
Roy Davis
Rita Lopez
Wally Dean
Shepard Line
Old Roumanian
Sadie Banks
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Harvey Stone
Campagnons
Georgie Tapps
Smith Sis
Patricia Adair
C & T Valdez
Gueneth Omeron
Bon Vivants
Vincent Travers O
Riviera
Billy Vine
Jan Bart
Demar & Denise
Betty Jane Smith
Tony Bavaar
Catalino Orc
Ruban Bleu
Sonia Cortis
Connie Sawyer
Jean Palmer
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Shiela Barrett
Versailles
Dunninger
Bob Grant Orc
Panchito Orc
Village Barn
Plute Pete
Toni Palmer
Moore Sis
MacArthurs
Ranch Orc
Village Vanguard
Irwin Corey
Lee Wiley
Max Kaminsky 3
Don Frye
Waldorf-Astoria
De Marcos
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Phil Levant
Ray Olsen
Howard Brooks
Shirley White
T & J Mahoney
Chez Paree
Marty Gould Orc
Paul Draper
Martin & Lewis
Don Chiesta Orc
Chez Adorables (10)
Jean Darling
Hotel Blackstone
Ray Morton Orc
Hotel Bismark
Fred Harris, Donna & Annette
Rudenko Bros (2)
Benno Delson O
The Stewarts (4)
Helsings
George Gobel
Bill Chandler Orc
Mary F. Kincaid
Jack Burtell
H Edgewater Beach
George Olsen Orc
Cardini
Paul Haakon
Marian Fedele
Song Stylists (4)
D Hild Dancrs (12)
Hotel Sherman
Leo Diamond
Mel Torme
Marty Hogan
Jose Melis Orc
Jeanne Williams
Carl Marx
Latin Quarter
Lenny Kent
Latin Lovelies (12)
Buddy Shaw Orc
Valida Snow
Dick Hyde
Vilma Sherry
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Counsuelo
Ray Malone
Howard De Courcy
Hotel Stevens
Orin Tucker Orc
Prof Lamberti
Marcella Gould
E & J Slack
Sootee Marsh
Sensationalists (3)
Boulevar-dears

'Best Years'

Continued from page 1

pix. Broadcast also informed the home-front Reds that some of Hollywood's stars are demanding the death penalty for the "progressive" actors.

Broadcast said in part:

"Hollywood is now feverishly working on the production of a series of anti-Soviet films, designed to slander the Soviet Union. The premiere of the widely advertised American film, 'The Best Years of Our Lives,' was recently staged in Paris. In the film these years were wartime years. The heroes of the film yearn for a new war.

"Those who refuse to work on the production of imperialist films are subjected in the U. S. to pressure and baiting. The representatives of American reactionary Bohemians, Adolphe Menjou and Gary Cooper, who many a time slandered the progressives of the American intelligentsia, demanded the death sentence for Charlie Chaplin, and other famous American actors—Katharine Hepburn, Henry Fonda and (Edward G.) Robinson—for their progressive views."

Music Hall, N. Y.

"The Nativity" and "Yuletidings," both produced by Leon Leonidoff; settings, Bruna Maine; costumes, Marco Montedoro, Jas. Stewart Morcom, Billy Livingston, executed by H. Rogge; lighting, Eugene Braun; special lyrics, Albert Stillman; Richard Leibert, Harry Campbell, Ashley Miller at organ; Alexander Smallens conducting Music Hall Symphony (Jules Silver, Anton Coppola associates); Lucile Cummings, Norman Wyatt, Germaine Myrtill & Roger Pacaud, Lawrence Nickol, Evelyn Garay; Gaudsmith Bros. (2); Acromaniacs (3); Rockettes (dances Russell Markert); choir (Kay Holley, assoc. dir.); "Good News" (M-G), reviewed in VARIETY *Dec. 3, '47.*

The hit of Radio City Music Hall for the Xmas semester is the stage portion, per usual. "The Nativity," marking its 15th annual repeat, splits the bill with "Yuletidings," another gay and colorful seasonal spectacle. Both staged by Leon Leonidoff, all the imagination, pageantry and whimsy of the Kringle custom is visualized in an eye-arresting, somewhat breath-taking stage presentation. What's more, it's all wrapped up in the best happy holiday tradition, replete with tinsel and gaudiness in its trappings. These include production, costuming and talent. The Rockefellers, agented by prexy Gus Eyssell of the Hall, apparently threw the bankroll right off the Rainbow Room.

Lucile Cummings scores as soloist throughout, teeing off Norman Wyatt's narration for "The Nativity," first part. They repeat in the second segment, which really is a riot of spec, flash and splash. The Gaudsmiths, with their standard canine comedy, segue into Kurt Weill's "My Ship" (out of "Lady in the Dark"), which is a fitting atmospheric musical theme as Myrtill & Pacaud do their balletmania; the Acromaniacs (3) wham 'em with their panto-acro-comedy; and the ballet, choir and Rockettes are interspliced in an eye-filling hour.

Withal, one of the Hall's topmost stage shows. *Abel.*

State, N. Y.

Johnny Morgan, Lorraine Rognan with Pat McCaffrie; Ginger Harman, Tunesmen (3), Rolly & Bonnie Pickert, 4 Moroccans, Sammy Fidler with House Orch; "Song of Love (M-G).

Now that Loew's State is set to go straight pix, each of the house's remaining bills should become "collector" items. The vaude connoisseur will become a lost individual when the last curtain on flesh shows comes down here Dec. 24. The State, of course, is the last stronghold of vaudeville.

The current layout actually may not be the type to be treasured by the variety epicures because of the lack of top names, but it's a bill that has its quota of entertainment regardless. This stanza is strong on comedy, having Johnny Morgan and Lorraine Rognan to take care of that phase. Morgan, while not punching for laughs, gets his share with a batch of affable material. He made a sufficiently good impress to walk off to a strong exit, despite the comparative paucity of attendance, at show caught.

Miss Rognan, assisted by Pat McCaffrie, is a competent and likable comedienne, a proven standard. McCaffrie's straighting provides effective foiling for Miss Rognan's protean antics.

There's further comedy by the Tunesmen (3), who have come up from the cocktail lounges and developed a good theatre act. They have an okay selection of special lyrics that draw laughs, a knowing delivery and a good comedic flair. Musically, the outfit is a bit unorthodox with a piano, clarinet and drum instrumentation, but their arrangements are interesting and make for encores.

Song department is taken care of by Ginger Harman, who does well enough to do an extra number. She shows up best on rhythm tunes, inclusion of ballads providing a good change of pace.

Novelty comes at the opening and close of the bill with Rolly and Bonnie Pickert, a likable dance twain who do okay as the house warmups, while the Four Moroccans make a strong closer with their tumbling. *Jose.*

Capitol, Wash.

Washington, Dec. 6.

Francis Craig with Bob Lamm, Lander & Holland, Neal Stanley, Dewey Sisters (2); Golden Earrings (Par).

Show, headlined by Francis ("Near You") Craig is nicely paced and well balanced, with customers appreciative throughout.

Craig, assisted by Bob Lamm, blind trumpet player and vocalist, gets nice reception, which is heightened by his home-folk touch. Somewhat amateurish in his stance, though never awkwardly so, Craig registers with his key work, particularly in the best-selling "Near You," in which Lamm assists with the vocal. Latter does some nice trumpeting in "Margie" and then team gives again with "Beg Your Pardon," Craig's latest, which hits the diskeries this week. Craig pleases with a novelty introduced by a humorous north-and-south spiel, in which he plays "Dixie" with one hand and "Yankee Doodle" with the other.

Neal Stanley, filling the comedy spot, has better than average success with a fast routine of interpretations. Running the range from Donald Duck to the matinee idol set, like Jimmy Stewart and Ronald Colman, Stanley goes on to kid the radio thrillers, and then takes in the horror crew of filmdom—Peter Lorre, Sidney Greenstreet, et al. Has a well arranged act, with continuity and some novel twists. Bang up finale of James Cagney as George M. Cohan in "Yankee Doodle Dandy" brings him back for some straight gags.

Lander & Holland, new to these parts, impress as top-drawer adagio terpers. Team are handsomely groomed, and match their technique to their looks. It's all straight terping, of the ballroom variety, done with unusual grace and artistry. Of the trio of numbers, the polka got best returns.

Pacers for the show are the Dewey Sisters in a pleasing acro-balancing act. *Lowe.*

Roxy, N. Y.

Connee Boswell, Pitchmen (3), Paul Gerrits, Jayne & Adam Di Gatano, H. Leopold Spitalny Chorus (25), Roxyettes (24), Paul Ash House Orch; "It Had to Be You" (Col.), reviewed in VARIETY *Oct. 29, 1947.*

For the second time in a row the Roxy has been caught with its pictures down. Sudden withdrawal of the previous film ("Thunder in the Valley") has forced the management to book new layouts on a split-second notice.

On the basis of what was available, the new Roxy stage show shapes up as a good layout, having four proven acts, with name value concentrated in Connie Boswell. For entertainment value, the session is equal to some of the top shows to play here, but paucity of business doesn't make for anywhere near the applause that the proceedings warrant.

Miss Boswell generates a nice glow throughout the house with her warm renditions of a variety of numbers ranging from "Feudin and Fightin'" to "Silent Night" and "White Christmas" as the community-sing curtain. In between, a medley of pops and the swing arrangement of "Martha" come off with a great deal of personal charm and feeling. She merits and gets one of the top hand of the occasion.

Another to register handily is Paul Gerrits, who's been off the Stem for sometime. This comic mixes an affable selection of stories coupled with some graceful roller-skating to hit it off nicely with the house.

The Pitchmen (3) are sufficiently rowdy to get the measure of the audience. Their zanyisms in demonstrating instrumental effects with the kazoo-like musicmaker are well liked.

Jayne and Adam Di Gatano give a demonstration of ethereal ballroom terps. Effectiveness of their work is pointed up by the fine vocal backing of the H. Leopold Spitalny group of 25 mixed voices, and Paul Ash's house band as well.

The house production by Arthur Knorr and Gae Foster is up to the usual par. The line gives a good account of itself in the familiar number wherein the girls balance themselves on huge rubberballs. *Jose.*

Olympia, Miami

Miami, Dec. 6.

Eugenie Baird, Tim Herbert Modelettes (12), Paul Duke, Johnny Welde, Carlton & Dell, Les Rhode House Orch; "Song of the Thin Man" (M-G).

Current bill stacks up as better than past few layouts, with blend of novelty and standard appraising as mitt-raisers, though only in Tim Herbert does house have sock act.

Eugenie Baird, who co-toplines with Herbert, sets her songs nicely with straight and comedy lyrics. Orb appeal is there, aiding in presentation of such numbers as "Give Me Something to Remember You By," "Don't Blame Me" and tee off palmgetter, "Fancy Free."

Herbert, a fave here, racks up consistent laughs with mixture of impreshes, satiric takeoffs and eccentric hoofing, all done with easy, confident approach. Slim guy gets them all the way, to wind into begoff.

Pace setters are Carlton and Dell with a zingy sesh of taps, niftily routined. Magico Paul Duke utilizes ciggie bits, razor blades, pipes, etc., for good response.

Johnny Welde and his bears get laughs from the kiddies. A matinee act, with the fur bearers well trained. The Modelletes hold over, to close the proceedings with their well rehearsed routinings.

Les Rhode and the orch back show capably. *Lary.*

Capital, N. Y.

Paul Whiteman Orch (31), Ben Beri, Marilyn Maxwell, Gene Sheldon (with Loretta Fisher); "This Time For Keeps" (M-G), reviewed in VARIETY *Oct. 8, '47.*

Current stage bill at the Cap, N. Y., offers solid entertainment, with Paul Whiteman's large orchestra (31-piece) and three good acts: juggler Ben Beri, filmster vocalist Marilyn Maxwell and comedy banjoist Gene Sheldon. It holds interest, with enough laugh spots, for 50 minutes.

Whiteman opens the show with a pickup number, "Papa, Won't You Dance With Me," from the legit musical, "High Button Shoes." Thereafter, he presents his harpist, Gloria Agostini, in a properly showy selection, Matty Malneck's "Harp Fantasy." The band closes the bill with another pyrotechnic composition, De Falla's "Fire Dance." As always the Whiteman outfit is versatile and impressive, neatly registering its leader's characteristic style of music.

The first act on the bill is the familiar Ben Beri, who registers immediately with the standard balancing fake of spinning a rubber ball on a twirling parasol. Thereafter, he holds attention and draws steady chuckles with skillful juggling of rubber balls and Indian clubs, closing with tambourines tossed in syncopated time to the music.

Miss Maxwell, who has personaled at the Cap before, sings four varied numbers expertly. At the performance caught Thursday (4) she made a striking appearance in a long, dark blue, split skirt and overblouse with gold sequins, with a bright green ribbon in her blonde hair. She exaggerates her fluttering gestures and facial expressions.

Gene Sheldon's hokum banjo playing and pantomime is, of course, long standard in vaude. This time he offers the identical routine, coming on in the baggy, gray suit and silly hat and wearing his familiar expression of blank or delighted wonder. All his old bits, like trying to extricate his fingers from the chair or banjo, plunking not quite the right note, dozing off during a number, etc., are as funny as ever, and his closing bit of pantomime with his femme partner, Loretta Fisher, is the same irresistible lunacy. *Hobe.*

National, L'ville

Louisville, Dec. 4.

Henry Busse Orch (17) with Lee Shearin, Betty Taylor; Terry & Ralph Rio, Al Gordon's Dogs; "Railroaded" (PRC).

Teeing off with his theme, "When Day Is Done," Henry Busse loses no time introing his first vocalist, Lee Shearin, tall, personable chap with a modest manner and friendly approach to a tune. Went over nicely with the patrons, smoothly phrasing "Almost Like Being in Love" and "Xmas Dressing." Lad has a listenable pair of pipes, and is a worthy embellishment to the Busse crew, as is Betty Taylor, an eyeful in a strapless gown, and showing neat song selling ability, plus nice diction, and expressive delivery. Rates with the best of the band chirps, at this catching. Turns in a neat vocal job on "Gentleman Is a Dope" and "Feudin' and Fighting'" to cop nice applause.

Busse tootles a neat trumpet, bringing out the old-time sweet tones, and fronts for the band in a businesslike, brisk manner. Gives his piano man Arne Barnett an opportunity to sparkle with a neat playing of "Warsaw Concerto." Horace Paratti out front with derby skimmer and semi-cowboy getup to essay a comedy treatment of "Cowboy Joe." Band drags out an oldie which it recently recorded, "Wang, Wang Blues," and it sounded good, too. Close with a medley from "Annie Get Your Gun," for sock returns.

Supporting acts are Al Gordon's Dogs, standard canine turn, with the purps getting laughs with their non-cooperation and Gordon's near-apoplectic efforts to get the hounds to do something. Wind stint with the dogs racing on a revolving table.

Terry and Ralph Rio back with their familiar clowning routine. Ralph Rio makes an excellent straight to diminutive Terry's little girl foolery, and even unlimbers for a brief stint of eccentric terps. Win nice appreciation.

Business near capacity at first show Thursday (4) night. *Hold.*

Chicago, Chi

Chicago, Dec. 5.

Delta Rhythm Boys (5), Robert Maxwell, Pat Henning, Colstons (2), Lou Breese orch; "Golden Earrings" (Par).

Lightweight bill holds up well, after brisk tee-off by the orch in an Americana medley with the maestro banjoing "Oh Susannah" and "Dixie," the Colstons' comic terping has the usual correct male as a foil for hoydenish femme. Latter picks up plenty laughs with twitching derriere and man-hungry antics. Pair's really expert acro routines are at times almost lost in the by-play.

Pat Henning comes on in a confidential way that gets and holds maximum attention. Comic nets ready yocks with a sly, gossipy routine directed at absent maestro, then switches to impressions that draw salvos. Standout bit is his imitation of a man and woman waiting for cabs.

Henning shuns stereotyped portraits of Hollywood folk in a clever approach that rests on clowning rather than actual mimicry. He uses grunts and wheezes as the touchstone, in characterizing film celebs, identifying Wallace Beery, for example, by a sound like the buzzer on the "Truth or Consequences" air show. Best results are gotten by his imitations of how screen toughies react to deadly gunfire. Topper of the lot is his Edward G. Robinson absorbing machinegun bullets while seated in a chair.

Unlike some recent song groups that huddle motionless at a microphone, the Delta Rhythm Boys know how to shift around on the boards. They also know that gestures add to the sell. Set opens with a jivey touch on "St. Louis Blues," followed by the heart-throbber oldie, "My Future Just Passed." Quartet, with piano acompanist, weave fine harmony on their disk fave, "Old Bones." Group offs to solid hand, then returns with a parody on the quartet from "Rigoletto," in which they wage mock battle for the mike.

Robert Maxwell, harpist, is reviewed under New Acts. *Baxt.*

Simplicissimus, Vienna

Vienna, Nov. 26.

Cabaret Show, "Hotel Red Bull," by Hans Pflanzer and Otto Oegyn; music by Trojan Welisch; produced and directed by Otto Oegyn; settings, Otto Fluder; dances, Grete Fuhrer; costumes, Lambert Hofer Hotel Porter; Ferry Wondra; Headwaiter, Ludwig Zwickl; Servant girl, Hermi Uray; Felix Gontard, Fred Weiss; Guests: Hermann Leopoldi and Helly Moeslein; Rudi Kreitner, Gerda Rauschenberg, Hannerl Jaesslen, Else Rambausek, Fred Weis and Franz Wagner.

Hilarious laughs about Wondra and Zwickl, with many new gags, besides a cabaret plot and a nice little story connecting the many scenes, excellent chansons, ending up with Hermann Leopoldi and Helly Moeslein. However, it would not be just to claim that the American couple alone carry the show. Producer-manager Otto Oegyn proved that as far as the art of cabaret is concerned, Vienna has much talent to offer.

Ferry Wondra and Ludwig Zwickl are oldtimers. They are the outstanding comedians of the capital. Rudi Kreitner, who has made himself known also as author, discovered in Gerda Rauscbenberg an excellent partner, Hermi Urey, too, augurs a meteoric career. Else Rambausek copies various types of the female species and gets much applause with the song comparing our world with a circus. Trojan Welisch composed and arranged the music. In this line of the music business he ranks on the top of the list here.

Pianist-composer Hermann Leopoldi begins with a potpourri of his old-time favorites. Though forbidden for many years, nobody had forgotten them—and they never will be. The new one, "On Side Streets" ("In den Kleinen Seitengassen"), text by Jimmy Berg, is catchy and at present the No. 1 hit here. Leopoldi's latest composition, "Somewhere," gives his partner, Helly Moeslein, a possibility to prove her okay abilities.

The Simplicissimus, with this show, marks its 35th anniversary. It is Vienna's oldest cabaret, founded by the late Egon Dorn. Dorn's successor, Alexander Goldfarb, was forced to emigrate and died abroad. Otto Oegyn tried to follow in the footsteps of his predecessors but also got into trouble with the Nazi authorities and was not only obliged to close down, but also to bide for more than two years. A few weeks after the liberation, he turned up again and was first to start a cabaret in Vienna, 48 hours after the reinstallation of the electrical current. That was on May 10, 1945. Ever since then he worked hard to make his Simpl what it was. As results show, he succeeded. *Maas.*

RKO, Boston

Boston, Dec. 5.

Barry Sullivan with Jacqueline Dalya; Connie Haines, Bunin Puppets, Stroud Twins, Will Mastin Trio; "The Gangster" (AA).

Routine stage layout given some marquee draw by personal appearance of Barry Sullivan, star of the film on the same bill. It works out all right as entertainment, but isn't doing biz.

Sullivan, assisted by Jacqueline Dalya, does a sketch satirizing radio private eyes. It's good special material and handled nicely to get good returns.

Will Mastin trio, featuring hoofing of Sammy Davis, Jr., opens the bill with a lively terps session. Connie Haines, backed up by the Larry Flint house band, warbles "Stanley Steamer," "Civilization," "But What Are These" and "Someone to Watch Over Me," doing them with a nice warm style and getting plenty audience favor. Bunin puppets, novel act, likewise clicks.

Stroud Twins are in the finale spot and manage to finish up an otherwise good if not exactly sock show on the upbeat with their standard comedy routines. Biz way off.

Paramount, N. Y.

Billy De Wolfe, Frankie Laine, Ray McKinley Orch (17), Clark Bros. (2); "Golden Earrings" (Par), reviewed in VARIETY*, Aug. 27, '47.*

The Paramount has fortified its stageshow with a pair of powerful lures in Billy De Wolfe and Frankie Laine plus the interesting musical fare offered by the Ray McKinley band, and the speedy terps of the Clark Bros. (2).

It's a tossup as to who's pulling more biz—De Wolfe or Laine. The screen comic gets the more frenzied reception at the matinees while De Wolfe wins greater palms during the evening shows. It's the kind of booking that'll help keep the house in the blue chips.

De Wolfe, of course, is an old hand in the presentation houses. Prior to clicking with Paramount Picts, comic made the stage grade with an act as polished as any on the boards. He's doing essentially the same things as he did then, but with the added assurance gained through the years. An amiable line of chatter coupled with his chorusgirl impressions and his drunk takeoff are certain applause-winners.

The latest in the swoon parade is Laine, who's "arrival" via his Mercury recordings has caused a considerable flurry. He's more fully detailed under New Acts.

The McKinley outfit is one of the better stage outfits, having an assortment of tunes that provide pleasurable listening. With an instrumentation of five reeds, seven brass and four rhythm, the band executes imaginative arrangements to win respect of the house. Playing of "Stardust" gives a refreshing slant on this Hoagy Carmichael classic, which for sometime has been in danger of becoming trite by thoughtless and pedestrian arrangements. McKinley can even handle a tune himself, to the extent of being able to follow

(Continued on page 69)

CLASS BISTRO TALENT CLICKS AT TOWN HALL

By JOE COHEN

Until the Herbert Blumentbal Associates got the idea of bringing east side talent over to the no-longer staid Town Hall, New York's one-night concert business was a closed corporation for the talent roster of Nick's, Loew's State, and the Second Avenue theatre. It's been this parlay that has made the Saturday "Concerts at Midnight" one of the more profitable institutions in town, giving the stayouts a legitimate excuse to spend $3 top on the better talent from cafes and vauders.

Now the east side is in on the act. Blumenthal opened his "Chansons at Midnight" at Town Hall Friday (5) for a chi-chi clientele, with a bill consisting of Anne Francine, who's been a long-termer at the Coq Rouge, Leonard Elliott and Irma Jurist, regulars at Le Ruban Bleu, and the Jules Lande trio, for many years at the St. Regis hotel.

The opening of this series merely indicates the possibilities inherent in swank entertainment. The hall was far from sellout, weather and the Louis-Walcott fight providing stiff competition, but should this idea catch on Herbert Jacoby, the Blue Angel's boniface, and Theodore Mele, of Le Ruban Bleu, would have sufficient cause to worry, at least on Fridays. These midnight concerts come at a time when the cafes are at their height of activity, and they draw the same type mob. Whether this type patron will venture to the less fashionable west side, except for legit entertainment, still remains to be seen, but there's some cause for concern, especially if some of the more solid draws get a concert hankering.

At any rate, this layout is the first of the midnight series to draw white ties, which, in its own way, is quite an accomplishment.

Despite the comparative paucity of attendees, Miss Francine and the Elliott-Jurist combine put on a commendable show. The statuesque and husky voice Miss Francine with an assortment of French and English ballads, clicked with the fashionable east siders in the audience. Westsiders wouldn't go that far, but they're entertained. Her demeanor and fare are essentially for niteries, but as is the case with talented chirps, ability is evident anywhere.

Elliott and with Miss Jurist at the piano and chiming in with vocals, are as amusing here as in cafes. Their double-talk takeoffs on old music forms; broad burlesques of old English ballads, Latin oratorios, and French classics, all got bravos.

The Jules Lande Trio offer the entr'acte music, the maestro doing a bit of fancy fiddling to get more than a passable salvo. His backing of Miss Francine is extremely effective.

League, Pressagents Accept New First-Night List; Now 48 Free Pairs

The controversy over the first-night press list was apparently settled to the satisfaction of both Broadway legit managers and press agents at a meeting of representatives of the two groups last Thursday (4). It was agreed to shelve the recent drastically reduced free list and give individual managers and agents more leeway. That will allow opening-night press seats for some columnists, but others are relegated to second-night, as are radio commentators, only two of whom were rated as possible reviewers.

Managers had been asked to sign pledges to conform to the curtailed schedule and a number did, but the League of N. Y. Theatres, where the plan to slash the first-night list was steam-rollered, has withdrawn the pledges. Instead, managers will be asked to sign a modified "agreement" to use the revised opening night press schedule.

It's understood that some producers objected strongly to one clause in the original pledge which would have permitted the insertion of a restrictive provision in booking contracts. They insisted that they have the right to invite any individuals they think figure in first-night coverage.

Showmen who gave further thought to the pledge said that another of its stipulations was objectionable. Any League member who signed it might be open to legal penalty. The pledge might also give the League a degree of power never intended. The possibility of legal action by the League against members or by the latter against the organization's officers was also mentioned.

It was pointed out that any manager-member has the right to withdraw from the League, though with the revised first-night list generally acceptable, no such ructions are expected. It's understood that the press list will be submitted to the League membership for final acceptance and further changes may be made. The discarded schedule was adopted by the League's board on its own.

It was conceded by the managers that the first plan was too hastily acted upon, without calling for advice from their own publicity men. The latter admittedly have an accurate gauge on the proper press for premieres. The result of the agreement at last week's meeting was that the first-night press list was increased to 48 pairs, instead of 34 pairs, as in the discarded schedule. Total number of first-night tickets therefore will be 96, a material drop from some previous lists of 160 or more tickets, however.

Five pairs added at last Thursday's confab are to be distributed at the discretion of each manager or pressagent. Instead of a half-dozen pairs each to certain dailies, which had been reduced to two pairs in the original list, the schedule finally agreed on calls for four pairs each to the N. Y. Times and Herald Tribune, three to the Daily News, two each to the Journal-American, Mirror, Sun, World-Telegram. Post and PM and one pair each to the Morning Telegraph, Brooklyn Eagle, Wall Street Journal, Journal of Commerce, Women's Wear, Newark News, Newark Star Ledger, Life, Newsweek, New Yorker, Cue, Associated Press, Time, United Press, North American Newspaper Alliance, VARIETY and several others.

After listening to the press agents, the managers seemed to accept the idea that the newspaper element at first-nights is least important to the reception of new shows. The "cold" portion was stated to be mostly those regarded as "professional first-nighters."

Pasadena Pacts 'Dream'

Hollywood, Dec. 9.

Melvin Gallemore's "The End Is a Dream," which was premiered recently by the Tryout Theatre, Seattle, will be produced during the winter at the Pasadena Playhouse.

The blind playwright's "Endure the Night" was presented by the Tryout group in 1943 and revived in 1946.

SOL JACOBSON INHERITS 108G

Harrisburg, Pa., Dec. 9.

Sol Jacobson, Broadway legit publicist, is the beneficiary of a $108,085 trust fund provided in the will of his father, the late Morris E. Jacobson.

The elder Jacobson was a clothing store owner.

Stock in Winter Stock Rises Sharply This Year

Several stock companies are currently operating and by next month eight are slated to be playing, more than usual at this period of the season for years. Three are in the metropolitan area—one at Milburn, N. J., (Frank Carrington); another in Greenwich Village called New Stages (Rose and Heilweil), while the third stock being readied will be for the City Center theatre (Theatre, Inc., Richard Aldrich).

Albany, N. Y. (Malcolm Atterbury) has been presenting stock for some weeks and there is another at Reading, Pa. (John Kenely). Two stocks are scheduled for Florida, one being definite at St. Augustine (Patricia Dutton).

Experimental Theatre Switches Its Policy To Schedule Shows at Night

Experimental Theatre started its second season's series of new plays at the Maxine Elliott, N. Y., Sunday (7) evening as scheduled. "Galileo," which was first presented in one of Hollywood's little theatres with Charles Laughton last summer, was the attraction. Star's presence in the drama attracted most of the first-string critics and while most notices were favorable and some enthusiastic, the general opinion was that if commercially produced, it's chances to make the grade were doubtful. Laughton had the support of some well-known players, there being an exceptionally large cast.

Again ET advertised for subscribers in Monday's (8) papers, the organization being forced to change its performance schedule because too few patrons went for announced matinees. Instead of off-matinee afternoons, "Galileo" performances were switched to Monday, Wednesday and Friday (8, 10, 12) nights with the drama concluding next Sunday (14).

When ET started it was definitely decided that night performances were not to be given (except Sundays) so there would be no objection from managers. Decision to change the schedule to three weekday evenings was explained to be a matter of economic necessity, for unless more subscriptions are secured ET will go deep in the red, as it did last season to the extent of $16,000. Broadway managers voiced no objection, saying that audiences for the ET plays were mostly all professional and therefore could hardly take any money away from the boxoffices.

New York dailies with one exceptition bought subscriptions, the Mirror passing up ET. Unlike last season ET is starting with name leads, the second play, "Skipper Next to God," to have John Garfield. That drama is due Jan. 4, also at the Elliott. It was authored by Jan de Hartog, whose "This Time Tomorrow" ("Death of a Rat"), produced by the Theatre Guild, was recently seen on Broadway for a brief engagement.

HENRY MORGAN PENS B'WAY MUSICAL 'FOLLY'

Hollywood, Dec. 9.

Henry Morgan, currently winding up his first film starrer, "So This is New York," for Screen Plays, is writing a stage musical, "Morgan's Folly," for production on Broadway next spring.

Comedian's only previous stage work was as an actor on the strawbat circuit last summer in "The Man Who Came to Dinner."

Estelle Winwood's Accident

Buffalo, Dec. 9.

Estelle Winwood, en route by auto from Boston to Buffalo for an engagement of "Lady Windermere's Fan," was painfully injured when the car skidded on an icy road Sunday (7) near Little Falls.

Arriving here at midnight, Miss Winwood required a doctor's attendance. She appeared at the opening performance Monday (8) night obviously suffering from the shaking up. Scalp wound of chauffeur necessitated six stitches.

Annie Get Your Paste!

Chicago, Dec. 9.

The typesetters strike has created a new expression in newspaper lingo in Chicago, where the dailies are being issued these days by a photo-engraving process.

When John Montague, press agent of "Annie Get Your Gun," phoned a paper recently and asked an editor to put something in the next day, the reply was, "Sorry, pal, we're all pasted up."

Call Off 'Break' At $36,000 Loss; 12G to Niesen

"Break It Up," musical scheduled for opening in January, was abandoned last week by James W. Gardiner following indications of a mixup over financing. Gardiner was co-producer, with Richard Kollmar, of the musical "Are You With It" two seasons ago.

Gertrude Niesen had a two-year contract for the new show, calling for $3,000 weekly against 10% of the gross. When the production was called off, it's understood she was paid $12,000, representing a guaranteed four weeks. The money was on deposit with Actors Equity.

Subsequently, Equity ruled that hereafter, producers may not make piecemeal salary guarantees, but will be required to post an amount covering the entire cast. If, because of additional casting, sufficient funds are not on deposit, the extra money is payable at the start of rehearsals.

Gardiner, from a Texas oil family, is reputed to have an income of $90,000 annually. Postponed show had a book satirizing the antique business in New Orleans, in which Gardiner is said to have been engaged before he came to Broadway. It's estimated that he spent over $36,000 in preliminary production costs for "Break It," including the money paid Miss Niesen. Show was budgeted for $150,000.

N.Y. SHOW BIZ FAIR SET FOR ACTORS, PIX FUNDS

A huge fair, with top show business names making personal appearances, will be held at the 71st Regiment Armory, N. Y., next November to raise $1,000,000 for the Actors' Fund of America and the Motion Picture Relief Fund. The affair will run 10 days.

James Sauter, president of Air Features and wartime executive director of the United Theatrical War Activities Committee, will be general manager of the project. Committee will include John Golden, chairman; Arthur Hopkins, co-chairman, and Jean Hersholt, Frank Morgan, Emil Friedlander, Marcus Heiman, Harry G. Sommers and Jacob I. Goodstein.

Paul Green Asked To Do Pageant on D. C.

Raleigh, Dec. 9.

Washington, the nation's capital, is to celebrate its 150th birthday in 1950, and Paul Green, Chapel Hill playwright and author, has been asked to write a pageant for the Sesquicentennial. The event is being sponsored by the Historical Society of the District of Columbia and a committee of three United States Senators, three members of the House of Representatives and three citizens of the district.

Charles B. Cochran
(Veteran of 126 productions in 56 Years of Show Business)
Stresses
"The British Theatre Today"
(despite London austerity) has it all over Broadway
* * *
an Editorial Feature of the
42d Anniversary Number
of
VARIETY
Out Soon

League, Local 802 Still At Odds On Musicians for National, N.Y.

Broadway managers and the musicians union, Local 802, N. Y., are still quarreling over the latter's contention that Lee Shubert verbally agreed to install a four-piece house orchestra at the National, N. Y. At a recent meeting between producers and union officers at the League of N. Y. Theatres, the managers proposed to settle the dispute by arbitration. Union representatives said they'd think it over. If the matter is adjusted in that manner, it will be the first time the musicians have used that method. Theatre crafts groups nearly always avoid arbitration of their differences with showmen.

There were sizzling words and accusations exchanged at the League meeting, and the veracity of both sides was questioned. Managers' committee, which settled the first argument over the National, declared they knew nothing about the alleged arrangement for using musicians when the house has a straight or dramatic show, as at present, with "Medea." But the union spokesmen insist there was such a promise.

The mixup apparently arose when the revue, "Call Me Mister," played the National and a regular sized orchestra was installed. When the house opened this season, the argument over a house orchestra started. Union people became angry over the issue and declared that Local 802 would make contracts with individual producers rather than the League when the present basic contract expires next fall. The musician reps also made some caustic comments about the managers' organization. League then called attention to the NLRB ruling that employee and employer must negotiate upon the request of either side. Then the controversy started again.

Shuberts' Musical Rep Ready to Call It Quits

Shuberts' musical repertory, offering "The Merry Widow" and "Rose Marie," will probably call it a season at Pittsburgh next Saturday (13) after touring for around 10 weeks. Last season a similar operetta outfit was called back within five weeks. "Widow" did so badly the first week of the outfit's fortnight date that closing notice went up and unless the current "Marie" does better than indicated, it'll be curtains.

"The Student Prince" and "Blossom Time" which were consistent money makers for the Shuberts seasonally for many years, are not touring. Understood the managers figures those operettas will be more valuable if one or two seasons of touring are skipped.

'Finian's' 'Shot Thru Heart' By 'Unauthorized Review' From BBC, Littler Claims

London, Dec. 2.

"My 'Finian's Rainbow' is dead—shot through the heart by the British Broadcasting Corp.," Emile Littler told VARIETY after announcing that his $120,000 production is being withdrawn after a seven weeks' run.

"We had a mixed reception from the press," added Littler, "but that is trial by jury. Some of them liked it, some of them didn't. That's fair enough. But on the Sunday following the opening of the show, the BBC broadcast an unauthorized criticism, and the next day people were at our boxoffice asking for their money back on advance bookings. They said they'd heard the broadcast.

"The BBC criticism was unauthorized because we hadn't invited them to see the show. Between the Tuesday opening night and the broadcast we had been doing quite well."

LILY CAHILL STOCK CO. SET FOR SAN ANTONIO

Following the lead of Margo Jones' stock outfit in Dallas, Lily Cahill will establish a similar company in San Antonio. It is hoped to have a season of three months each winter but the initial schedule starting Jan. 5 will be for four weeks at the Jefferson auditorium. Reported that a working fund of $50,000 has been subscribed locally for the project which will be known as Theatre San Antonio. Miss Cahill is a native of that city.

Peggy Wood will be the name player in the first attraction, "Ned McCobb's Daughter," and the following weeks will see Ernest Truex and Sylvia Field in "George Washington Slept Here," Muriel Kirkland in "The Barretts of Wimpole Street," with Miss Cahill topping the cast of "The Marquise" which finales the season.

Conn. Strawhat Opens For Hotstove Season

Noroton Hts., Conn., Dec. 9.

Cobweb Playhouse here, used for strawhat productions during the summer, has been taken over for the winter by a new group of mixed Equity and non-Equity players, with Scottie Marshall and Doris Cunningham as producers.

All members played in stock last summer and have done USO-Camp Shows or little theatre work. Group is running a different show weekly, with productions Wednesday through Sunday. "The Shining Hour," by Keith Winter, opens tomorrow (10).

'Older Sister' for B'way

A. B. Shiffrin's "The Older Sister" has been optioned by Russell Lord, who has slated it for spring production on Broadway. Robert Perry is to direct, and casting will begin as soon as a femme star is set.

Claire Leonard and Carl Cowl are agents for the author.

STROMBERG AUDITIONS 'ON THE BEAM' IN ST. L.

St. Louis, Dec. 9.

Songs from "On The Beam," a musical skedded for opening in New York next February, were auditioned for a small group here last week. Hunt Stromberg, Jr., arranged the hearing in the American theatre, during the run of "Red Hill," which he and Paula Stone produced.

The tags for the new songs are "Greenwich Village," "Whippoorwill," "The Little Church Around the Corner," "Daydreaming" and "On The Beam." The new show will feature Eddie Foy, Kenny Baker, Vera Allen, Lew Parker and Odette Myrtil, according to Stromberg.

Jones Finds Legit Pace Tough; Changes Sked

Chicago, Dec. 9.

Spike Jones canceled the Monday night performance of his "Musical Depreciation Revue" at the Studebaker here last week after huddles between MCA toppers and J. J. Shubert and Sam Gerson, Shubert rep. Jones pleaded that eight shows on top of his radio program and disk dates, were to many.

Shubert argued that MCA made the contract and should live up to it. Jones said that even if the performances were continued, he would not show up, so Shubert agreed to revise the contract.

Jones has cut three albums and 24 sides for Victor while here.

McCahon to Bow on B'way As Producer of 'Quill'

Hollywood, Dec. 9.

Robert McCahon has bought the legiter, "Really, Mr. Quill," comedy drama of English manners in 1890, by Fritz Rotter and Elisa Rohn, for early February production in New York. Rotter co-authored "Letters to Lucerne," which was produced December, 1941. He is also lyricist of such tunes as "Two Hearts in Three-Quarter Time" and "Kiss Your Hand, Madame."

McCahon, who produced "Skin of Our Teeth" and "Dark of the Moon," under aegis of Pelican Productions here, is making his bow as a Broadway producer with "Quill." His associate, Fritz Baumgarten, is now in N. Y. arranging financing and production details.

Furore Brewing in Ballet World; Claim Tab Units Mislead Public

Tempest in a ballet slipper is stirring as a result of reports that small dance units aren't doing business on the road. Two groups are already out, the Markova-Dolin Co. of 10 dancers, plus a small orchestra, and Mia Slavenska's Ballet Variant, with six dancers and two pianos. Dua to go out after Jan. 1 are the Nana Gollner-Ivan Petroff Ballet Intime unit of four dancers and a pianist, and Marina Svetlova & Co., consisting of three dancers and a pianist.

Complaints are varied, with gripes heard from all sides. Loudest squawk heard is from the public, which sees these small units billed as ballet companies, and assumes each troupe will number 40 or 50 dancers, instead of 10 or so. Complaints are also being heard against New York managers of the major troupes, which advertise a company of 125 (including orchestra, stagehands, office staff, etc.), when only 36 dancers appear on stage. Local managers are held to blame for advertising the small units as full ballet groups, to which the big companies as well as the customers are taking exception.

Thought is that the small units should be advertised and sold differently from the large ballet companies, similar to the way concert managements are selling sinfoniettas this year as against symphony orchestras. Both Columbia Concerts and National Concert & Artists Corp. are sending out instrumental ensembles of 20 to 30 players this season to towns that can't afford visits from full symph orchestras of 90 or 100 men, but in no case is one of these groups billed as a symphony group.

One ballet faction claims small units are good for ballet, in bringing the art to towns that can't afford to book the large troupes, in that some ballet is better than none. Another faction claims it's better to have no ballet at all than to have small units misrepresented as real ballet. Thought here is that ballet, by nature, can't be done adequately by small groups, and that attempts to reduce it to tabloid size is harmful to the art as a whole.

LYNCH, 'BALLY VICTIM' SET FOR 35 CONCERTS

Despite the adverse effect of his exaggerated preliminary buildup last season, Christopher Lynch has been booked as a major concert artist for this season, his second in the U. S. Columbia Concerts has lined up 35 recitals for the young Irish tenor on top concert series throughout the country, through May 2 next. Singer also has 20 dates on the "Voice of Firestone" radio series on NBC.

Lynch, a protege of the late John McCormack, was signed sight unseen for the Firestone broadcasts last year, on the basis of reports from Ireland and on the strength of McCormack's reported statement that "Lynch is the one most likely to succeed me." He mainly sang ballads on the Firestone program and thereby raised critical doubts as to his all-around recital equipment and ability. Also, there was a let-down from his pre-visit buildup. Columbia claims it's overcome the ballyhoo kick-back and that recent critical and boxoffice reception has been okay.

Lynch's first album of American-made records will be released shortly. Columbia Album, titled "The Minstrel Boy," consists of nine songs.

Toumanova-Eglevsky To Guest With S.F. Ballet

Hollywood, Dec. 9.

Tamara Toumanova, film actress-ballerina who danced last summer at the Paris Opera, will be guest star with the San Francisco Civic Ballet for its six performances in February with the San Francisco Symphony Orchestra for the Art Commission festival. George Eglevsky, now in Europe with the Grand Ballet de Monte Carlo, will return in time to co-guest star witth Mlle. Toumanova.

San Francisco ballet troupe, formed a year ago, plans a tour of California and the northwest next year. There is also possibility of the 40-mamber company being booked by Sol Hurok for a national tour next season.

Italian Opera Records Will Be Pressed in U.S.

Cetra Records releases of popular Italian opera singers will now be available in the U. S. at competitive prices, due to arrangements made to press these records in this country. Disks have been imported from Italy the past year and a half by the Raxor Corp., of which Dario Soria, former CBC producer now with D'Arcy agency, is prez. Company introduced the first records of Ferrucio Tagliavini, recent Met find, to America. U. S.-pressed disks, farmed out to various firms, will be released under label of Cetra-Soria.

Special albums will be pressed in vinylite, others in shellac. First album to be issued under the Cetra-Soria label is "Napoli Canta" ("Naples Sings"), album of six Neapolitan songs by Francesco Albanese, Italian tenor. Raxor will continue to import Italian recordings.

Soria, by arrangement with Cetra Records, has also pacted with RCA Victor to record Tagliavini in the U. S.

See Longhair Record Sales Hypo in School, Library, Bookstores

Sale of longhair recordings in 1948 is expected to be hypoed as a result of pioneer promotional work in three new fields—schools, libraries and college bookstores. (Petrillo recording ban isn't expected to have any adverse effect here, due to huge backlog of masters with the record companies).

Pacting by Jack Kapp, Decca Records prez, and R. D. Marriner, American Book Co. prez, of program to distribute educational records throughout schools and colleges is expected to implement the sale of concert albums. Recent surveys indicate that college book stores are important record sellers, in some cases being the only record outlet in a community.

Libraries, increasing numbers of which have audio-visual departments, are having more and more promotional effect. Either through affording opportunity for classical music to be heard in the library, or through albums lent out, they're hypoing record sales. Distribs are finding that the rentals don't hurt sales, but are of distinct help.

For those reasons the move of the American Book Co., one of the country's largest publishers of text books, is being watched with great interest, may be duplicated by others.

Iturbi, Now in Holland, Starts U.S. Tour Jan. 6

London, Dec. 2.

Jose Iturbi has completed a series of 24 concerts in the British Isles, and has gone to Holland for 11 appearances during the first half of December. If conditions have improved in France by then, he'll go to Paris to conduct the Lamoureux Orchestra. Concerts have been sellouts in Britain, including three dates in Aibert Hall, London.

Pianist is due back Jan. 1 in New York for 10 concerts in the east, starting in Washington Jan. 6. Subsequent dates are in Baltimore, Newark, White Plains, N. Y., Philadelphia, New Haven, Providence, Boston, Springfield and Worcester, Mass., and Hartford, ending Jan. 18. He then heads midwest for further concertizing, and returns to Hollywood at the end of February to start work on the Metro film, "His Only Son."

European jaunt winds up Iturbi's biggest concert trek since he went into films. Finishing work on "Three Darling Daughters" (formerly titled "Birds and the Bees") in June, he has appeared in Europe, Mexico and South America, covering 100,000 miles in seven months, by air.

To Stage Coast 'Roots'

Los Angeles, Dec. 9.

Ray Spencer, legit producer, has signed John Berry to direct "Deep Are the Roots," to open Jan. 15 at the Belasco.

Berry is now winding up a film directing job on "Casbah," at Universal-International.

Grace Panvini, From U.S., To Sing Opera in Rome

Roma, Dec. 9.

Grace Panvini, young American coloratura who arrived in Italy recently for a series of concerts, has been signed to sing the lead roles of Rosina in "The Barber of Seville" and Gilda in "Rigoletto," with the Teatro Lyrico.

Singer opened her concert series with a recital at Enna, Sicily, her father's birthplace, and has appearances skedded in Milan, Genoa and other Italian cities.

West Indies New Longhair Field

Kingston, Jamaica, Dec. 9.

Caribbean concert circuit built up in the past three years by Stephen Hill, local Negro manager, has opened up a new booking field for the major New York managements. Both Columbia Concerts and National Concert & Artists Corp. have been supplying artists for summer engagements, adding a substantial profit for everyone concerned.

The new circuit includes 10 cities, the chief being Kingston, Trinidad, San Juan and Santa Domingo. Although there is a local concert management in Havana, Hill includes the Cuban capital in his bookings. Lawrence Winters, Negro baritone formerly in the Broadway musical, "Call Me Mister," has just completed a fall tour under Hill's direction. Dorothy Maynor, Bartlett & Robertson and Ginette Neveu also gave several concerts.

Already signed for naxt summer on the circuit are Luboshutz and Nemenoff, duo-pianists, and Miklos Gafni, Hungarian tenor, while negotiations are on for Hazel Scott to tour the loop.

JORJA CORTRIGHT TO BE IN 'MASTER'S CHAIR'

Hollywood, Dec. 9.

Nero Films granted Jorja Cortright a leave of absence to play one of the leads in "The Master's Chair," a Lawrence Stanhope legit production, opening Dec. 24 in Santa Barbara. Other key roles will be played by Ona Munson and Richard Ney.

Play is booked for Portland, Seattle and San Francisco before heading for Broadway.

Blitzstein's Russ Tuner Waits Propitious Time

Marc Blitzstein, whose "Cradle Will Rock" is having renewed popularity on Broadway, has authored a new musical, which must be held in abeyance indefinitely. The work, as yet untitled, was written in the summer of 1945. The book, scripted in collaboration with William Friedberg, a legit press agent, concerns two GIs in Russia, one of whom falls in love with a Russian girl. Book is amiable and folksy in nature, rather than satirical or bitter, Blitzstein's stated intention having been to promote amity between U. S. and the Soviet.

Music includes folk songs and parodies, such as a take-off of Chekhov's "The Cherry Orchard," titled "Now We'll Never Get to Moscow"; a Mother Goose fable with Russ words interpolated, called "Mamasha Goose," etc. Muriel Smith will include two songs in manuscript from the musical, "Orpheus" and "Mamasha Goose," in her recital Friday (12) at Town Hall, N. Y. Blitzstein played several numbers from his work in Carnegie Hall a year ago at a benefit show.

Musical was to have been staged by the New Opera Co., but project was dropped when U. S.-Soviet relations grew strained. The authors hope it may be produced some time in the future, under more propitious conditions.

Pons, Kosty for VA

Washington, Dec. 9.

Lily Pons, Andre Kostelanetz, the Griller String Quartet, Ellabelle Davis and Claudia Pinza have signed to play the Veterans Administration hospital concert series, bringing the total of recital volunteers to 100. Jean Tennyson, national chairman of the newly-formed Artists' Hospital Programs, is skedding the dates.

Other stars inked to appear in VA hosps include Jan Peerce, Robert Weede, Jose Iturbi, Stella Roman and Josephine Antoine.

Inside Stuff—Legit

Irene M. Selznick, who has clicked as a manager with her first Broadway presentation, "A Streetcar Named Desire," which opened at the Barrymore last week, is no newcomer to the theatre. She became interested in show business as a youngster in Haverhill, Mass. Her father, Louis B. Mayer, operated a theatre there which played touring shows. That was long before he entered the picture field. Mrs. Selznick often accompanied him to New York to seek bookings and fraquently went to the office of Cohan & Harris. They requested Jack M. Welch, then booking C. & H. shows, to include their house in the firm's routes. Mrs. Selznick was also active in Coast film production, but always had a yen to become a legit producer.

Not a little of the "Streetcar" production is invisible from out front, consisting of electrical and musical effects backstage. There are five large electrical switchboards and seven auxilaries, requiring five electricians under contract to the show. The production personnel also includes five stage managers (only three get program credit) to give cues for light and music changes. Four musicians, each a specialist, are in a backstage room, the musical effects being piped out through a control board. This is operated under the supervision of Lehman Engel, but the tone volume is subject to the directional instructions of Elia Kazan. In addition there is a fifth musician who operates Monochord providing wierd sound effects. Those playing the "atmospheric music" are Eddie Barefield, John Mehegan, Dick Vance, Denny Strong and Max Marlin.

William Liebling and Audrey Wood, agents representing the author (Thomas) Tennessee Williams, have a financial interest in the show. It's understood that through them Mrs. Selznick had first chance at the script. Max Siegel, company manager, was formerly in the office of the late Sam H. Harris. So was his kin, Irving Schneider, the general manager. Both were formerly on Max Gordon's staff.

Columnist Louis Sobol last week answered, in part, the hue-and-cry about "stuffy" firstnighters by accenting the enthusiasm for Irene Selznick's "Streetcar Named Desire." The preem was packed with so-called "sophisticated" or overly "professional" theatragoers—the type which some members of the League of New York Theatres think help "ruin" an opening—but their enthusiasm was undeniable, stressed the Hearst columnist.

A feud between two Broadway critics was revealed last week when John Chapman, of the N. Y. News, referred in print to Ward Morehouse, the Sun's reviewer. Chapman wrote of Garson Kanin and Ruth Gordon (Mrs. K.), who are "secure enough in the world of drama not to have to worry about journalists, nor pay their opinions any mind." He continued, "yet apparently they do. On their new Connecticut property there is a trickle of a stream and they have named it Atkinson's (Times) Brook.... Within the main house there is an essential department which is called Chapman's....they must be contemplating additions....I hope they will include a small room with padded walls and ceiling, to be called Morehouse's Ward." Latter was in retaliation to the Sun critic's uncomplimentary estimation of Chapman's ability, in a recent magazine article about his fellow critics.

With the season nearly half over, the Nixon, Pittsburgh, has still to play an American Theatre Society-Theatre Guild booking. It looks as if the subscription group will have a tough time filling its commitment of five shows. Two of the promised productions, "Another Part of tha Forest" and "All My Sons," have already folded prematurely on the road. The single certainty at moment is "Carousel," which is slated for couple of weeks in March.

"Forest" has already been picked up for local production in Pitt by tha Pittsburgh Playhouse, and the community theatre may likewise grab off "Sons," now that it's baen blacked out at the Nixon. Usually by mid-winter-end the ATS-Theatre Guild has played more than half of its subscription list.

Although "Power Without Glory" was not slated for Broadway until spring, an English cast is now rehearsing it in London, where it playad last season, and will come to the U. S. to open the show Dec. 29 in Boston. The Michael Clayton Hutton melodrama will be presented here by John C. Wilson and the Shuberts. The former returned last week from England, having found it necessary to cast the play there, despite the presence of many British actors in the U. S. Understood that after "Glory" closed in London last spring most of the original cast was engaged by Noel Coward for his "Peace in Our Time." "Glory" is being directed by Chloe Gibson, and is due on Broadway in January.

The 15th anniversary of the State Relief Fund will occur Sunday (14). The agency was organized in 1932 when the depression was on, as an emergency organization, but has continued to function. It is almost entirely supported by benefit performances of Broadway shows. Since the organization's inception 238 such benefits have been given, grossing a total of $509,000. This year to date 10 benefits have been played. Shows volunteer to play benefits for Stage Relief Fund, whereas all are obligated to play benefits for the Actors Fund.

At the Dutch Treat Club's luncheon last week, Ray VirDen, of the Lennen & Mitchell ad agency, introduced Lee Shubert, who was a guest. Ad exec then related that Shubert was once approached by an acquaintance who sought a loan. When the producer turned him down, the fellow remarked, "You can't take it with you." Whereupon Shubert is said to have retorted, "Well, I won't go then."

Fellow-managers who have attended League of N. Y. theatres meetings with him say Shubert has a sense of humor—but only at some sessions.

Claim for $2,800 against the N. Y. Central has been filed on behalf of "Anna Lucasta" management and the Hartman theatre, Columbus, O. It's claimed that the railroad was responsible for the show's failure to play the house Thanksgiving night (27). Baggagecar containing the drama's physical production was not unhooked from the train at Columbus, but was carried into Indiana, forcing the show to cancel the first performance at the Hartman.

Cast of tha touring "Song of Norway," currently at the Shubert, Boston, has formed its own "Food for Europe" unit and is sending three gift parcels abroad each week, through the CARE organization. Members of the troupe contribute individual amounts weekly, with Gilbert Russell handling collections and forwarding the funds regularly to the CARE office in New York.

Richard Herndon, who formerly operated the Belmont, N. Y. (now a film house), but who left the Broadway managerial field years ago, may return to show business, according to reports from Philadelphia. He is interested in "Tomorrow I Begin," by Louis Sack, to be tried out there by the Academy of Modern Acting. Herndon is director of the school.

Di Barrymore in 'Joan,' Joe E. Brown for Texas

Dallas, Dec. 9.

The Joe E. Brown company of "Harvey" will play the Melba theatre here, April 5-9, according to Charles J. Freeman, booker of stage shows for Interstate Theatres Circuit.

A roadshow company of "Joan of Lorraine," starring Diana Barrymore, is also announced for Jan. 18-20 at the Melba. Both shows will tour other key Interstate towns.

WINTER STRAWHAT DUE FOR PALM SPRINGS

Palm Springs, Dec. 9.

Winter strawhat project moved ahead when Michael Browne, charter member of Actors Lab, took an option on a site for a 700-seat theatre here.

Browne will organize a winter stock company similar to the summer troupes at seaside resorts.

Chi Defying Weather, Pre-Xmas; 'Annie' Wow $50,500, Lunts $24,900

Chicago, Dec. 9.

Bonanza boxoffice continued here last week in spite of sleet, snow, slush and pre-holidays. Still in first place is "Annie Get Your Gun," hitting $50,500 again in its fifth week at the Shubert. "O Mistress Mine," off Guild subscription at the Selwyn, spurted to boff $24,900. "Chocolate Soldier," with two weeks left to play at the Blackstone, rang up a goodly $21,000.

"Private Lives," at the Harris, missed some of the suburban trade because of inclement weather and fell to $17,000, is still plenty good. Corn lovers continue to congregate at the Studebaker for Spike Jones' "Musical Depreciation Revue," which rolled up an okay $19,000. "All My Sons" closed a three-week engagement Dec. 6 at the Erlanger. Final week's ticket sales jumped the gross to $19,000.

In the offing are "Anna Lucasta," opening Dec. 25 at the Civic theatre; "Voice of the Turtle," due Dec 21 at the Erlanger, to be followed Jan. 12 by "Lady Windermere's Fan" at the same house. "Firefly" is due Dec. 23 at the Blackstone. Ballet theatre opens Dec. 25 at the Civic Opera House, as does Sonja Henie's Ice Revue, at the Stadium.

Estimates for Last Week

"All My Sons," Erlanger (3d wk.) (1,139; $3.60). Gross jumped up the final week to a fine $19,000.

"Annie Get Your Gun," Shubert (5th wk.) (2,100; $6). Way ahead of anything in years with another grand $50,500.

"Chocolate Soldier," Blackstone (9th wk.) (1,358; $4.80). Got a bit of the convention trade and had tidy $21,000. Last two weeks.

"Musical Depreciation Revue," Studebaker (6th wk.) (1,246; $3.60). Pop music fans are hastening to hear Spike Jones, as he leaves Jan. 3. Matinees are off; but still cream $19,000 gross.

"O Mistress Mine," Selwyn (5th wk.) (1,000; $4.20). Off subscription and into the money, and although buffed a bit by wind and snow, drew terrif $24,900.

"Private Lives," Harris (17th wk.) (1,000; $3.60). Suburbanites didn't train in for the matinees and take slipped to $17,000, which is still okay.

BALLET THEATRE LATIN DATE CANCELLED OUT

Ballet theatre, currently playing at the City Center, N. Y., had its projected engagement in Bogota, Columbia, cancelled due to postponement of the Inter-American Conference from Jan. 17 to March 30. Group is currently trying to book U. S. engagements to fill in the gap.

Projected trip to Bogota was a prestige junket arranged by the Colombia government to coincide with the Pan-American confab. Ballet theatre, although guaranteed $40,000 for the date, finds it impossible to make the trip at the later date due to its opening at the Metropolitan Opera House, N. Y., April 14.

Chevalier OK Opening, Ina Also Current, S. F.

San Francisco, Dec. 9.

Maurice Chevalier, who opened Thursday (4) for a 17-day run at the 1,776-seat Curran, packed the house for his first four performances, ending Saturday (6).

Ina Claire opened last night (Mon.) at the Geary in the Theatre Guild's production ef George Kelly's "The Fatal Weakness." She had a good advance sale.

Shows in Rehearsal

"Power Without Glory" (London)—John C. Wilson and Shuberts.

"Harvest of Years" (Martha's Vineyard)—Arthur J. Beckhard.

"Strange Bedfellows"—Phillip Waxman.

*"**Bonanza Bound"**—Paul Feigay, Oliver Smith and Herman Levin.

"The Men We Marry"—Edgar Luckenbach.

"The Master's Chair" (Hollywood)—Lawrence E. Stanhope.

*"**Look, Ma, I'm Dancing"**—George Abbott.

"Crime and Punishment" (revival)—Ralph Whitehead and Oliver Rae.

*"**Make Mine Manhattan"**—Joseph Hyman.

"Topaze" (revival)—New Opera Co.

"Lamp At Midnight"—New Stages.

"Skipper Next to God"—Experimental theatre.

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* Musical.

'SWEETHEARTS' $21,500, 'ICE FOLLIES' 90G, N. H.

New Haven, Dec. 9.

"Sweethearts" hit town last week for a full eight-performance session. Bucking the tough competition of a concurrent week of the "Ice Follies," at the Arena, the Bobby Clark musical pulled approximately $21,500 fair enough, at the Shubert, at a $4.20 top.

There was plenty of favorable comment on this year's edition of the "Ice Follies," and plenty of clicks of the Arena turnstile. Even the early-week performances were sellouts, and the nine-show week grossed a terrific $90,000, at $3.60 top.

The Shubert is dark this week, with "Make Mine Manhattan" rehearsing for its preem next Wednesday (17). Other bookings for the house are tryouts of "The Men We Marry," Dec. 25-27, and "Mr. Roberts," Jan. 22-24, plus the Charlotte Greenwood touring edition of "I Remember Mama," Jan. 29-31.

Peck-Day Fair $19,000, 'Mary' Off to $12,500, L.A.

Los Angeles, Dec. 9.

Pre-Christmas slump hit Los Angeles last week, giving legit its second consecutive spotty frame. Both new entries, "Angel Street" and "Emperor Jones" felt the pinch of the times as well as of mixed notices.

Pelican Productions finaled Sunday (7) its "House of Bernards Alba" after three weeks and four days at the tiny Coronet, with a total take of $14,700. Figure represents 80% capacity for the run, not bad considering the type of show and the current business conditions.

Estimates for Last Week

"Angel Street," Biltmore (1st wk.) (1,636; $3.60). Gregory Peck-Laraine Day starrer drew mixed notices and expected name draw didn't materialize; fairly good $19,000.

"Blackouts of 1947," El Capitan (285th wk.) (1,142; $2.40). Back to $17,000 after the extra Thanksgiving matinee tilted the take.

"Emperor Jones," Las Palmas (1st wk.) (388; $2.40). O'Neill's oldie revival got a mixed reaction and went through the five days with about $2,000, slightly less than 50% capacity.

"Mary Had A Little," Belasco (4th wk.) (1,061; $2.40). Farce slipped this week, but still showing a profit at $12,500.

"The House of Bernarda Alba," Coronet (3d wk.) (255; $3.60). Final eight days registered $4,300, for the $14,700 total. House stays dark until Dec. 25, when Pelican offers a holiday revue.

Current Road Shows

(Period covering Dec. 8-20)

"Angel Street" — Biltmore, L. A. (8-13).

"Anna Lucasta" — American, St. Louis (8-20).

"Annie Get Your Gun"—Shubert, Chi. (8-20).

"Blackouts of 1947" — El Capitan, Hollywood (8-20).

"Carousel"— Par., Toledo (15-17).

Maurice Chevalier—Curran, Frisco (8-20).

"Chocolate Soldier" — Blackstone, Chi. (8-20).

"Dream Girl" — Capitol, Yakima (8); Met., Seattle (9-13); Aud., Sacramento (20).

"Fatal Weakness" — Geary, Frisco (8-20).

"Harvey"—Davidson, Mil. (8-20).

"I Remember Mama" — Locust, Philly (8-13); Ford's, Balto. (15-20).

"Lady Windermere's Fan"—Erlanger, Buff. (8-13); Royal Alex., Tor. (15-20).

"Make Mine Manhattan"—Shubert, New Haven (17-20).

"Medium," "Telephone"—Majestic, Bost. (8-13); Cass, Det. (15-20).

"O Mistress Mine" — Selwyn, Chi. (8-20).

"Oklahoma!" — Empire, Syracuse (8-13); Aud., Roch. (15-20).

"Private Lives" — Harris, Chi. (8-20).

"Show Boat" — Shubert, Philly (8-20).

"Song of Norway"—Shubert, Boston (8-20).

"State of the Union"—Music Hall, Houston (8-9); Poche, New Orleans (11-13); Erlanger, Atlanta (18-20).

"Sweethearts"—Nat'l, Wash (8-20).

"The Firefly" — Opera Hse., Bost. (8-13); Nixon, Pitt. (15-20).

"The Late Christopher Bean" — Cox, Cincy (8-13); Aud., Louisville (14-15).

"The Red Mill"—Orpheum, D'port (8); Iowa, Cedar Rap. (9); Par., Waterloo (10); Aud., St. Paul (11-13); Lyceum, Mpls. (15-20).

"Tonight at 8:30"—Forrest, Philly (8-20).

"Voice of the Turtle"—Shubert-Lafayette, Det. (8-20).

ZaSu's 'Bean' OK $13,000, 'Carousel' Boff 36G, Det.

Detroit, Dec. 9.

"The Late Christopher Bean," with ZaSu Pitts, upped to $13,000 in the week at the Shubert Lafayette, riding $1,000 higher than the first week. This week, the theatre brings in John Van Druten's "Voice of the Turtle," with Haila Stoddard, Sheila Bromley and Philip Faversham. Advance sales look promising, although the play had been here before.

The Cass theatre closed three weeks of "Carousel" with a jammed $36,000 week. It stays dark a week, then opens Monday (15) with the operatic pair, "The Medium" and "The Telephone."

'Athens' Mild 8½G, 'Firefly' $16,000 In Slow Boston

Boston, Dec. 9.

The annual pre-Christmas theatre slump has arrived here, as to shows and attendance. Last week saw all houses in a sharp boxoffice drop and brought no new entries into the prospect list. Virtually nothing is in sight for after New Year and there is speculation as to the future. Up till now an anverage of four out of six of the Hub's legit spots have been lighted simultaneously.

"Gentleman from Athens," the only opener last week got so-so notices, and drew a disappointing gross, considering its marquee strength. "Firefly," at the Opera House was under expectations too, with others considerably off.

Hasty Pudding show, "Here's the Pitch," debuts tomorrow night (Wed.) for six performances at Harvard and the legit opener is "Song of Norway," at the Shubert, with "Firefly" remaining at the Opera House for eight more performances. "Look Ma, I'm Dancing" is due Dec. 25 at the Shubert.

Estimates for Last Week

"Firefly," Opera House (1st week) (3.00; $3.60). Did a mild estimated $16,000 but remains a second week.

"Gentleman from Athens," Plymouth (single week) (1,400; $3.). Anthony Quinn-starrer didn't impress crix too much and biz never built. Estimated $8,500.

"Lady Windermere's Fan," Colonial (4th week) (1,500; $3.60). Final week to an estimated $17,000.

"The Medium" and **"The Telephone,"** Majestic 3d week) (1,500; $4.20). Dived to $10,000. Fourth and final week is current.

"Tonight at 8:30," Shubert (3d week) (1,700; $4.20). Failed to rally for the closing week, with estimated $14,000 disappointing. "Song of Norway" is current at the house.

'WIDOW' NOT SO MERRY; BRUTAL $10,000, PITT.

Pittsburgh, Dec. 9.

Revival of "Merry Widow" had a sad stay last week at the Nixon; staggering through to under $10,000 for season's new low. Both production and house went into the red with that figure, and it doesn't augur well for "Rose Marie," which same company is presenting this week.

"Widow," playing to $2.50 top (excluding tax), started off poorly and never got going after the brutal notices. Repertory had reportedly been doing well previously, but any accumulated profit went down the drain here.

Melchior Finds Biz Bad; 'Voice' 3½G in 4, M'w'kee

Milwaukee, Dec. 9.

In the face of the biggest holiday buying wave local stores have experienced, show business in Milwaukee took a back seat last week. "Voice of the Turtle," with Haila Stoddard, on fourth visit to the Davidson, did a weak $3,500 in four days.

Lauritz Melchior and his troupe spent a week in Wisconsin—Racine, Oshkosh, Milwaukee, Wausau, Madison, Kenosha—and the big tenor told reporters: "This business isn't what it used to be." On Milwaukee stop he did below expectations of $3,000 at the Palace film house. Harald Kreutzberg, famed dancer, attracted only 600 patrons to the Pabst despite unusual advance publicity, press being highly generous with stories and pictures.

'Harvey' $24,500, Indpls.

Indianapolis, Dec. 9.

Joe E. Brown in "Harvey" took a capacity $24,500 in eight performances at the English last week at a $3.60 top. Boxoffice claimed at least as many turned away as got tickets.

Ralph Slater, the hypnotist, is in this week, with "Late Christopher Bean" plays the week of Dec. 15, and "State of Union" the week of Dec. 30.

Pre-Xmas Lull Affecting B'way; 'Streetcar' Wow $21,500, Six Times, 'Cleopatra' $27,000 1st Full Week

Broadway grosses eased off somewhat last week, but the sharp drop expected after Thanksgiving failed to materialize. The Christmas shopping rush is now on in earnest, however, and the next two weeks will probably bring the traditional sag in attendance. Business at midweek matinees is away off. Two new productions are opening this week, despite declining grosses, but there's none listed for next week.

"Streetcar Named Desire," opening last Wednesday (3) at the Barrymore, lived up to out-of-town rating, and was ear-marked a sure thing by first-nighters and critics. Drama drew $21,500 for its first six performances, with standees from second-night on. "Caribbean Carnival" arrived Friday (5) at the International to fairish notices at best. "Antony and Cleopatra," at the Beck, grossed $27,000 for its first full week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (8th week) (M-1,695; $6). This is the Number One musical production of the season so far and not likely to be topped in rating or gross; over $48,500.

"An Inspector Calls," Booth (7th week) (D-712; $4.80). Claimed to have been under-estimated, with pace around $12,000 for the last two weeks.

"Angel in the Wings," Coronet (R-1,032; $4.80). Presented by Marjorie and Sherman Ewing; written by Robert Hilliard, Carl Sigman, Ted Luce, Hank Ladd and the Hartmans; opens tomorrow (Thurs.).

"Annie Get Your Gun," Imperial (82d week) (M-1,472; $6.60). Any variance from capacity seems incidental with this long-running standout; gross up, close to $45,000.

"Born Yesterday," Lyceum (97th week) (C-993; $4.80). One of the long stayers affected last week; takings quoted around $16,500.

"Brigadoon," Ziegfeld (39th week) (M-1,628; $4.80). Run musical standout didn't sell out all performances, but takings rated over $42,000.

"Call Me Mister," Plymouth (86th week) (R-1,075; $4.80). Eased off after perking during Thanksgiving week; slated through the Christmas holidays; dipped, $20,500.

"Caribbean Carnival," International (R-1,173; $4.80). Opened Friday (5); colored revue of varied type drew mixed notices, with chances not yet indicated.

"Command Decision," Fulton (10th week) (D-968; $4.80). Capacity virtually every night; dipped more than usual at midweek matinee; gross was around $20,000.

"Finian's Rainbow," 46th Street 48th week) (M-1,319; $6). Another long-run musical that eased slightly; the gross was figured at $41,500.

"For Love or Money," Miller (5th week) (C-940; $4.80). Seems to be getting stronger and was quoted over $16,000; one of season's few comedies.

"Happy Birthday," Broadhurst (58th week) (C-1,160; $4.80). Variance here from previous week claimed to have been not material; around $20,000.

"Harvey," 48th St. (163d week) (C-902; $4.20). Long-run laugh show not affected more than some other leaders; rated over $16,000.

"High Button Shoes," Century (10th week) (M-1,670; $4.80). Newer shows naturally not as much affected as stayers and this standout continued around capacity; $42,500.

"Icetime of 1948," Center (28th week) (R-2,994; $2.40). With one less performance and pre-Xmas dip accounted for, the takings eased to around $34,500.

"John Loves Mary," Music Box (44th week) (C-979; $4.80). Eased off but is still operating to profits; $13,500.

"Music in My Heart," Adelphi (10th week) (O-1,434; $4.80). Parties have figured in elasticity of grosses; last week's count estimated around $21,000.

"Oklahoma!" St. James (252d week) (M-1,505; $4.80). Celeste Holm rejoined the cast last week for three weeks, and attendant publicity hypoed interest in run leader; $21,500.

"Streetcar Named Desire," Barrymore (1st week) (D-1,064; $4.80). Played six performances including paid preview and, with fine press, hit capacity from start; nearly $21,500; can get $27,000 in eight times.

"The Druid Circle," Morosco (7th week) (D-935; $4.80). Had been in doubt from opening and last week slipped to $10,000; one more week; "Topaze" to follow.

"The Gentleman From Athens," Mansfield (D-1,041; $4.80). Presented by Martin Gosch and Eunice Healey; written by Emmet Lavery; opened last night (Tues.).

"The Heiress," Biltmore (10th week) (D-920; $4.80). Claimed not to have varied at all last week, and takings approximated $22,000 again.

"The Voice of the Turtle," Hudson (191st week) (C-1,057; $3.60). Does fairly well at weekends because of house capacity; three-person play got around $7,000.

"The Winslow Boy," Empire (6th week) (D-1,101; $4.80). The best of the English plays this season is doing very well, with takings claimed to top $19,000.

"Young Man's Fancy," Cort (32d week) (C-1,064; $3.60). Management figuring on sticking through winter; takings around $7,000.

REVIVALS

"Antony and Cleopatra," Beck (2d week) (D-1,214; $4.80). First full week's gross of $27,000 indicative of classic drama's draw with Katharine Cornell and Godfrey Tearle.

"The First Mrs. Fraser," Shubert (5th week) (CD-1,380; $3.60). This revival disappointing, with takings under the $9,000 mark.

"Medea," National (7th week) (D-1,164; $4.80). Expected to play into spring or longer; eased to $27,000; amazing for Greek tragedy.

"Man and Superman," Alvin (9th week) (CD-1,331; $4.80). One of season's exceptional winners, with standees in most times and the gross approaching $32,000 every week.

"Burlesque," Belasco (50th week) (C-1,077; $4.80). Will hit the 52-week mark next week; protective notice but will play into Jan.; ~~has been~~ getting around $12,500

Experimental Theatre

Galileo," Elliott. Bertold Brecht drama done on Coast last summer opened Sunday (7) for six performances on subscription.

Philly Nosedive Finds 'Mama' 9G, 'Show Boat' 25G

Philadelphia, Dec. 9.

There was nothing to make the theatre folk very happy as far as last week's legit was concerned. Biz really went to pieces.

"Show Boat," which had climbed above $37,000 in its second week at the Shubert, nosedived to far-from-satisfactory $25,000 in its third session.

"I Remember Mama" slumped under $9,000 in its third week at the Locust and "Angel in the Wings," the musical try-out, despite good notices and favorable word-of-mouth, finished a two-weeks' stay with under $10,000 in its final semester at the Forrest.

This week's lone opener was "Tonight at 8:30," the Gertrude Lawrence starrer, which opened a two-weeks' showing last night (8) at the Forrest. A last-minute rearrangement of schedule has a change of bill for the Noel Coward one-acters taking place next Monday instead of the two bills alternating nightly. Advance none too good.

BALLET THEATRE 31G AGAIN AT CENTER, N.Y.

Ballet Theatre is keeping to its $31,000 weekly pace during its current engagement at City Center, N. Y. Third week of eight performances, Tuesday through Sunday (2-7), grossed $31,005. With another week, plus three extra performances, the troupe will likely rack up close to $140,000 for its four-and-a half-week stay, considered fine at a $3 top.

Following its New York run, the troupe prepares for a visit to Bogota, Colombia, for a four-week season in January.

'Red Mill' Tepid $17,000, 'Lucasta' Current, St. L.

St. Louis, Dec. 9.

Victor Herbert's "Red Mill" wound up its second and last week at the American theatre Saturday (6) with only a so-so b.o. record. The final stanza of eight performances, with the 1,700-seat house scaled to $4.27, grossed an estimated $17,000. The take for the previous week was approximately $21,000.

"Anna Lucasta" opened a two-week engagement last night (Mon.) at the American. The house is scaled to $3.66 and a good advance is reported.

'Norway' 18G (5), Buff.

Buffalo, Dec. 9.

"Song of Norway" developed top price bracket weakness but rounded out a satisfying five performances at the Erlanger last week.

At $4.20, the musical registered $18,000.

Plays on Broadway

A Streetcar Named Desire

Irene M. Selznick presents Elia Kazan production of drama in three acts by Tennessee Williams. Features Jessica Tandy, Marlon Brando, Kim Hunter, Karl Malden. Staged by Kazan; scenery and lighting, Joe Mielziner; costumes, Lucinda Ballard; opened Barrymore, N. Y., Dec. 3, '47; $4.80 top.

Negro Woman	Gee Gee James
Eunice Hubbel	Peg Hillias
Stanley Kowalski	Marlon Brando
Harold Mitchell (Mitch)	Karl Malden
Stella Kowalski	Kim Hunter
Steve Hubbel	Rudy Bond
Blanche Du Bois	Jessica Tandy
Pablo Gonzales	Nick Dennis
A Young Collector	Vito Christi
Mexican Woman	Edna Thomas
A Strange Woman	Ann Dere
A Strange Man	Richard Garrick

The dramatic sock of the season opened on Broadway last Wednesday (3), when Irene M. Selznick bowed in as a manager with Tennessee Williams' "A Streetcar Named Desire." It may be the dramatic standout of recent seasons, and indications are that the play, author, director and actors will be contenders for prizes next spring.

There may be disagreement about the drama's content, the type of characters and some of the lines; but "Streetcar" is all theatre. Elia Kazan, a master director in both theatre and films, who is in for a record share of profits for this staging assignment, should have convinced the author that the play is too long. If it were about 20 minutes shorter, "Streetcar" might prove all the more sensational a click. Yet though Williams was said to have been tractable over deletions in his previous "The Glass Menagerie," he may have been adamant about cuts or changes in this new drama.

Patently the characters that interest the author are not attractive—just the reverse. That applies to the new play, as well as to "Menagerie" and his "Summer and Smoke," which was tried out in Dallas last summer and is now on tap for Broadway. In "Streetcar" his people are denizens of the Vieux Carre, a slum section of New Orleans, seemingly types the dramatist has known and understands. They are more or less kin to those in "Menagerie," but the new play has much more dramatic power than that click of three seasons ago.

From her first entrance, Blanche, the leading character, a tippling former school-teacher from a Mississippi town, is obviously a neurotic. As the play develops she becomes progressively psychopathic. It is presently revealed that she is a nymphomaniac, the explanation for her disintegration being that she had been married to a degenerate who committed suicide.

Blanche's brother-in-law, Stanley, young mechanic of Polish parentage, is living in comparative contentment with her sister Stella. Their home is a two-room hovel, below the level of the sloping street, which is visible now and then through a painted scrim. Another seedy couple lives upstairs and they also drink and quarrel spasmodically, lending more atmosphere to the play.

Blanche comes to her sister's home because she has been ordered out of her hometown and has nowhere else to go. Despite her polite manner at first, Blanche begins to hit the bottle and she presently becomes a blowsy dame. Nevertheless, she is attractive to Harold, one of Stanley's poker-playing buddies. She imagines she may find redemption through marriage with him, but her brother-in-law reveals how she was kicked out of the hotel in her hometown. The impact of this snaps the remaining thread of sanity and she is taken to an asylum.

Jessica Tandy, former English actress, back from Hollywood after five years, scores the hit of her career as Blanche, the most arresting characterization in many seasons. She is on stage virtually throughout the performance, the 85-side part being one of the longest in Broadway history.

Marlon Brando, who has been gaining stage stature for several seasons, comes up with a crack performance as Stanley, a rough, pugnacious guy with a quick temper, who always is forgiven by Stella, whom he deeply loves. Kim Hunter, as Stella, is another excellent bit of casting. She is better known in pictures here and in England, and this is her best stage performance thus far. Incidentally, she is the only one who maintains a southern accent throughout the play. Karl Malden, as Harold, is restrained until his big scenes, and then he counts plenty. Peg Hillas and Rudy Bond, as the couple upstairs, register, too.

Kazan's many directive contributions are notable, particularly two superb fight scenes. One of these, when Stanley's pals try to calm one of his rages by putting him under the shower, and he tosses them out of the bathroom one by one, is especially exciting. The use of varied kinds of background music and weird sound effects are also factors in the performance.

The single setting by Jo Mielziner is even more novel than that which he designed for "Menagrie," and the lighting effects are also highly effective. There are two brief intermissions, one of only four minutes, and the play's 11 scenes are separated by merely dimming the lights. Lucinda Ballard's costumes seem appropriate for the types in this strangely absorbing drama.

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Caribbean Carnival

Adolph Thenstead production of musical revue in two acts (20 scenes). Features Pearl Primus, Josephine Premice, Claude Marchant. Duke of Iron, Sam Manning, Smith Kids, Pamela Ward, Trio Cubana. Music and lyrics by Sam Manning and Adolph Thenstead; directed by Samuel L. Manning; associate director, Col. John J. Hirshman; choreography for voodoo number, Pearl Primus; additional choreography, Claude Marchant; costumes, Lou Eisele; chant music for voodoo number, Duke of Iron; drum rhythms, Mario Costillo; orchestrations and orchestra direction by Ken Macomber. At International, N. Y., Dec. 5, '47; $4.80 top ($6 opening night).

Cast: Pearl Primus, Josephine Premice, Claude Marchant, Duke of Iron, Sam Manning, Smith Kids (2), Pamela Ward, Trio Cubana, Eddie Taliferro, Peggy Watson, Bill Allen, Eloise Hill, Alex Young, Curtis James, Padjet Fredericks, Fred Thomas, Helen Carr, Gem Bolling, Dorothy Graham, Charles Queenan, Alphonse Cimber, Bernard Taylor, Paul Meeres, Lillie Peace, Mildred Thomas, Andrew King, Clara Hubbard, Wahnetta San, Fannie Turner, Clifton Gray, Louis Sterling, Jacqueline Hairston, Marjorie James, Donald Curtis, James Brown, William Johnson, Dorothy MacDavid, Jerry Meeres, Helen Tinsley.

This West Indies dance-and-song revue, which the management calls "the first calypso musical ever presented," was first titled "Calypso" and then "Bongo" during its out-of-town tryout, but is now tabbed "Caribbean Carnival." The cast is a dark-skin mixture of racial strains (as a line of dialog says, the West Indies is the "Shanghai of the West"), except for one blonde white girl, who as a Life mag photog, provides a barely perceptible continuity thread for the native dance and song numbers.

"Caribbean Carnival" is unevenly entertaining. With a suggestion of semi-tropic island locale, it presents some spectacular dances and several entertaining songs, but the show is not merely lacking in production skill and form, but is actually a sprawling succession of acts, varying from excellent and exciting to ponderous, overlong and dull.

The explanatory dialog, in which a native police sergeant advises the femme photog where to seek the various sights, misses the intended light comic effect. Everything considered, "Caribbean Carnival," despite its redeeming moments, appears to have limited appeal and is unlikely to attain boxoffice success.

Nearly all the numbers in the show are overlong, including both dances and songs. Exceptions are the dances of the Claude Marchant troupe. They are electrifying, probably as good as anything of the sort ever seen on Broadway. Marchant himself is a superb dancer, with enormous vitality and grace, and his two male and three female associates excel in every number they dance. Their work is comparable to any of the classic or modern ballets seen locally.

Pearl Primus, who has appeared frequently in legit, recital and niteries in New York, appears with her company through the second act of the show. She's impressive as usual, particularly in portions of the voodoo ritual dance, but the number seems too long and, at the close, imperfectly planned. Both in her dancees and those of the Marchant unit, the native drum accompaniment is a rousing factor.

The two principal singers in the show are Josephine Premise and the Duke of Iron. The former is a slim, angular, kinetic girl with an arresting style of putting over sly native comedy songs. The latter, a calypso singer, is obviously handicapped by the large theatre and the fact that comparatively few in the audience are familiar with that form of music. Thus, he doesn't receive the reaction or create the mood necessary for best results.

Others notable in the show include Sam Manning, who collaborated with producer Adolph Thenstead on the music and lyrics, staged the production and plays the native cop-guide; the Smith Kids, a man-and-gal comedy singing act; Pamela Ward, blonde photog; the Trio Cubana, singing-instrumental group, and the pulsating native drummers, Alphonse Cimber, Bernard Taylor and Paul Meeres.

The costumes, designed by Lou Eisele, are becoming and add atmosphere. The simple settings, for which no one receives program credit, are modestly helpful.

Hobe.

Galileo

Experimental Theatre production of drama in two acts (13 scenes) by Bertolt Brecht, translated by Charles Laughton. Staged by Joseph Losey. Sets and costumes, Robert Davison; music, Hanns Eisler; lyrics, Albert Brush; choreography, Lotte Goeler; musical conductor, Josef Schmid. At Maxine Elliott, N. Y., Dec. 7, '47.

Singer	Richard Leone
Singer	Michael Citro
Singer	Albert Ares
Galileo	Charles Laughton
Andrea (boy)	Michael Citro
Sarti	Hester Sondergaard
Ludovico	Phillip Swander
Priuli	Fred Stewart
Sagredo	John Straus
Virginia	Joan McCracken
Federzoni	Dwight Marfield
Prince	Larry Rosen
Philosopher	Thomas Palmer
Mathematician	Earl Montgomery, Jr.
Elderly Lady	Mary Grace Canfield
A Girl	Ilyana Landon
A Monk	Leonard Bell
Another Monk	Don McGoldrick
Infuriated Monk	Werner Klemperer
Old Cardinal	Wesley Addy
Supporting Monk	Pitt Herbert
Little Monk	Don Hanmer
Clavius	Taylor Graves
Secretary I	Leonardo Cimino
Secretary II	Richard Astor
Bellarmin	Lawrence Ryle
Barbarini	Rusty Lane
Inquisitor	John Carradine
Andrea (man)	Nehemiah Persoff
Guisseppi	Donald Symington
Ballade Singer	Harris Brown
Ballade Singer's Wife	Elizabeth Moore
Ballade Singer's Daughter	Iris Mann
A Monk	Sidney Bassler
Duke of Florence	Earl Montgomery, Jr.
A Beggar	Werner Klemperer
A Dwarf	Taylor Graves
Informer	Warren Stevens
Matti	Phillip Robinson

The Experimental Theatre, opening its second season Sunday (7) with a presentation of Bertold Brecht's "Galileo" at the Maxine Elliott, N. Y., was off to a brilliant start with a production worthy of its aims and proponents.

This episodic drama of the life and struggle of the great 17th century Italian physicist-astronomer is sprawling, verbose and occasionally halting. It is also adult, pertinent, dramatic and moving.

With Charles Laughton (who also adapted the script into English) in the lead role, the play is gripping and intense, with some strikingly beautiful moments. With Laughton remaining in it, and adequate sets and staging, the production could be commercial and a success further up Broadway.

Galileo's discovery that the earth revolved around the sun; the impetus that theory gave to independent thinking, and the conflict it inevitably brought on with the established authority (the church)—have inescapable pertinence in light of contemporary events. In addition, the story of a cynical scientist who, outwardly straddled with his discoveries to avoid execution as a heretic by the Inquisition, is excellent dramatic material. Brecht's theatre craftsmanship is adequate, and the Experimental Theatre's acting company exceptional enough, to make it come alive and articulate.

Laughton, in his first Broadway appearance in 15 years, dominates the proceedings with a rich, flavorsome portrayal of the alternately petulant, gruff, wordly-wise and cautious savant. John Carradine is striking and sinister in the somewhat brief role as the Inquisitor. Dancer Joan McCracken, in her first serious part, gives a poignant portrayal as Galileo's lovelorn, embittered daughter.

An unusually large and able cast also offers fine performances by Hester Sondergaard as the housewife, Fred Stewart as Priuli, Wesley Addy as an old cardinal, Sidney Bassler as a monk, Rusty Lane as Barbarini (later the Pope), Michael Citro as the boy Andrea, Nehemiah Persoff as the grown Andrea and Dwight Marfield as Federzoni.

Sets are simple, but adequate, and costumes are striking. Staging is sharp, whether in simple household scenes or the vivid All Fool's Day scene. Hanns Eisler's music is highly appropriate and effective.

Bron.

Trial by Fire

Blackfriars' Guild production of drama in five episodes (three sets) by George H. Dunn, S.J. Staged by Albert McCleery. Sets, William Riva. Opened at Blackfriars Playhouse, N. Y., Dec. 4, '47; $2.40 top.

Coroner	Marc Snow
District Attorney	Thomas Roberts
Samuel Jones	Jack Delmonte
Roy Johnson	Will Marshall
Rita Johnson	Paula Mayer
David Johnson	Clarence Rock
Carol Ann Johnson	Charlynn Q. Wright
Helen Parks	Valerie Cavell
Ed Parks	Evelio Grillo
Jim Neal	John Flower
Tom Craven	John Young
John Bailey	Harry Bolden
Edward Danforth	Wayne Sherk
Hiram Jasper	Tom O'Connor
Thomas Lawson	Nappy Whiting
George Jenkins	Walter Thompson
Mr. Hitchcock	John Michael
Mrs. Haskins	Helena Price
Mrs. Fitch	Charlotte Nachtwey
James Cameron	Seamus Maloney
Dr. Hauser	Chris Gaye
Nurse	Mary Leigh
First Man	Henry Justyne
Second Man	Tom O'Connor
Mourner	John Michael
Priest	Angus McDonald

"Trial By Fire" is by far the most pretentious attempt of this semi-pro group and, while splendidly done, is better suited for such incubators of talent as the Blackfriars than commercial Broadway. The theme, of smalltown California vigilantes who force Negroes to live in the slum neighborhoods, was covered to some extent in "On Whitman Avenue" two seasons ago on Broadway for a moderate run. However, the previous "Deep Are the Roots" demonstrated that plays on the Negro question can be boxoffice if dramatically done.

Father Dunn, Jesuit author of "Trial," has fashioned this play more as a documentary than a commercial drama. The piece is said to be based on an actual Negro family who perished in the burning of their home after being "advised" that their presence in a white neighborhood "might be dangerous." The playwright attended the subsequent coroner's inquest, using it and other material in his play.

In a series of flashbacks, he has done a good reportorial job on the story, but hasn't succeeded in giving it clear theatrical form. A long and competent cast is given good showcasing, with standout performances by Will Marshall and Paula Mayer, as the Negro couple; Thomas Roberts, as the D.A., and Marc Snow, as the Coroner. Albert McCleery has directed the production expertly and William Riva's sets are impressive.

Edba.

Nights of Wrath
("Les Nuits de la Colere")

Dramatic Workshop (New School for Social Research) production of play in two acts (nine scenes), from the French of Armand Salacrou. English version by Maria Ley-Piscator and John McGrew. Staged by Miss Ley-Piscator, under direction of Erwin Piscator. Sets, Willis Knighton; music, Herbert Hertzfeld; lighting, Doris Einstein. At President, N. Y., Dec. 1, '47.

Bernard Bazire	Scott Hale
Rose Bazire	Sheila Miller
Margaret Bazire	Lee Kaiser
Violet Bazire	Yvonne Protlien
Rivoire	Robert Osterloh
Pisancon	Jeck Burkhart
Dede	Frank Argento
Lecoq	John McLiam
Pierette Bazire	Nancy Stiber
Louise Cordeau	Lenore Sheldon
Jean Cordeau	Morton Silk

Erwin Piscator, presiding over the destinies of the Dramatic Workshop of the New School for Social Research, and those associated with him in the transition of Armand Salacrou's play about the French underground after Nazi occupation, to the American stage, deserve much praise.

"Nights of Wrath" is intense gripping drama, well directed and adequately presented by the semi-pro cast to intrigue attention of embryonic students of the drama, which is the purpose of the group now tenanting the diminutive President theatre, N. Y.

Salacrou, who could be suspected, via his play, of having been an operative of the underground because of his know-how in depicting its cause, holds attention throughout. His main barb, however, is at the middle-of-the-roaders, who remained passive after enemy occupation. The stand that those who are not with you are against you furnishes the mainspring of proceedings, and Salacrou goes on to justify his theory.

The large cast handles assignments adequately, but the tricky sets and expert direction mainly counts.

Edba.

Play Out of Town

Jenny Kissed Me

Washington, Dec. 3.

Catholic Univ.'s Playwriting Festival has apparently hit a jackpot in "Jenny Kissed Me." Fourth of the current series which began last spring, it is by all odds the play with the greatest amount of professional savvy and feel for boxoffice.

"Jenny" is in the tradition of the lovable Catholic priest stories which have been so boff on the screen of late. Story is built around Father Moynihan who runs his parish with a tight rein. He does not approve of such nonsense as bingo and objects to teenage girls using makeup. The niece of his housekeeper comes to live at the parish house with her aunt.

This teenager turns out prim and proper and an obvious candidate for those Queen Mary of England hats by the time she hits 20. Father Moynihan sets out to get her married, partly because it will get her out of the house. In the course of this, he learns that girls must make themselves attractive to men by primping, snappy clothes, etc. He winds up a self-considered fashion expert who thinks the ladies of the parish ought to dress snappier and more attractively.

Meantime there has been a cross-plot of romance between the young gal and a 30-odd year old teacher who also has been living at the parish house. All ends well, of course, with the right fellow getting the right girl, despite the padre's innocent efforts to pan Jenny off on a conceited young jitterbug.

"Jenny" is by Jean Kerr, member of the Catholic Univ. faculty, who did the dramatization of "Our Hearts Were Young and Gay." Her husband, Walter Kerr, also part of Father Gilbert Hartke's playmaking team, directed. While the third act can stand a trimming and a lift here and there, the play generally moves along at a rollicking gait, thanks particularly to the spritely lines. Certainly this is much better theatre than the first of the Playwriting Festival series, "All Gaul Is Divided," which has had a limited professional run in the midwest.

Leo Brady, also on Hartke's faculty, was slipped in at the last minute to handle the long and exacting role of Father Moynihan. He does unusually well, considering the briefness of his rehearsal period. Thoroughly competent is the job of Pamela Rivers, who plays the title role. She is the only professional in the cast, and carries along as a goodie girl without turning the part sticky and cloy at any point. Mention should be made of a CU student named Robert Moore who stands out like a beacon to provide much of the humor as Owen, the conceited youth, whom the padre figures will make an ideal husband for Jenny.

Lowe.

REHEARSING 'HARVEST' AT MARTHA'S VINEYARD

"Harvest Of Years," comedy-drama by De Witt Bodeen, is being rehearsed entirely at Martha's Vineyard, Mass. It's believed this is the first time a Broadway production has been readied at such a remote spot.

Arthur Beckhardt, who gave the play a strawhat tryout last summer, figures that the company will be able to concentrate more fully on the performance at the island resort, particularly at this off-season period. He also reasons that the actors will be out of reach of possible bids for radio programs, which he regards a distraction. Producer suggested the Martha's Vineyard rehearsal idea to the cast, which approved it.

The members of the troupe are getting $7.50 per day sustenance plus $25 weekly rehearsal pay. That comes to $77.50 apiece per week, which tops Equity's minimum of $60. Rehearsal end of the production will therefore cost more than normally, but Beckhardt expects the play to be ready for the boards more quickly than usual. Under the rules, a straight play is allowed four weeks of "free" rehearsals, but most shows use only three weeks and, in the case of "Years," only two weeks may be necessary.

Some productions rehearse for limited periods out-of-town immediately prior to tryout debuts, in which case sustenance money is payable. In previous seasons, the rate was $5 per day, but the tilt to $7.50 was inserted into the basic agreement between Equity and the managers when the pact was revised and renewed last summer.

'Widow'-'Marie' to Fold; Can't Follow 'Norway'

Pittsburgh, Dec. 9.

Shubert musical troupe which has been doing "Merry Widow" and "Rose Marie" (and "Firefly" in other towns), folds at the Nixon here Saturday night (13), after a couple of months' tour. Biz has been spotty with a few winning sessions. There's been little interest in the shows here, however, and they'll wind up in the red.

Operettas suffered particularly here, coming in on the heels of "Song of Norway," which was cheered by the critics for both entertainment and production. In contrast, notices pointed out the drabness and shabbiness of "Widow" and "Marie."

New Strawhat For Ocean City, N. J.

Ocean City, N. J., Dec. 9.

This resort is assured of a legitimate theatre next summer as a result of the Board of Education entering into a contract with T. C. Upham, who will produce strawhatters in the auditorium of the high school building.

Upham established the Beach theatre company last summer after several seasons at Cape May. He had to discontinue because of his health. The Board also revealed it had rejected an offer of Mr. and Mrs. Frank Jacoby, who started the 1947 season with Upham as director and business manager.

'Carousel' in Toledo Par

Toledo, Dec. 9.

Town Hall theatre has booked ZaSu Pitts in "Late Christopher Bean" for a four-day, five-performance stay, starting Sunday, Dec. 28. Prior to that, Jim Nederlander, manager of Town Hall, will bring the Theatre Guild's "Carousel" to the 3,400-seat Paramount, Dec. 15-17, with matinee the latter day.

Town Hall house, with 1,150-seats, was deemed too small for the attraction. This is first time that the Paramount film house has been leased for more than a single day.

Literati

Authors' Censorship Measure

An amendment to the constitution of the Authors League of America, broadening and clarifying its power of dealing with censorship, will be submitted to the organization's membership. The proposed measure, already approved by the League council, was revealed yesterday (Tues.) at the annual membership meeting and election of the Authors Guild, an affiliate of the League. Glenway Wescott delivered a report on the subject.

The amendment, in the form of a new Section B in the League constitution, defining the organization's powers, would "supplement this established function in respect to censorship by protecting creators of literary, dramatic and musical material from all forms of censorship because of their belief, opinions or convictions, and from censorship upon any grounds other than illegality of specific material."

Wescott's report also covered plans for a proposed standard contract covering sales of film rights of literary material.

Paul Gallico was elected Guild president; Helen Hull, vice-president, and Gilbert W. Gabriel, secretary. The votes in the election of members of the Guild council and representatives on the League council, in which an opposition Committee For Action slate was entered, had not been tabulated up to press time.

Paris Dailies' Predicament

Paris dailies are acutely feeling the shortage of newsprint. Early last week, it was decided to cut them from one full sheet daily to one half sheet/three days a week. Even before this became operative, it was further cut to one half sheet six days a week. (There are no dailies printed on Mondays). Question now is whether they will appear on a quarter sheet daily or be snuffed out altogether.

The weeklies are likely either to be cut to the bone, or suspended pro tem.

Laurie's Anthology

Joe Laurie Jr.'s "Pages Out of Old Vaudeville," which had been serialized in VARIETY, is being brought out in book form by Samuel French.

This galaxy of time-honored stage material came to the publisher's attention when an editorial researcher actually did some of the material in a ship's concert recently and clicked with the old but seemingly surefire gag material.

McCarthy Quitting Cosmo

Joe McCarthy is resigning as associate editor in charge of non-fiction at Cosmopolitan mag, planning to leave some time in January. Expects to freelance as writer. Successor hasn't been picked yet.

McCarthy was managing editor of Yank during the war, being chief of the N. Y. mag and the other 20 editions around the world.

Eire Blue Pencils Again

Eire's Censorship of Publications Board has been busy again and has blue-penciled another 11 novels off the lists of Dublin booksellers. Latest bannings as "indecent or obscene" are:

"Jim Crow," by Walton Fairbanks; "Your Policemen Are Wondering," Alec J. Comryn; "The Launching of Roger Brook," Dennis Wheatley; "You Can't Go Home Again," Thomas Wolfe; "Stranger on the Highway," H. R. Hays; "Angel's Flight," Edward Holstius; "The Happy Time," Robert Fontaine; "The Swamp of Cardelll," Thurlow Craig; "Myrmyda," John Lodwick; "Make the Corpse Walk," Raymond Marshall, and "Bride of Neptune," George Sava.

The banning order is signed by Father Joseph Deery, chairman of the board.

Authors' Amendments

The Authors Guild recently adopted three amendments to the constitution and by-laws. All were voted overwhelmingly by mail referendum.

The constitutional amendment revises the method of filling vacancies occurring in the Guild council more than 80 days before the annual election. Hereafter in such cases, the replacement will be elected by a special vote of the membership, instead of being selected by the council, as before. The two by-law changes (1) require nominees for office to file acceptance of nomination and strengthen the validity of secret balloting and (2) provide for distribution of statements supporting nominees.

Rumsey Heads Authors Agents

Top officials of the Society of Authors Representatives were re-elected at the outfit's annual meeting in New York last week. Following is the complete slate of officers and directors: John W. Rumsey, prez; Harold Freedman, vice-prexy, and Alan Collins, secretary-treasurer.

Leah Salisbury and Maxim Lieber were chosen directors for terms of two years, and Nat Lefkowitz and Nannine Joseph, to continue as directors until December, 1948.

Inter-Guild Fracas

Committee for Action, dissident faction in the Authors Guild, is campaigning for the defeat of the proposed assessment, based upon earnings, which the organization's council has submitted to membership vote.

The committee consisting of Nancy Davids, Louise Mally, Madeline Thompson, Cathleen Schurr and Len Zinberg, circularized the Guild membership recently with a six-point attack on the measure.

Books Pubs Aid Scribes

Thayer Hobson, president of Morrow, heads the new Author Relations Committee of the American Book Publishers Council, which includes Douglas Black, president of Doubleday; Whitney Darrow, executive vice-prez of Scribners; Alfred R. McIntyre, president of Little, Brown, and Stanley Rinehart, president of Rinehart.

Committee will advise ABPC members on dealings with authors, literary agents and author organizations.

Book Council's Flackery

New public relations bureau has been set up by the American Book Publishers Council. It is headed up by Prentice-Hall publicity chief Ken Giniger as chairman, and includes Benn Hall, of Benn Hall Associates; Elinor Green, of Simon & Schuster; Ramona Herdman, of Harpers, and Louise Thomas, of Doubleday.

Bureau plans to work specifically in the press and radio.

CHATTER

Thomas Devine new exec ed of Survey Midmonthly.

Ralph Samuels is new eastern ed of Popular Photography.

Philip Ewald joins the editorial staff of Whittlesey House.

Mrs. Carroll Carstairs is the new fashion editor of Town and Country.

Duell, Sloan & Pearce to publish Dick Hyman's "Nonsense, U.S.A." next year.

Tom Duncan, author of "Gus the Great," started work on a humorous novel, "The March Adventure."

Katherine Dunham's autobiography, her second book, will be published in spring by Henry Holt.

Film-stage director Rouben Mamaulian profiled by Maurice Zolotow in the current Satevepost.

Louis Zara, novelist, new book head for Ziff Davis, with headquarters in Chicago. Company is dropping its whodunit division.

The McGraw-Hill farm department in Chicago is taking subscriptions for Farm Business, its new weekly projected for publication early in 1948.

Inez Robb, INS scribe, and Julia McCarthy, N. Y. Daily News reporter, due in on the Queen Mary today (Wed.) after covering the royal wedding.

Eleanor Kennedy, formerly with the Coast office of Music Corp. of America, has been appointed head of the literary department in New York, succeeding Jim Bishop.

Ray Josephs, VARIETY's roving South American scribe, doing a roundup of Latin America for Random House's forthcoming "Latin American Diary" which he's authoring.

All Mexican theme: Marc Brandel is working a novel with this locale; so is Herbert Gorman, titled "The Breast of the Dove;" and Edith Roelker Curtis also on same setting as background.

Analysis of problems confronting both management and labor is handled by Edward T. Cheyfitz in his just published book, "Constructive Collective Bargaining" (McGraw-Hill). Author is an executive assistant to Motion Picture Assn. prexy Eric Johnston.

Novelized version of the film script, "The Miracle on 34th Street," written by Valentine Davies, will be brought out in a special edition of more than 400,000 copies by the Book-of-the-Month-Club.

Harry Wismer, ABC sports director, was named "outstanding football announcer of 1947" this week by The Sporting News. Award marks inauguration of an annual selection of the country's top football announcer.

Author MacKinlay Kantor, who participated in many combat missions with the U. S. Air Corps in Europe as an observer, has received the Medal of Freedom from General Carl Spaatz, Chief of Staff of the Air Force, because of his writings about the air unit.

House Reviews

Continued from page 64

Paramount, N. Y.

Laine with "Civilization." And he gets a huge mitt for his efforts. His vocalist, Marcy Luce, is a cute trick with a good deal of charm, and she gets top rewards in a duet with McKinley on "Man Could Be a Wonderful Thing." For theatrical vitamins, the band shapes up as one of the better crews to hit the Par.

The colored Clark Bros. (2), in an otherwise all-white bill, get the measure of the house with some fast and imaginative hoofing. *Jose.*

Apollo, N. Y.

Erskine Hawkins Orch (17) *with Laura Washington, 3 Poms, Harris & Scott, 4 Tunes, Chuck Brown; "Shadowed"* (Col).

Erskine Hawkins' band is the current marquee lure at this Harlem house. Of average size, the outfit comprises four rhythm, eight brass (plus Hawkins' trumpet) and five reed.

Boys tee off the stanza with a fast "Swing Out" that's followed by Haywood Henry's click clarineting of "Rose Room." Band's vocalist, Laura Washington, packs plenty of eye appeal as well as sporting a plaintive, sexy delivery. Tall and attractively garbed in a black, floor-length gown, she opens with "And-I Do," encores with "Dontcha Think I Ought to Know?" and "Fool That I Am." Her slow, measured beat could stand a change of pace to a faster tempo to avoid sameness.

Comedy team of Harris & Scott is back for a repeat date here. Boys' material has changed little. Their humor is broad and unsubtle, but it registers with the payees. For example one gag is built around the operation of one of the partner's wives. He has to be there for the "opening." Swish routines are also overdone. Boys also contrib a vocal of "Sweet Sue," and close to neat returns with some brief hoofing.

Only ofay act on the bill, Chuck Brown, runs through some gymnastics on a flock of horizontal bars rigged up on a weird contraption. A maze of cables and struts, the gadget assembles itself automatically while Brown keeps up a flow of running patter. His monkey-like routines are chiefly confined to some rapid flips from bar-to-bar plus an occasional somersault. Garnered fair applause.

A big band on the brassy side, Hawkins' crew is considerably better than the average outfit seen on the Apollo podium. Leader fronts his boys well and contribs an occasional trumpet solo. Pianist Dan Michael stands out on the ivories with "Hawk's Boogie" while Matthew Gee registers with a trombone solo of "Out of Nowhere." "Kilroy Was Here" winds up the show. Saxman Julian Dash garnishes this one with some individual tooting.

Four Tunes and the Three Poms are reviewed under New Acts.

Oriental, Chi

Chicago, Dec. 5.

Marshall Bros. (2), *3 Suns, 4 Caudillo Sisters, Whitey Roberts, Carl Sands Orch; "Out of the Blue"* (*E L*).

Current layout, which will do good biz, is overlong and doesn't pick up speed until next to closing.

Four Caudillo Sisters open show and while they have some effective and unusual acro stunts, cram all the best and fastest stuff in a few minutes at the end. Better pacing would have received more aud attention. Whitey Roberts gets over on rope skipping and plate throwing rather than his gab and vocals.

Marshall brothers, brash young impressionists, click with clever satires of Hollywood and radio personalities. After giving the air soapers a ribbing, junior member does a Peter Lorre takeoff that's sock. Danny Kaye impresh also good.

Three Suns come up from the pit and work before net screen. Recording faves, after a bit of their theme, swing into "Hindustan." Trio of accordion, guitar and Hamond organ, use the soft-pedal to back the crooning of Artie Dunn on "All the Things You Are." For change of pace they give out with their version of "Hawaiian War Chant" with comic byplay for nice returns. *Zabe.*

SCULLY'S SCRAPBOOK

By Frank Scully

Dead Letter, Penn., Dec. 7.

Dear Walter Winchell:

The best definition of a Communist I've heard (by listening to myself), which makes it worth about 10 bucks, not a $10,000 mink coat, is this:

A Communist is a guy a Republican has just found out is a Democrat.

Dear Ralph Edwards:

The March of Dimes should be helped because quiz programs have to live, too, but why did you switch to another Miss Hush when I guessed this one was Martha Graham?

Dear Fred Allen:

Why don't you write an introduction to the Declaration of Independence? It might start people reading that, too. You could turn Jefferson's royalties over to John A. McShane, S.S.J., who is begging me for $45,000 to build a school for his Negro parishioners in Houma, La.

Dear John Reddy:

I never said that bride and groom vulgarized marriage more than the recent royal wedding. How could it?

Dear Ed Gardner:

Put corned beef and cabbage in your Duffy's Tavern, keep the rap under a buck and you got me as a paying customer. You can get the corned willie anywhere in Europe. Our armies dumped millions of cans there, and people are sick of it. Norway just shipped 6,000 pounds of ours to Bulgaria, not realizing we're starving for taste of same.

Dear Joe Louis:

That autograph you inked on my leather jacket in Victorville 10 years ago couldn't have been done with a life time pen. It's wearing off. Please rush a new autograph or a new jacket.

Dear Mike Todd:

What in Hecht did you do with my script of "Alexander?" I put it on your bed. That was three years ago. Don't you sleep there?

Dear Rose Bowl:

I will like hell pay $20 to see a television copy of the New Year's Day game between USC and Michigan at the corner saloon. I wouldn't go to Pasadena to see anybody but Trixie Friganza and she, the old darling, is technically in Flintridge.

Dear Leo Mishkin:

Thanks for that plug over CBS "Views the News." If Norman Corwin wants to see me, tell him to crash Bedside Manor. I always work with the hope of being interrupted.

Dear G. B. S.:

Remember in Malvern when you told me that the time would come when your plays would gross $30,000 a week, and I said you should live that long? Well, you have. But wait till Maurice Evans takes your Nietzschean nincompoop to Memphis!

Dear Max Schuster:

People are sending me clipping about Simon Schuster, 37, a Salinas pawnbroker who was fined $25 for failure to report serial numbers on a radio and rifle to the police department. Will you please issue a press release that you and Dick Simon are married? But not to each other?

Dear Paul Denis:

Thanks for the batch of clips and for the news that I'm being quoted on lecturing in your new book, "Your Career and Show Business." Can you get me a copy wholesale?

Dear Peggy Rendall:

Thanks for all the inside on how broke the Lou Costello, Jr., Youth Foundation really is. Of course, I'll insert a plug in VARIETY, but our readers are shoulder-readers and claim they're broke, too. Tell you what you do. You get that Father McShane off my back and get me $45,000 for that Negro school he wants in Houma, La., by needling Frank Sinatra, Bing Crosby, Loretta Young, Irene Dunne, Leo McCarey and Jack Ford, and I'll then needle the Community Chest to take this one off Costello's chest.

Dear Laura Wilke:

Of course I know who the author of "The Stubborn Wood" really is, and I've told her not to reveal her identity till 1949. Did "Gone With the Wind" sell millions of copies because its author went on radio programs, cooperated on freak publicity stunts or showed her legs at the Met? Let "Emily Harvin" stick to being the Miss Hush of the literati.

Dear Sen. Tenney:

The fact that the assembly room of the California State Building was wire-tapped a half hour before I sounded off there two weeks ago was strictly coincidental. I know that, Jack. The more people who will listen to me, openly or by stealth, the better I like it. I gave 'em a lot of laughs, didn't I? Years ago my phone was tapped, and all the good the tapper (a copper) got out of it was a stiff jail sentence for throwing a bomb at another cop. That was 10 years ago, and he's still in the can. That's the case in a nutshell and, boy, is Matt Weinstock's "L. A." (advt.) full of nuts.

Dear Sheilah Graham:

Of course I recognized you on the Santa Claus float with Jack Carson and Eve Arden, but where did you get a minkcoat which matched hers like a sister act? Did you win the Winchell prize with a "Hold for Release" tag on it?

Dear Jack Paar:

That Straus' No. 9 smokes like the riverbed of the Blue Danube. It doesn't bite your tongue, it dissolves it. Please send something that will grow it back. A box of Corona-Coronas might do it. Or have you some Lucky Strikes left over?

Dear Al Jolson:

Don't bother to send me a record of that "Rosie" duet you did with Le Bing. I transcribed it myself direct from your transcription when Petrillo was out hunting down jukeboxes.

Dear Lolly:

Hope you'll be happy to learn that your "Tyrone Power Gives Up Lana to Fight Reds" has just won our Bellylaff Blue Ribbon. Nice to know he's sticking to blondes at any rate.

Dear Rudy Vallee:

Nice to hear you were such a hit at the New Orleans Beverly Country Club and that you liked the Godowsky column. As to where I hold all those details, I usually get 'em by listening to guys like you when you're not even listening to yourselves. As to that couple who fell in the hole in the sidewalk, I thought it was a pip, too. If, however, you think I should have the power of Louis B. Mayer, I'd even settle for the power of Tyrone. (That's a joke, son!)

Okay, so the papers wouldn't mention your performance because the country club is really a gambling joint, but when you say VARIETY wouldn't review it because you *weren't* a bust you're speaking of the rapping paper I love. Let's see how Hildegarde fares as your follow-in.

Fine, I'll see you around the pool at Palm Springs but for decency's sake put a new string in those trunks. Otherwise, you'll be booked next in burlesque.

Dear Joe Laurie, Jr.:

Why don't you write to me any more?

Dear Readers:

It's a little early, but Merry Christmas.

4497158

Broadway

Jake Wilk due back from Hot Springs, Ark., holiday.

Mrs. Jack Robbins to the Coast.

Al Schacht previewed his new restaurant Monday (8).

Lauritz Melchior due in N. Y. Jan. 5 to rejoin Metopera.

RKO's Jack Goldstein will Xmas-New Year's it in Miami Beach.

Joe Candullo, ex-bandleader, now partnered in Peter's travel bureau.

Paul Small surprise birthday-dinnered his wife Lillian on Monday (8).

Paula Padani, Palestinian dancer, arrived in N. Y. for U. S. dance recital tour.

John Loveton, producer of radio's "Mr. & Mrs. North," into Broadway producing.

Cartoonist Rube Goldberg turned songsmith with "Two Lips, Two Arms, Too Late."

Spyros Skouras guest of honor at dinner of N. Y. chapter of Hadassah at Waldorf-Astoria last night (Tuesday).

John Koenig, ex-Broadway scenic designer now with Macy's Frisco branch, in town on biz.

Abner J. Greshler depicted as the club-date tycoon in the Nov. 22 issue of Business Week.

James Proctor, agent and Robert Milford, company manager of "Topaze," now in rehearsal.

Nat Fleisher, editor of The Ring, elected president of Boxing Writers Association (Monday (8).

Larry Barnet, Music Corp. of America veepee, in Flower Fifth Ave. hospital with the flu.

Reginald Denneholz, agent of "Lamp At Midnight," sharing office quarters with Bernard Simon.

Opening of Barbara Kelly's new Crystal Coronet, Westchester, delayed by slowed likker license.

Igor Buketoff has taken over conducting of orchestra of the touring "The Telephone" and "The Medium."

Gustav Bergman, Swedish theatrical director, arrived on the Swedish-American liner Drottningholm Monday (8).

Earl Carroll left last week for Japan to gander Nipponese showbiz and visit his old friend, Gen. MacArthur.

A. J. O'Keefe, Universal's ass't general sales manager, at Mayo Clinic, Rochester, Minn., for general checkup.

Mildred Natwick back from the Coast, where she completed work in Metro's "Mortal Coils," starring Charles Boyer.

Jules Ziegler, who recently resigned as head of General Artists Corp., legit dept., has opened his own management offices.

Ann Marie Joel, French technical adviser for Warner's "To the Victor," returned to France Monday (8) aboard the America.

Bill Ornstein and his wife celebrated 19th anniversary yesterday (Tuesday). He's Metro homeoffice trade press contact.

With the windup of "Sainted Sisters" at Paramount, Joan Caulfield trained into New York Friday (5) for a six-week vacation.

New Chicago syndicate, backed by ranch-owning moneybags, set to open huge wild west steakery, flying in beef daily, in midtown.

Ken Hargreaves, joint managing director and secretary of 20th-Fox International Corp. in Britain, due in on the Mauretania next week.

Trixie Friganza marked her 77th birthday at the Flintridge Sacred Heart Academy L. A., she's been living there for the last seven years.

Efrem Kurtz, Kansas City Philharmonic maestro, due in N. Y. Friday (12) for recordings with N. Y. Philharmonic for Columbia Records.

Corinne & Cordano, U. S. dance team, in on the Gdynia-America liner Batory Sunday (7) after winding up an eight-month European tour.

After being given penicillin for a bad cold, Hal Horne was later told by the medico he's allergic to the drug. However, the film man is on the mend.

Foreign film distributor Marc Gilbert has acquired the stock of his non-show biz silent partner and is now sole owner of the Marc Gilbert Film Corp.

Fire in kitchen grease duct of Sardi's Restaurant Monday (8) resulted in an estimated $20,000 damages and forced eatery to close several days for repairs.

Guest speakers for Bernard Sobel's course on theatrical publicity at New School last Friday (5) were Michael Myerberg and Edward L. Bernays.

Jack Haley's deal for "Inside USA," new Arthur Schwartz musical, like Beatrice Lillie's arrangement, is a flat sum proposition; no percentage.

Peter Donald's sore throat slowed his new transcription series for Stanback altho he's that far ahead that schedule starting Dec. 15 coast to coast won't be affected.

Richard Maney, drumbeater for Kermit-Bloomgarden, proclaimed the birth of the latter's son last week on the day of its birth with the announcement "as yet untitled."

Drama collection of 1,500 books, assembled by Maurice J. Speiser, legit lawyer, and wife, was given to Univ. of Pennsylvania last week in memory of their son, Herbert Arnold Speiser.

Met soprano Marjorie Lawrence, crippled by polio in '41, will stand for an entire performance for the first time since, when she sings "Elektra" with Chicago Symph tomorrow (11).

Irving Geist, of the Four Chaplains Fund and the James J. Walker Memorial Foundation, being given a Presidental citation. A luncheon celebration at the Sherry Netherlands today (10) will signalize the event.

Playwright Phil Dunning and his wife (Frances Fox) off to Coast on 17-day auto junket. Dunning plans stopovers in towns where he did one-night stands as a former vaude performer.

Seiden Management, reopening Palm Beach Hotel Dec. 18, just repurchased permanently swank Lido Beach Club, L. I., from War Assets Board. During '47 Seidens operated Lido only by loan-out arrangement with UN.

"Sherm From Mort," the gold tie-clasp which Morton Downey presented to Sherman Billingsley, got into the act as part of the newspaper accounts attendant to the Stork Club boniface's current labor imbroglio.

Irving and Ellin Berlin may holiday in Hollywood because of final soundtracking of his Metro filmusical, "Easter Parade," which is primed for Easter preem. This means they don't move into their new Beekman Place home until after Jan. 1.

Miami Beach

By Larry Solloway

Gene Baylos added to Mother Kelly's show.

Cliff Edwards into the Albion Hotel Baroque Room.

Bob Jacobs preemed his Fan and Bill's spot, Saturday (6).

Len Dawson orch into Brigadoon room of the Lord Tarleton.

Dick Smart bowed out of the Blackamoor room after the opening; replaced by Chito Izar.

Olmsted's, of Washington, D. C., took over Maurice's, and will operate it under own name.

Benny Fields and Al Bernie, with new production lineup, into the Copacabana, Thursday (11).

Nitery biz was solid over last weekend. Town is finally beginning to fill up with vacationers, instead of "snowbirds" looking for jobs.

Murray Weinger back from New York and Coast trip for talent. Will present one name act, sans support, with George Jessel, in January.

Club HaHa, which accents entertainment in the "gay" manner, reopened with Pat Clayton heading the show and Babe Baker producing.

Leon Kramer, who began a comeback last summer at the Copacabana and the Olympia theatre, back in St. Francis hospital for further treatments on his leg.

Rivo Alto, newest nitery here, closed its show after three weeks and reverted to dining policy until the new show is set. Al Fast headed the revue which folded.

Ned Schuvler's Beachcomber opens Friday (12), with Belle Baker, Joey Adams, Mark Plant, Tony Canzoneri and June Taylor. Seating capacity has been enlarged to 750.

Palm Springs

By Arthur Ungar

Early season trade is about 40% below this time last year.

Sally Eilers, between pictures, is spending her time getting a desert tan.

Villa Hermosa, added to the group of resort spots last season, is getting strong Hollywood patronage; mostly executives.

Al Jolson's home was remodelled and refurnished at a cost of around $60,000. They call it the dream house of the town.

Harold Hopper's menage, which has a swimming pool designed by Lucille, is across the road from the Jolson home.

Bob Hopkins is building a home here, meanwhile living in a rented house. Doing his screen chores at the first tee of the golf course.

Seems as though the 20th Century-Fox personnel are the majority of the weekend guests at Joel Blumenfeld's Wonder Palms in Cathedral City.

Racquet Club, with new addition of bungalows and five houses of eight-room size built by that Charlie Farrell, is turning them away weekends.

Palm Springs already has 500 more rooms this season than last, with more and more building going on. Another 1,000 rooms will be added by February.

The picture colony is heavily represented as land owners in Palm Springs this season. Eddie Small has two homes. One, purchased while it was being built, was too small, so he constructed a larger one along the same lines a block away and has just moved in. He also has large acreage investments.

The Pan Bermans are pretty much Palm Springs dwellers with their new home, as are the Eddie Cantors, whose house had its third enlargement since being built eight years ago. Bryan Foy's home backs up against Sol Lesser's, so deals are swapped over the fence. Jack Benny has rented a house for the season.

London

The British Broadcasting Corp. is presenting Princess Elizabeth with complete set of the wedding recordings.

"Diamond Lil," with Mae West, broke the house record at the Alhambra, Glasgow, in its two weeks' recent stay.

Notice is up for Noel Coward's "Peace in Our Time," which closes at Aldwych theatre Dec. 13. It's being replaced Dec. 18 by "Macbeth," starring Michael Redgrave and Ena Burrill, for a limited run.

"Sweetest and Lowest," the Ambassadors revue starring Hermione Gingold, now in its second year, won't be seen on Broadway till late 1948. Was originally to have been presented by the Theatre Guild, but sponsor now is John Wildberg.

British film producers who are to have their own "Oscar" have set up aelection committee comprising Sir Alexander Korda, Michael Balcon, Frank Launder, Ronald Neame, Michael Powell, Carol Reed, Sir Laurence Olivier, Paul Rotha and Muir Mathieson.

"Gone With the Wind" doing capacity business at the little Ritz theatre adjoining the Empire in its 236th West End week, dating from its original presentation. Revival had five week stay at the Empire, and advance booking for the Ritz goes well into the New Year.

Peter Dearing, who is reviving "Daddy Long Legs" as a Christmas attraction at the Comedy theatre, is the first to play one show at two theatres. "Daddy," besides playing at the Comedy in the afternoon, will play evenings at the Embassy, Swiss Cottage, a surburban tryout spot; Renee Kelly, who created the part of Judy in 1914 at Toledo, and in 1916 in London, will now play the Pritchard role.

Dublin

By Maxwell Sweeney

Royal Welsh Male Choir to make Irish tour next March.

Tenor John Torney inked for Theatre Royal, Dec. 14.

Chain of newsreel cinemas being planned for Northern Ireland shore resorts.

French organist Marcel Dupre in Ireland for recitals in Belfast and Dublin.

Scottish playwright James Bridie here as guest of St. Andrew's Society.

Frank Law, London Film Productions flack, here to hypo interest in continental films.

Studio 400-seater theatre under construction for Radio Eireann, state-owned broadcasting setup.

Radio Eireann actor Charles Davis leaving for New York this month for tryout in "Finian's Rainbow."

M. J. MacManus, Irish Press literary editor, broadcasting on BBC's Third Program on "The State of Eire."

P. J. Kelly, who took over lead in London production of "Finian's Rainbow," vacationing here before returning to New York.

F. J. Lawlor, manager of Leonard Ging's Dublin nabe circuit, now manager of Adelphi cinema, Dun Laoghaire, new seaside house.

Group of Irish players under title of Dublin Religious Drama Group plans to do a series of morality plays in Protestant churches at Christmas.

Olympia theatre director Lorcan Bourke now in association with vaude artist Frank O'Donovan and Percy H. Holmshaw in the Irish Theatrical Agency.

Frank Dermody, Abbey theatre producer who resigned some months ago to join Gabriel Pascal as director, has returned and resumes producing chores with special Christmas show in Gaelic language.

Australia

By Eric Gorrick

Clive Arnett, United Artists rep, surveying New Zealand field.

Metro's "Rage In Heaven" revival at Liberty, Sydney, is a surprise b.o. hit.

Cabot and Dresden, dancers, big hit here on Dave Martin's Tivoli loop.

Alan Williamson, Eagle Lion Aussie rep, currently touring New Zealand.

Trade is still strong with Ballet Rambert at Princess Melbourne, on fifth week.

Doris Fritton is producing "The Little Foxes" at her indie North Sydney house.

Government has been asked to ban importation of funny strips on syndication from U. S. dailies to conserve dollars.

Wee Georgie Wood will produce the big Xmas panto at Minerva, Sydney, for Whitehall. It's "Aladdin," with magician Levante featured.

Chauvel's pic for Universal-Greater Union, "Sons of Matthew," is due off the production lines soon. Has local cast, with Chauvel directing.

Biggest Wurlitzer organ in Aussie has been installed at Regent, Melbourne, Hoyts house, due for reopening Dec. 19 with "Homestretch" (20th).

Cicely Courtneidge, British star, arrived in Sydney to do "Under the Counter" for J. C. Williamson theatres at Royal, Sydney, as Yuletide attraction.

G. R. McDonald has been reelected chairman of the Carroll-Musgrave unit, operating the Prince Edward, Sydney. It's his 27th consecutive term.

Joe Joel, Columbia's ad chief, leaves next month for Perth to set up special publicity for the Col. product bow into Fuller's Capitol on longterm deal.

Chicago

Louis Calhern resting after minor surgery.

Louis Bromfield checked in to address the 4-H Clubs.

Lynn Crane going east for rehearsals of "The Old Composer."

Horace McMahon and actress-wife Louise Campbell due in for the holidays.

Fritz Busch, here to conduct the Chi Symph orch, stricken with pneumonia.

The Don Cossack Chorus opened the Opera House Concert series Sunday (7).

"Joan of Lorraine" marks opening of Village Players season, Dec. 11 at Palos Park theatre.

Richard Whorf viewing all the legit shows, preparing for production of two shows on Broadway.

Bob Hope headlined the Northwestern Univ. football dinner squad Saturday (6) at the Stevens.

Ann Shepherd, headliner in "All My Sons," addressed Conference of Club Presidents at the Art Institute.

Maurice Bergman and Charles Feldman, Universal brasshats, huddling with firm's midwest head, Manny Gottlieb.

Buenos Aires

Radio Actors Union stages benefit at Nacional Theatre.

Jack Osserman, RKO's Buenos Aires rep, off on Brazilian jaunt.

Anna Marly, French Resistance heroine, warbling on Radio Splendid web.

Pianist Antonio de Raco sails for U. S. and Europe on extended concert tour.

Radio El Mundo adapts "Vivire en Paz," Italian pic, for broadcast on Lux Radio Theatre.

Film star Tilda Tamar planing for Paris to spend Xmas and New Year with husband, Count Toptani.

Argentine film commentators association feted San Miguel Studio's p.a. Maria Elina Corrleri at dinner attended by 300 of Argentina's entertainment folk.

Lola Robert, from Paramount's Paris studios, currently in Buenos Aires, as custodian of exhibition of French religious masterpieces. Plans staying on in Argentina for work in film production.

Washington

By Florence S. Lowe

Jackie Miles at the Club Cairo.

The Van Heflins in town to visit the actor's brother Martin, a Washington publicist.

Loew's Palace had added something new in the form of hot coffee served to payees in lobby.

Charles "Buddy" Rogers in on double stint of exploiting Navy recruiting and for "Sleep My Love."

Walter Long, Catholic Univ. alumnus and ex of "Toplitsky of Notre Dame," currently terping at Casino Royal.

Edward R. Murrow, CBS newscaster, guest speaker at annual founders day dinner of Kappa Sigma alumni.

Jean Cocteau's surrealistic film of the early 30s "Blood of a Poet," screened here last week under auspices of American Univ.

Mexico City

Xavier Cugat has inked with the newest local radio station XEX for programs that he and Alonso Sordo Noriega will package.

Senate, in special secret session, okayed for Mexico the Inter-American radio pact adopted at the Rio de Janeiro meet in 1945.

Sofia Alvarez, Colombian w.k. in Mexican pix and stage, heads company of Mexican "zarzuelas" (musical comedies) that Guz Aguilar is to start on the road at Guadalajara during Christmas week.

Another new pic production company, Paz Films, has been formed by Miguel Pereyra, Manuel Altoaguirre and Francisco Zarraga. Trio are co-writing script for their first production, "Juventud Sobre Mexico" ("Youth Rules Mexico").

San Francisco

By Ted Friend

Entertainment biz being hit by pre-Christmas lull.

Al Wallace orch cutting Latin disks for a Global album.

Virginia Mayo and Michael O'Shea in for opening of "Out of the Blue."

Jerry Lester set for "House of Harris," Feb. 10. Carl Brisson inked in for the Mark Hopkins, Jan. 10, and Fairmont dates set for Beatrice Kay and Evelyn Knight.

Irving Ackerman and Herbert Rosener set Straw Hat Revue, local legit production, for Dec. 27 opening at the tiny Nob Hill pix house. First legit offering in that theatre since its opening three years ago.

Hollywood

Jean Hersholt ill with flu.

Victor McLaglens divorcing.

Irene Dunne in from the east.

Lionel Shapiro returned from Europe.

Nate Manheim ill with heart trouble.

Bob Coleson hospitalized for surgery.

Rudy Vallee returned from New Orleans.

Herbert Stothart stricken with heart trouble.

Virginia Field to Las Vegas to divorce Howard Grode.

Janis Paige and Frank Martinelli took out a marriage license.

S. Barret McCormick in from New York for RKO studio confabs.

John Albeck leaves next week for Japan to represent Paramount.

Edward Cheyfitz to Washington for confabs with Eric Johnston.

Regis Toomey to Memphis to appear in the annual Winter Carnival.

Joe Frisco will open at the Black Hawk nitery, Beverly Hills, Dec. 28.

Josh White to San Francisco for two weeks at the California Theatre Club.

Jonie Taps returned to his Columbia desk after two weeks in New York.

Vince Barnett in town after a three-month tour of Canada and the eastern states.

Paula Stone and Michael Sloane to Washington for the opening of "Sweethearts."

Edward Arnold to Portland, Ore., for a recitation with the Symphony Orchestra there.

Bing Crosby bought a piece of the Billings, Mont., ball club in the Pioneer League.

Jane Russell to Sun Valley as guest of the Union Pacific for the opening of winter festivities.

John Huston returned from Key West, where he scouted locations for Warners' "Key Largo."

Mervyn LeRoy elected chairman of the Associated American Artists galleries in Beverly Hills.

Dennis Morgan to Milwaukee for a hometown personal appearance with "My Wild Irish Rose."

Harry Siegel resigned as "Blackouts" stage manager to join Brigham Townsend in a new flackery.

Frank Whitbeck farmed out his three elephants for another year with the Polack Bros. Circus.

Arch Reeves doing flack duties for the Motion Picture Producers, pinch-hitting for Duke Wales, who lost his appendix.

Paulette Goddard and Burgess Meredith gifted Amherst and Smith colleges with sound equipment units valued at $10,000 each.

Minneapolis

By Les Rees

City council legalized bingo for churches and clubs.

Univ. of Minnesota Theatre offering "Arms and the Man."

WCCO launching new "Background to the News Stories" program.

W. R. Frank off to the Coast to get his "Dan Patch" film production rolling.

Al Morgan into Hotel Nicollet Minnesota Terrace for return engagement.

"Junior League Follies" at Lyceum Dec. 11-13 for Northwest Variety club's heart hospital benefit.

"Ecstasy," at World, advertised as "uncensored" and "uncut version" and "not recommended for children."

Max Bercutt, of S.R.O. publicity staff, in from Hollywood to show Twin City critics "Paradine Case" rushes.

Group headed by an Illinois manufacturer bought the Hotel Nicollet, one of town's leading hostelries, for $2,500,000.

Louis Orlove, M-G-M exploiteer, set up "Green Dolphin Street" invitation screenings for clergy and others in North Dakota.

Mrs. S. G. Lebedoff, wife of the veteran local showman, now Los Angeles resident, here visiting her exhibitor son, Martin Lebedoff.

Harry Katz, erstwhile burlesque impressario, resigned as North Star Theatre Guild business manager to engage in off-sale liquor business.

Cleveland

By Glenn C. Pullen

"Dear Ruth" troupe at Play House touring to Indiana Univ., Jan. 5-6.

Frankie Strasek, Alpine Village maestro, became a parent a second time.

Local 4 of musicians union tossed a beer-and-hot-dog shindig on its 80th anniversary, with Lee Repp as host.

Victor Borge's recital at civic auditorium pulled smallest crowd he ever drew here, losing money for G. Bernardi, promoter.

Carolyn Adair, wife of dancer Ted Adair, playing her first hometown legit date as femme lead in "Oklahoma!", due Dec. 22 at the Hanna.

Continental Cafe, which dropped 22-piece symphony orchestra, inked Daniele & Danice Kodell and Annette Olsen to start its floor show policy.

Following Harry Richman's stint, Mounds Club closed its season early. Business has been way off since the $500,000 robbery by masked bandits, who scared off regular clientele.

OBITUARIES

TRISTAN BERNARD

Tristan Bernard, 81, French humorist and playwright, died Dec. 7 at his home in Paris. His comedies, such as "L'Anglais Tel Qu'on le Parle," have become classics of the Theatre Francais.

Originally a lawyer in Paris, Bernard turned to writing and during his career turned out many novels and light plays. Among the best known of the latter were "Le Pouailler," "Le Danseur Inconnu" and "La Petit Cafe." One of his novels was adapted for films and shown in Paris and the U. S. under title of "The Slipper Episode." His comedy, "Le Sexe Fort," was produced at the Barbizon Plaza theatre, N. Y., in 1937.

During his early career he took a temporary fling at acting, appearing in support of Sara Bernhardt in a one-act play of his own, titled "A Boy of Eighteen."

AL SACK

Al Sack, 36, music director, died Dec. 6 in Hollywood, after being hospitalized three days with pneumonia. He went to Hollywood seven years ago after three years as music director for Olsen & Johnson.

He was chief arranger and associate conductor with Paul Whiteman, who had him appointed Coast music director of ABC. He left a year later to freelance, and directed the music on the "Maisie," "Beulah" and the Tony Martin shows, up to time of death.

He also directed "Take It Or Leave It" on recordings, accompanied Dinah Shore and Frances Langford and had his own album, "Velvet Moods." He appeared as guest conductor of the Cleveland Symphony Orchestra three years ago.

Wife and daughter survive.

IN MEMORY OF

Damon Runyon

PAUL SMALL

EUGENE H. BAILEY, Sr.

Eugene H. Bailey, Sr., 70, former theatre manager and film distributor, for 35 years, died Nov. 26 at his home in Cleveland. During the silent screen days he has been associated with Universal Exchange, W. N. Skirball Co. and Columbia Pictures. Before he retired two years ago he had managed houses in Wellington and Steubenville, O.

Two of Bailey's sons now engaged in film industry are Thomas E., with the Universal Exchange in Cleveland, and George F., with Metro. Three other sons, four daughters, 23 grandchildren and one great-grand-child survive.

"DOC" DAMON RUNYON

Office Upstairs

IN MEMORIAM

ED. H. WEINER

ROBERT FULGORA

Robert Fulgora, 78, veteran vaudeville actor, died Dec. 6 at Bay Shore, L. I. He had been a guest at the Percy Williams Home at East Islip, L. I. since 1942.

He was born in St. Louis, and made his first appearance in variety theatres in 1884 as a lightning change artist and impersonator. In 1902 he appeared with the Boston Howard Co., organized Fulgora European Stars, which toured the Keith, Proctor and Orpheum circuits. His last stage appearance was in 1933.

Survived by a daughter and a nephew.

WILLIAM H. ERBB

William H. Erbb, 52, former Selznick exec and long associated with film distributing, was killed in an automobile accident last week, when his car went out of control and plunged into the Charles River near Braves Field, Boston.

Erbb entered the film business as a shipper and presently became New England distributor for Paramount. He subsequently was with the company's offices in Philadelphia and New York, and two years ago went to England as general manager for Selznick's Vanguard division. In England last year Erbb was involved in a motor accident and was still receiving medical treatment for dizzy spells as a result.

Wife, also seriously injured in last week's crash, survives.

BAKER MOORE

Baker Moore, 62, former actor and more recently an instructor of speech, was found dead Dec. 3 in his N. Y. apartment by a friend, Edward Lester, also an actor. Police believe Moore suffered a heart attack during the night.

Sister survives.

GILES CAIN

Giles Cain, 85, drama critic, feature writer and columnist for the Independent, Kansas City society publication, died Nov. 30 in that city. He had moved to Kansas City from New York about 50 years ago, and spent the last 36 as the only male member of the Independent staff. He wrote three columns, "Plays and Players, "Petticoat Lane Levities," and "This, That and the Other."

A brother, a niece and two nephews survive.

MILTON DRESSER

Milton Gellette Holiday, 58, who under the professional name of Milton Dresser had appeared in vaudeville and later in radio, died Dec. 3 at his home in East Orange, N. J. At time of death he was in the oil burner business there.

Mother, brother, two sons and a daughter survive.

HOWARD C. SCHAUB

Howard C. Schaub, 84, Decatur, Ill., radio and newspaper executive died Dec. 1, at Ft. Lauderdale, Fla., after a short illness. Schaub was president of the Decatur Newspapers, Inc., which owns several dailies in Illinois. He also had an interest in radio stations WSOY and WSOY-FM, Decatur.

Wife and five children survive.

SID RANKIN

Sid Rankin, 70, former advance man and newspaperman, died in the office of John J. Jermon in the Palace Theatre Building, N. Y., last week (2), of a heart attack.

In the 1900's Rankin had been an advance agent for burlesque shows of the old Empire Circuit and Columbia wheel, handling shows for J. Herbert Mack, founder of the Columbia wheel with Sam S. Scribner, and later for Jermon, who had been a producer for Columbia. Later he was burlesque editor of the N. Y. Clipper and Zit's Weekly, remaining with latter publication until it suspended in 1937. More recently he had been a checker for Metro films.

Survived by a daughter.

J. CALVIN JACKSON

J. Calvin Jackson, 45, announcer and program director for station WRAW, Reading, Pa., collapsed on the street and died Dec. 8 in that city. Starting in 1929 at WEEU and WRAW, then under the same ownership, Jackson went with the latter station exclusively in 1936, and became program director in 1940. He also was with WCAU, Philadelphia, and Scranton station for a time.

Wife and three sons survive. Elmer R. Jackson, 22, lost his life in the Sicilian campaign.

LOUIS A. HEEGER

Louis A. Heeger, 94, former musician, died Nov. 29, in Evansville, Ind. He was at one time a member of the original George Warren band and also was a featured cornetist in the Pfafflin Rough Riders. He was a soloist at the St. Louis Exposition in 1904, and played in several theatres before sound pictures.

He retired 20 years ago.

JOHN PEKRAS

John Pekras, 71, active in the theatre business in Elyria, O., for more than 30 years, and for many years operator of the old Dreamland theatre in Columbus, O., died Dec. 1 in Tucson, Ariz.

Wife, daughter, son, Theodore and brother, the latter two being Columbus theatre operators, survive.

CHARLES GAINES

Charles Gaines, 55, executive producer of the Frederic W. Ziv radio production office, died Dec. 3 at his home in New York.

Details in the Radio Section.

Brother, 58, of Billy Catizone, bandleader at the William Penn Hotel Terrace Room in Pittsburgh, died of a heart attack Dec. 4 in that city.

Mother of Robert Ardrey, scenarist and playwright, died Dec. 1 in San Jose, Cal. Daughter and two grandchildren also survive.

Father, of Paul Williams, manager of WB's Etna theatre, Pittsburgh, died at his home there last week after a long illness.

Father, of Lou Abramson, secretary to Jack Kirsch, head of Allied States Theatres, Chicago, died Nov. 27, in that city.

Ralph Priest, 42, recording engineer for Decca, died Nov. 29, at his home in Hollywood.

James Wildenthaler, 56, former stagehand, died at the Will Rogers, Saranac Lake, N. Y., Dec. 4.

Wife, 42, of Bernie Grossman, songsmith, died of cancer last week in N. Y.

MARRIAGES

Helen Forrest to Paul Holahan, Beverly Hills, Dec. 7. Bride's a radio singer; he's a film actor.

Marie Szymanski to David Ferguson, New York, Nov. 27. Bride was a researcher on the "We, the People" radio program.

Estelle Shay to Milton Goodman, Flushing, N. Y., Dec. 3. Groom is assistant to the short subject sales manager of Columbia Pictures.

Betty Lee Hannon to Robert Eugene Bray, Hollywood, Dec. 2. Both are film players.

Bettye Durrence to Robert Whiteman, Miami Beach, Fla., Nov. 30. Bride was formerly dancer in "Call Me Mister" (Plymouth, N. Y.); he's violinist and radio musical director.

BIRTHS

Mr. and Mrs. Shep Chartoc, daughter, Chicago, Dec. 2. Father is partner in Chartoc-Colman Radio Productions.

Mr. and Mrs. Stacey Keach, son, New York City, Dec. 7. Father is eastern talent test director for RKO.

Mr. and Mrs. Jack R. Berne, daughter, Hollywood, Dec. 7. Father is second assistant director of the film, "Velvet Touch."

Mr. and Mrs. Kermit Bloomgarden, son, N. Y., Dec. 3. Father is legit producer; mother is former Virginia Kaye, legit actress.

Mr. and Mrs. Jack Cotton, son, Burbank, Cal., Dec. 1. Mother is the former Marion Thompson, of the films.

Mr. and Mrs. Jack Granara, son, Hollywood, Dec. 2. Father is a flack at RKO.

Mr. and Mrs. Lou Ross, son, Pittsburgh, Dec. 3. Father's one of the owners of Hollywood Show Bar.

Mr. and Mrs. Lou Abrams, son, Pittsburgh, Nov. 23. Father owns Club LuMarba nitery.

Mr. and Mrs. Gerald O. Kaye, son, N. Y. Dec. 5. Father is gen. mgr. of Bruno-New York, RCA Victor N. Y. distribs.

Mr. and Mrs. Thomas A. Adams, son, Newark, Dec. 7. Father is vice-president of the Paramount and Adams theatres, Newark.

Legit's Pitch For Mass Draw

Continued from page 1

eral striking ideas have been promulgated of an unusual nature to legit. One is for a National Legitimate Theatre Week, with window displays in department stores and shops in legit towns as reminders that the theatre season had opened. Not a display about one show, but about all shows—about the legit theatre. Important stars would make tours of key cities to dramatize the scheme.

Mailing Lists

Theatres in key cities would be encouraged to maintain mailing lists, to circularize schools, women's clubs, etc. An information file of conditions in various road cities would be kept for use of producers, managers and agents. Regular radio programs about the theatre in the various cities on tour would be promoted.

Also, a weekly press release with news of legit would be sent to newspapers throughout the country. A speakers bureau would be maintained, furnishing speakers on legit to various organizations. Studies of current plays would be made available for schools, and theatre exhibitions arranged in the public libraries.

Promotional idea originated with Theron Bamberger, who discussed it with fellow-producers Richard Aldrich, Vinton Freedley and Herman Levin. The four then set themselves up as a committee to probe its possibilities and prepare a plan to present to the League.

Committee's plan is to engage a director of public relations. In addition to regular promotion he would cooperate with theatre managers throughout the country in organizing audiences and stimulating theatre-going. Director would be headquartered in New York, but would divide his time between Broadway and the road. Office would be operated under auspices of the League, with an advisory committee of producers and press agents meeting monthly with the director to hear his reports and make suggestions.

The director, or field secretary, wouldn't conflict with press agents for individual shows, but would augment and help them. He'd also work with the League, United Booking Office and American National Theatre & Academy on his promotion plans. In addition, the office could cooperate with the Theatre Guild-American Theatre Society and any similar setups having seasonal subscription support.

Committee believes that theatre attendance on the road can be increased by coordinated effort. The advance agent for a show spends only a week or two in a town, and has no time to promote anything except his own show. Committee feels that conditions in "bad" show towns could be improved by working with and educating house managers, and by enlisting interest of local societies such as the Rotary Club, Chamber of Commerce, biz and femme clubs.

No Central Committee

Legit has no central coordinating bureau, as film companies have, the committee points out. When a house manager in one town hits on a good stunt there is no central office whose job it is to pass the idea on to other cities. For example, the First Night Club in Boston assures a good opening there for nearly every show. This idea could be introduced to other cities by the field secretary. Increase of $500 in opening night receipts in Philadelphia, for instance, would alone justify the expense of the secretary.

Legit, says the committee, might well study methods in the concert field, which in recent years has organized its audiences all over the country with great success. This has helped not only the artists and managements, but has been indirectly profitable to related business in the music field.

With proper promotion throughout the country and a stimulation of greater advance interest, plays like "Another Part of the Forest," "All My Sons" and "Alice in Wonderland" might have been saved from failure on the road, it's believed. Office would have lists of key people in various towns, lists of clubs, teachers, clergymen, etc., who would presumably stir interest in the theatre as a whole and in specific shows.

Managers in road cities are inactive because nobody visits them from a homeoffice to see what they're doing, give them pep talks, etc., it's claimed.

There are now perhaps four or five femme organizations which buy blocks of matinee tickets. More such activity could be encouraged. A central bureau could handle the problem of taking care of out-of-town critics who come to New York and want to see shows. Bureau could also investigate proper credentials of many people representing themselves as theatre lecturers, who ask for passes.

To finance the plan, the committee believes that $30,000 minimum would be needed the first year as salary for a director, his secretary and expenses. Contributions now made to the League by both plays and theatres, of $10 weekly, could be increased by $5 or $10, which would be a drain on no one, yet would finance the work. Committee prefers that the League finance the matter, although assistance from Equity or the Dramatists Guild might be asked later if warranted.

The committee believes its plan isn't a short range one. A year might elapse before any important results showed, and several years, perhaps, before full growth could be realized.

Road Once Very Extensive

Before World War I and for several years thereafter the road was much more extensive and profitable than in the last decade or more. At that time a dozen road companies of Broadway hits were the rule rather than the exception. In recent seasons, there have been a maximum of only three or occasionally four simultaneous road companies of New York hits, and very few shows have been able to operate even on that scale.

At one time there were upward of 1,200 one-nighters, most of the houses in those stands switching to pictures as the film field rapidly expanded. It is hardly expected that a majority of the former small stands can be recaptured, but it's felt that many one, two and three-nighters that have rarely had stage shows during the last generation or so, are now ripe for bookings.

Some basis for that has been apparent last season and this fall, there currently being half a dozen shows playing scattered time reached by station wagon, trailers and buses. There was a time when actors shied away from touring, but it's felt that numbers of players out of jobs would now readily accept such engagements.

Col. Cole

Continued from page 1

exhibs in terms of service, was here last week attending the national Allied States convention.

As the Texas operator put it when quizzed on the subject of television, people will still want, regardless of any new contraption for the home, to get their entertainment in crowds with their neighbors at their elbows. Exhibitors would be foolish, he said, to give video any concern, whether it's the eventual pull of the home set or the application of tele to the theatre screen. If theatre television is feasible and profitable, exhibitors will latch on quickly enough, and if it isn't either or both, added the colonel, then the medium will be naturally disregarded by the theatre business.

Cole figures that tele, as far as film boxoffices are concerned, will repeat the story of radio. People will again make a habit of staying home on a certain night for their favorite sequence of programs, or a particular program, but there will be other nights of the week when they'll be going to the theatre.

New Cleve. Nitery

Cleveland, Dec. 9.

The Alhambra, new nitery using name talent, is set to open Dec. 26. Initial bill will be headed by Imogene Coca and include Neil Stanley, Belva Drake, instrumental trio and lull pianist.

John Lastfogel Exits Morris

John Lastfogel of the theatre dept. of the William Morris agency, has tendered his resignation effective Jan. 1. Future plans are indefinite.

He's the nephew of Abe Lastfogel, the agency's general manager.

HE'S THE TALK OF THE TOWN! (NEW YORK, THAT IS)

—as a result of his first New York appearance at the Paramount Theatre.

FRANKIE LAINE

MERCURY RECORDS

GABBE LUTZ & HELLER

GAC GENERAL ARTISTS CORPORATION

DEC 17 '47 X

SCREEN RADIO · MUSIC STAGE

VARIETY

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RADIO'S PETRILLO-LESS FORMAT

Rodgers-Hammerstein's Show Biz Record: 13 Concurrent Legits, 1 Pic

With RKO's forthcoming release of "I Remember Mama," Richard Rodgers and Oscar Hammerstein 2d set a show biz mark by having 13 legit productions and one film in concurrent operation.

Five of the productions are currently on Broadway, "Oklahoma!" and "Allegro," which the duo wrote, and "Annie Get Your Gun," "Happy Birthday" and "John Loves Mary," which they produced. And "Oklahoma!" and "Annie Get Your Gun" company are both on tour in the U. S., and London has a version of each. There is an "Annie" production current in Australia. Duo has a "Show Boat" company on tour, while "Carousel," which they wrote, is also on the road. There is a stage version of "I Remember Mama," which they originally produced, now touring with Charlotte Greenwood starred, although the play is now being presented by Lewis & Young.

This R&H record far outshines in numbers, boxoffice take or extent of coverage, any other writing-producing team, whether it was the Schwab & Mandel musical comedy team of the '20's, or Gilbert & Sullivan of the last century.

At one time, in the 1945-46 season, Hammerstein had the distinction of being connected with six presentations on Broadway, and two more on the road. Six were "Oklahoma!", "Carousel," "Mama," "Show Boat" (on which he was lyricist and co-producer), "Carmen Jones" (lyricist), and the 20th-Fox film, "State Fair," for which he wrote book and lyrics.

Drive-Ins Labeled Only 'Licensed Petting Places,' So $1,000 Fee, Curfew Set

Washington, Dec. 16.

Drive-in theatres are "licensed petting parties," which is why Montgomery County, Md., rammed through an ordinance for an annual license fee of $1,000 and set an 11 p.m. curfew on them.

Action was taken upon the demands of several prominent citizens of the county, who described outdoor theatres as "licensed petting places." Beef came in connection with the building of a drive-in near Rockville, by Sidney Lust, indie Washington exhibitor, who already has one drive-in in another suburban Maryland county.

Rev. J. Virgil Lilly, representing the county ministerial association, told the County Board that such theatres are "a demoralizing influence leading to promiscuous relationships." Mrs. Thomas M. Bartram, of the County League of Women Voters, declared that "invasion of such amusements into the county would increase juvenile delinquency."

Judge Alfred D. Noyes, a juvenile court magistrate, asserted that "an outdoor theatre in nearby Prince George's county was a contributing factor" to juve delinquency cases in his court.

Right From the Crib

Hollywood, Dec. 16.

Indications are now that the new Dinah Shore-Harry James CBS show for Philip Morris will preem either the last week in January or the first week in February. It replaces "It Pays to Be Ignorant."

Miss Shore was told by her doctor she can go on the air four weeks after her baby is born.

Pubs Scan Oldies For Pre-Ban Disks

In their efforts to dig out songs that are likely candidates for recording prior to the Dec. 31 disking ban, some publishers are going far back into their own and other catalogs. And the ultimate result may be a few hits of tunes originally published during the early 1900's and now on renewal periods.

For example: Bregman, Vocco & Conn recently took over from Chicago's Will Rossiter firm a tune called "I'd Love to Live in Loveland With a Girl Like You," written by Rossiter under the pen name of W. R. Williams. Since first published in 1908 the tune has sold 5,000,000 copies. It has been submitted to recording companies for cutting before Dec. 31 along with the firm's other plug tunes.

Laurel Music also has one called "If You Had All the World and Its Gold," written in 1912 by Joe Burke. It, too, is being submitted to recording companies as a plug tune. It's also in its renewal period.

MORBID 'TAPS' SONG STRANGE HIT IN HUB

Boston, Dec. 16.

Song penned by Gurden Saltonstall Worcester, Bostonian psychiatrist and novelist, is getting a play in the Oval Room, Copley Plaza hotel, and baffling the trade since its subject matter is the delicate one of the re-burial program.

Called "Coming Home," it's a sentimental patriotic ballad noting the return of dead war heroes. Worcester, who with Natalie Shipman (his wife) has authored plenty of pop novels and magazine stories with a women's angle, took it to Harry Marshard, Oval Room maestro, who scored it to see what would happen. Resulting requests for the tune, reminiscent of Taps, is hard to explain in a nitery atmosphere.

WEBS PREPARE IF MUSICIANS VAMP

By GEORGE ROSEN

Within the next few days, the four-network modus operandi in the eventuality of James C. Petrillo yanking off all live musicians, will begin to take definite shape.

Now that Petrillo has called off all future huddles until strike deadline time, the webs are prepared for the worst, and they're set to move into high gear to establish a programming formula that will hew to as normal-as-possible a line.

First off the webs are trying to line up full sponsorship cooperation, and on the basis of preliminary huddles thus far with musical show sponsors it looks like they'll be willing—at least for a while—to play ball with the webs and stay on with a revamped program formula that will make the most of recorded music.

At the moment the webs—particularly NBC and CBS, which have elaborate recording equipment and well-stocked transcription libraries—are rushing into production a healthy backlog of musical cues, bridges and background scores to replace the live musicians. News programs, whodunits and dramatic shows, of course, will be little affected, but just how such stanzas as the "Telephone Hour," "Pause That Refreshes," "Voice of Firestone," "Highways in Melody," etc., will come off, is the big question at the moment.

Despite the 100% "we'll-string-along" cooperation anticipated from the advertisers at the outset, whether or not they'll continue to play ball after the first week or two is regarded as questionable. For there's a little matter of a $10,000 weekly

(Continued on page 63)

SATEVEPOST $2,080,442 GROSS FOR 240-PAGER

Saturday Evening Post's Dec. 6 issue, a hefty 240-pager including the covers, represented the mag's biggest edition since Dec. 7, 1929. With 606 columns of advertising, its gross business amounted to $2,080,442.

Issue of 18 years ago ran some 276 pages including the covers. There were 673 columns of advertising. However, no figures are available on what dollar volume was realized on the space sales.

Tops of the Tops

Retail Disk Seller
"Ballerina"
Retail Sheet Music Seller
"Near You"
"Most Requested" Disk
"Ballerina"
Seller on Coin Machines
"Ballerina"
British Sheet Seller
"Apple Blossom Wedding"

Par's Theatre Tele Cues Speculation On Terrif $100,000,000 Sports Gate

Unveiling by Paramount last week of its theatre television system points up the fact that the $100,000,000 gate for major sports events, long predicted by theatre video proponents, is now considered possible, though the likelihood of it happening in the near future is speculative. (See story on use of the Paramount system for regular television operation in the Television Dept.)

There remain many "ifs" to be cleared up, some of which still loom as almost insurmountable. In giving the first public demonstration of its intermediate film method, however, Par proved that, if other developments keep pace, it will be able to furnish patrons in its Broadway Paramount theatre next spring with clear, lucid pictures of the next Louis-Walcott (or Lesnevich) fight within 66 seconds after the first round starts in Yankee Stadium, N. Y. Making the equipment available to other theatres in New York, or anywhere within the available tele network range, could thus bring in a total boxoffice take of $100,000,000 or over.

Par executives, meanwhile, have shunned any predictions as to what use they'll put the system, other than to emphasize that development of the project to commercial standards is now an established fact. System involves the recording on film of images off the face of a tele receiving tube, giving the film a rapid developing and drying process, running it into the regular theatre projectors and throwing it on the theatre screen. For the demonstration before the Television Broadcasters Assn. meet last Wednesday (10), films were taken of three rounds of the Louis-Walcott fight the preceding Friday, as televised by NBC, and of scenes from the NBC-Theatre Guild

(Continued on page 63)

Tele Kills Cafe Acts

The Friday night sports-events telecasts threaten to eliminate that evening as a source of revenue for many small acts playing cafes that bring in talent on Friday and Saturday evenings.

Consensus of opinion among many beerstube operators is that television will be a sufficient attraction to get them in early in the evening. Whether late business will stand up without the talent hypo, remains to be seen.

AFL's Pix to Plug For Labor Unions

National labor unions, which are heading into the 1948 political scene on a widening scale to defeat anti-union legislation, will utilize specially-made films as a vital link in their propaganda. Initial step has already been taken by the American Federation of Labor, which has set up a Hollywood film committee together with the newly formed Labor Educational & Political League.

As yet only in the talking stage, the film committee is planning a series of 16m pictures, which will be used, according to AFL execs, as a medium for education and understanding of the American labor movement. Central gear in the AFL mechanism is the International Alliance of Theatrical Stage Employees, which will provide the technicians.

Several of the Hollywood talent unions, including the Screen Actors Guild and Screen Extras Guild, have tentatively indicated their willingness to cooperate in the project. At the recent AFL convention in San Francisco, Walter

(Continued on page 62)

ALMOST LITERALLY A $1,000,000 CAST

Hollywood, Dec. 16.

In one of the heaviest talent investments for a single picture, Warner Bros. is sinking almost $1,000,000 into cast payments for Jerry Wald's upcoming production of Maxwell Anderson's play, "Key Largo," to be directed by John Huston. Broken down into individual outlays, the budget ledger for the picture reads: Humphrey Bogart, $200,000; Edward G. Robinson, $150,000; Lauren Bacall, $75,000; Lionel Barrymore, $75,000; Claire Trevor, $50,000; Bruce Bennett, $50,000; Thomas Gomez, $50,000, and Dan Seymour, $25,000.

Total for the eight players comes to $680,000 with remainder of the $1,000,000 being spread over lesser members of the cast.

New Year's Eve Biz NSG So Far; Figures No Bigger Than a Good Sat.

According to present indications, New Year's eve will mean no more to the New York cafes than a good Saturday night. The anticipated gold rush, so far, has failed to materialize and reservations, at present, account for less than 10% of the seating capacity. That's less than a third of what it should be.

However, bonifaces point out that the cafes rarely have sold out in advance of the big night. Bulk of orders come during Christmas week, and transients can be expected to produce capacity or near capacity business. They still expect that prospective patronage will hit the cafes in order to get off the crowded streets and avoid the jostling they'll get in film and presentation houses.

This anni's Dec. 31 business is, nevertheless, expected to be below that of last year which wasn't particularly good.

Cafe owners are relying less on the big night than ever before. In-

(Continued on page 63)

H'wood Red Probe Strikes at Roots Of Our Civil Liberties, Sez Wallace

Albany, Dec. 16.

The House Committee on Un-American Activities' investigation into Communist influence on the screen involves a "vitally important question" of civil liberties, guaranteed by the first amendment to the Constitution, and it contradicts "good old-fashioned, Jeffersonian democracy," Henry A. Wallace emphasized at Odd Fellows Hall here last week (12). The former vice-president, here for an address before a SRO audience. said that he had discussed the matter in a number of recent speeches on his tour, but was easing up on it for a time.

"It takes a long time to educate the American people in such matters," Wallace said. He added that public interest did not seem to be very keen, although he thought the issue very serious. "The investigation is dangerous in its long and short-range implications," he stated.

Believes in Probe's Effect

Washington, Dec. 16.

Rep. John McDowell (R. Pa.) has reemphasized that he expects the Hollywood investigation to continue, and added that he believes the expose of Communism in the film colony has resulted in cutting off a large flood of contributions to Communist headquarters in New York.

While some members of the House Un-American Activities Committee have expressed the personal opinion that the probe has accomplished all it can. McDowell said that neither he nor Chairman J. Parnell Thomas (R., N. J.) feels that way about it.

McDowell said that the major objective of the committee has been to chop off the flow of contributions from Hollywood to red headquarters, and not to find alleged communist lines in films.

CRIPPLED, LEADS BAND FROM WHEELCHAIR

Minneapolis, Dec. 16.

Crippled from the waist down since birth, Hughie Spencer is believed to be the only person anywhere to lead his own band from a wheelchair for a livelihood. What's more, his seven-piece outfit is considered one of the better dance bands in this vicinity.

A victim of spastic paralysis, Spencer previously had tried a number of other occupations before starting his own band in 1941 and attaining success. He asserts the job of leading a band from a wheelchair isn't so tough and he believes that any disabled vet with a musical background, such as his, could follow his example.

Spencer is one of the few lefthanded band leaders in the business. A crippled right hand necessitated the switch. Besides the seven musicians the band also includes a girl and man vocalist.

Jim Sauter Now Deputy Commerce Comm'r of N.Y.

James E. Sauter, chief of Air Features, Inc., has been named Deputy Commerce Commissioner for New York City in a sweeping realignment of the department worked out by recently-appointed Commissioner Edward C. Maguire. Sauter, sworn in by Mayor O'Dwyer at City Hall Monday (15), is to serve without pay.

In a memo to the mayor accompanying his realignment plans, Maguire declared the commission could both aid and assist existing businesses in the city and attract new industries. Since he's also head of the mayor's film coordinating committee, it's believed he'll continue to put major emphasis on O'Dwyer's campaign to lure more feature production to N. Y. from the Coast.

A&C's Ice-Cube Gadget

Tinkering outside of show biz, Bud Abbott and Lou Costello have come up with a new gadget—an ice cube freezer and dispenser which shoots the cube into a drink without further ado. The machine was perfected by the comedy team in conjunction with Robert R. Barber, fulltime inventor.

Apparatus freezes 150 cubes per hour and is worked by pressing a button. Called "Cubemat," all profits go to the Lou Costello Jr. Foundation.

Rugged

The dropping of vaude on Broadway by Loew's State leaves Ed Sullivan and the Harvest Moon Dancers homeless.

Spike Jones to Get 20G Weekly for Run At Palladium, London

Hollywood, Dec. 16.

Spike Jones' band has been booked for six weeks at the Palladium, London, opening July 4, at $20,000 per stanza for the aggregation. Sum includes transportation.

Five figures, as far as can be determined, is the largest sum ever guaranteed to go to an American name by the British two-a-day house.

Cancels Miami's Copa

Chicago, Dec. 16.

Spike Jones has cancelled his bistro appearance at the Copacabana, Miami Beach, Jan. 5, in order to do a month of one-nighters in the midwest. Switch was made at behest of his radio sponsor, Coca-Cola, which wants the band to build around this territory and originate its broadcasts from Chicago each Friday. Jones' "Musical Depreciation Revue" closes a 10-week stand Jan. 3 at the Studebaker here.

Tour opens Jan. 4 at Des Moines then plays Omaha; Quincy, Ill.; Burlington, Ia.; Davenport; Springfield, Ill.; Decatur, Ill.; Peoria, Ill.; Grand Rapids; Kalamazoo; Indianapolis; Duluth; Minneapolis; Sioux Falls, S. D.; Sioux City, Ia.; Waterloo, Ia.; Rockford, Ill.; Flint, Mich.; Lansing, Mich.; Saginaw, Mich.; Toledo, Terre Haute, and Milwaukee.

LOWER ADMISH TAX PLUGGED IN CONGRESS

Washington, Dec. 16.

Lower admissions tax got a double plug in Congress last week, but the 20% bite is expected to remain for some time nevertheless.

Rep. John Dingell (D., Mich.), member of the tax-launching Ways and Means Committee, introduced a tax-reduction bill one of whose features would be to restore excises to their pre-war levels. Thus, the admissions bite would drop to 10%.

The Senate Expenditures Committee unanimously went on record as endorsing tax recommendations made last fall in Chicago at the governors' conference. One of the features of that was complete elimination of the Federal admissions tax. Reason for the governors' stand was that the states want to move in more deeply on that tax field.

The GOP leadership's tax-reduction bill, which will probably be the one passed by Congress, does not change the excises. Its principal features are $100 additional personal exemption for everyone and extending the benefits enjoyed by married couples in community-property states to those in other states.

Preminger Bows To Lubitsch on Credits

Hollywood, Dec. 16.

As a posthumous gesture of respect, Ernst Lubitsch will be given screen credits as producer and director of "This Is The Moment," which he was making at 20th-Fox at the time of his death.

Otto Preminger, who took over the half-finished production, asked that Lubitsch be given all the credit.

Play With FDR Role Aims For Philly Politico Conv.

Hollywood, Dec. 16.

Jack Young has been chosen by producers Henry Donovan and Andrew Sutton to portray FDR in "The Bridge," legiter being readied for Jan. 15 bow at the Curran, San Francisco. Young won role after producers held lengthy correspondence with Eleanor Roosevelt.

He'll appear on a dimly-lit stage delivering excerpts from FDR's fireside chats with background of choral voices. After Frisco run, producers plan sending play to Philadelphia in time for the Republican and Democratic conventions next summer.

287th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947".
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production
"BILL AND COO"
Released through Republic Pictures

TUNESMITH'S CANCER CAUSE WINS SUPPORT

Songwriter Bernie Grossman's decision to turn over his song royalties to the cause of cancer has quickly gained momentum in the music business. A number of songsmiths have volunteered to the same platform. With the death recently, from cancer, of Mrs. Grossman at the age of 42, the songwriter, having no immediate dependents, decided to dedicate himself to the cause. VARIETY's initial story last week about Grossman's cause interested the National Cancer Foundation promptly, just as it did many of Grossman's colleagues in Tin Pan Alley.

Long domiciled in Hollywood, where he wrote some 25 film scores, tuned 75 musical cartoons and in a quarter-of-a-century career as a professional songwriter has had over 250 songs published, Grossman thinks that he alone should be able to realize $200,000 for cancer research, under his voluntary platform of turning over his royalties. This is similar to Al Jolson's standing instructions that the American Society of Composers, Authors and Publishers send his performing rights income direct to the Will Rogers Sanatorium at Saranac Lake, N. Y.

Col. Gets 1st Crack At Burke-Ziegfeld Biog

Hollywood, Dec. 16.

Billie Burke promised Columbia, where she's under contract, first call on a biography of herself and the late Flo Ziegfeld, which she's writing.

Yarn starts with her father, a circus clown, and winds with death of her husband.

Helen Twelvetrees, Now Farm Wife, Quits Acting

Raleigh, Dec. 16.

Former film and legit actress Helen Twelvetrees, recently married to a North Carolina farmer, Conrad R. Payne, has permanently retired from show business.

She met her husband, an Army flyer, while she was overseas with a USO unit. Her last legit part was in the road company of "Arsenic and Old Lace."

Dinner to Walter Vincent

The Jewish Theatrical Guild of America will honor Walter Vincent, a dean of the American theatre, and for many years president of the Actors Fund of America, with a testimonial dinner on Sunday night, May 2, in the grand ballroom of the Hotel Astor, N. Y. City.

Eddie Cantor and George Jessel, prez and v.p. of the JTG, are expected to officiate.

Charles Schlaifer
(Chairman of the Advertising Advisory Council to the Motion Picture Association)
details how
"The Motion Picture Industry Looks at the Future"
(from the public relations viewpoint)
* * *
an editorial feature in
VARIETY's
42d Anniversary Number
Out Soon

ED WYNN'S NITERY BOW AT CARNIVAL, N.Y., JAN. 4

Ed Wynn will play his first nitery date, at Nicky Blair's Carnival, N. Y., Jan. 4 following George Jessel. Deal was set over the weekend by Paul Small, representing Wynn. Salary hasn't been disclosed but it's believed he's going in on same deal Blair has been giving topliners. Both Jessel and Milton Berle got $7,500 plus 50% of the gross over $44,000.

Wynn has been a fairly steady ringsider at the Carnival during Jessel's engagement. He and his son Keenan, Metro comic, have been observing Jessel's work frequently. At one time, Jessel stopped the show to ask them "How many times can you laugh at the same joke?"

Jessel, upon conclusion of the Carnival date will return to the Coast for two weeks and then to Miami Beach where he's slated to open at the Copacabana, Jan. 14.

Gala Tribute to Al Jolson Emceed by Eddie Cantor

Hollywood, Dec. 16.

Eddie Cantor's "This Is Historic Show Biz Night" jammed the Biltmore Bowl last night (Monday) with over 1,000 people coming to pay tribute to Al Jolson who was chosen "Man of the Year" by the Beverly Hills lodge of the B'nai B'rith. Latest in the series of affairs kudoing the hardy perennial trouper brought out a million dollar array of talent to pay tribute to Jolson.

Except for presentation of a 118-piece sterling silver set and the opening remarks of Rabbi Edgar Magnin, evening was one of entertainment only. Rabbi Magnin paid tribute to Jolson as a "decent, fine fellow who never lost his head, a great showman with a great big human heart." The sentiment was paraphrased countless times in other greetings from show biz and civic toppers.

From moment Lou Holtz stepped before the mike to tee off the show portion, one act topped another in a bill that read like a conglomeration of the old Palace standouts plus liberal sprinkling of newcomers. Jack Benny and Lou Costello came from sickbeds, with the former to fiddle legitimately with an hilarious hillbilly band, and the latter to get pie in his eye in a typical burlesque routine depicting how pictures are made.

In pauses between the acts, new tributes were paid to Jolson who was described as "probably the greatest entertainer the world has ever known." Cantor's "Old Man River" parody described Jolie as "older than Olsen & Johnson together."

Show consisted of Alice Tyrell, Anita Martel, Larry Storch and Shirley Ross in great run-through of routines of Nora Bayes, Helen Morgan and Eva Tanguay. Other acts included Sophie Tucker, Ethel Waters, Phil Foster, Evelyn Knight, Burns & Allen and Red Skelton.

Jolson accepted the tribute tearfully and sang too few numbers, including "Sonny Boy" with the story of how it was written. In accepting, Jolson said, "I am not as proud of anything I've ever done as I'm grateful for opportunities." Of all tributes, probably the most expressive one came from a sleepy-eyed junior miss seeing him for the first time. Reluctantly leaving the party at 1:15 a.m., she said: "I saw the picture, I heard his records, they're swell but he's wonderful."

Rochester Civic Music To Relive Eastman Era

Rochester, N. Y., Dec. 16.

Nostalgia for the good old days when George Eastman combined music and films in the palatial new Eastman theatre, has led the Rochester Civic Music Assn. to duplicate as near as possible a 1922 Eastman show, just for its members. It's set for Dec. 29-30.

Talent of the Eastman stage company will be brought back for the stage show. The Civic Orchestra, conducted by Guy Fraser Harrison, will be in the pit for a classical number and the organ will be undraped for the occasion. A silent film, yet to be chosen, a comedy and a Rochester newsreel filmed by Joe Durnherr, still shooting pictures for the Times-Union, will complete the program. Music scored by the late Victor Wagner will accompany the feature film.

Gen. Ike Huddles With Film Execs

General "Ike" Eisenhower, ensconced in a Waldorf-Astoria suite in New York during the past week, has had a succession of film moguls calling on him. This has caused considerable speculation in the trade.

There was some thought that the General is being o.o.ed as a possible successor to Motion Picture Assn. prez Eric Johnston but it's believed more likely, however, that with the Eisenhower-for-President boom currently developing, he's being gandered as potential White House material. Industryites are naturally anxious to get a line on his thinking before lending him their support.

General is slated to become president of Columbia University next year, but that hasn't slowed the Chief Exec boom.

STOLZ DUE BACK IN U.S. FOR '¾ TIME' REMAKE

Vienna, Dec. 16.

Hollywood remake has been scheduled for the 17-year-old German filmusical, "Two Hearts in ¾ Time," according to Robert Stolz, composer of the original film's score. Writer declared that he is returning to the U.S. shortly after the first of the year to report to the Coast for composing and conducting chores on the forthcoming picture.

"Only the title waltz is being retained from the original score," Stolz revealed, adding "all other music will be composed by me for the new version as soon as I report to the studio." Picture, he disclosed, will be produced and directed by Douglas Sirk. Latter, incidentally, recently completed directing assignment on Triangle Productions' "Sleep My Love" for United Artists release.

Here for the past year, Stolz has practically completed the score for his newest operetta, "Freuhling Im Prater" ("Spring in the Prater"), with book and lyrics by Ernest Marischke (author of "A Song to Remember"—original German version). The piece, Stolz pointed out, is due for production here at the Raimund theatre as well as several other European houses.

Besides working on "Freuhling," Stolz also has been busy synchronizing his filmusical, "Rendezvous in Salzkammergut," a Wiener Mundusfilm Production. Aside from that he's been recording for Telefunken and is readying another musical picture, "Our Love Shall Never Die," an I. F. F. production.

20th's Made-in-England 'Escape' Over, Stars Sail

London, Dec. 16.

With the windup of 20th-Fox's "Escape" schedule for Dec. 22, film's stars Rex Harrison and Peggy Cummins will leave for the U. S. Former sails on the Queen Mary Jan. 10, accompanied by his wife, Lilli Palmer, while Miss Cummins departs a week later aboard the Queen Elizabeth.

Joseph Mankiewicz, who directed the William Perlberg production of "Escape," will also return early in January but as yet his sailing plans aren't set. His wife, Rose Stradner, arrived in New York Monday (15) aboard the Mauretania.

Wakeman, Schless, Daven Delayed on the De Grasse

Paris, Dec. 16.

The Frederic Wakemans ("The Hucksters") are scheduled to leave for the U. S. Dec. 18 aboard the French liner De Grasse. Originally slated to depart from Le Havre Dec. 3, ship is due in New York Dec. 27. Labor conditions prevented the earlier sailing.

Robert Schless, local rep for several American independent film producers, as well as Andre Daven, are also listed as passengers. Latter was in charge of 20th-Fox's story department here.

Radio Sacks Sartre

Paris, Dec. 9.

Jean Paul Sartre, playwright, novelist and prophet of Existentialism, who had been given the job of commentator on French Radio, has been suspended.

Reason given is that he recently aired material on which General de Gaulle could easily have taken exception. Real reason is that the government finds him too much of a hot head generally.

'47 O'SEAS TAKE AT $105,000,000

Major Co. Prexies Set to Hop Abroad At 1st Sign of 75% Tax Compromise

Major company prexies are holding themselves in readiness to go to London around mid-January if there are signs by then that chances are good of negotiating a settlement of the British 75% tax bite. Meantime, the long-standing impasse in arriving at a solution to the tax is bringing increasing criticism in the trade that the situation has been mishandled.

Reports from London yesterday (Tues.) said a new plan would be submitted today (Wed.) by Fayette W. Allport, Motion Picture Assn.'s British rep, to Sir Wilfrid Eady, second secretary of the British Treasury at their meeting. MPA spokesmen denied this, asserting that all Allport talks are exploratory.

According to sources in New York, Allport has taken a polite "pushing around" by British officials because they don't consider him important enough to handle talks of the magnitude they envision. This is no personal reflection on Allport, but it is said that the British are accustomed to conduct negotiations of this sort on a strictly governmental level. If the U. S. government won't enter in, as it has indicated it won't, the British are said desirous of talking with persons with authority to close any deal that's discussed.

This makes for a paradoxical situation for the company prexies. They feel it would be a bad move to go to London until they are sure they can come back with adequate results. They are the Big Berthas and if they don't succeed in laying the seige there will be nothing left

(Continued on page 24)

Winkler, Wolff Deal To Acquire A&S Lyons, Client List Collapses

Hollywood, Dec. 16.

Deal for Danny Winkler and Nat Wolff to take over A&S Lyons Agency and its client list has collapsed. Neither of the parties could get together on financial arrangement, both Winkler and Wolff balking at a partnership setup.

Only deal acceptable to Winkler and Wolff is a complete buy-out of the Lyons Agency and its clients, but it's understood Lyons wants to remain an active member of firm.

75% TAX MEET TOUCHES OFF PIX STOCK SPURT

Despite profit-taking in market yesterday (Tues.), film stocks showed the greatest strength in many weeks during a short buying flurry around midday. Report on the ticker that F. W. Allport, British representative of the Motion Picture Assn., will confer today (Wed.) with Sir Wilfrid Eady, of British Treasury, on the 75% tax bite touched off the buying. Report was all that was needed to start action since film shares apparently had been oversold for some time.

London dispatches which started the flurry stated the MPA rep had a compromise plan to offer. That was denied by the MPA here, which declared the huddle strictly "preliminary and exploratory."

Picture issues went up major fractions to $1, with net gains pared at the close. Biggest gains were scored for the day by Columbia Pix, up 75c; Paramount, 50c; Warners, 62½c; Universal, 37½c; and 20th-Fox, 75c. Last was up $1 at one time.

SAM ECKMAN FETED

London. Dec. 16.

Film industry's tribute to Sam Eckman, Jr., London boss of Metro on the occasion of his receiving the honor of being made a Commander of the British Empire, took place at Claridge's hotel, Dec. 10, and was rendered under sponsorship of the Cinematograph Exhibitors' Association, Kinematograph Renters Society, and British Film Producers' Association.

Among the distinguished guests to pay tribute to the doyen of the industry was J. Arthur Rank.

Universal Picts Prexy
Nate Blumberg
urges
"Now Is the Time for a United Front"
in
VARIETY's
42d Anniversary Number
Out Soon

New Decree Sez: 'More Brit. Pix'

London, Dec. 16.

Britain's three major circuits, stronghold of American pix, will have to play more home product under the new Cinematograph Films Bill announced by the government today (Tues.). The bill which picks up for the next 10 years puts all circuits of 200 theatres or more (meaning the Odeon, Gaumont-British and ABC circuits) in a special quota bracket liable to higher quota rates than other houses. The new law terminates renters' quotas and that spells curtains to the necessity of Yank distribs turning out cheapies as quota pix.

Any theatre which normally operates as a first-run can also be classified for special quotas. Since a number of West End showcases are operated by the majors, they may find themselves in the position of being

(Continued on page 24)

Peter Cusack Elected To UA Bd. for Pickford

United Artists board yesterday (Tuesday) named Peter Cusack, New York businessman, to the directorate. He replaces Franklin Cole, who resigned several months ago, and will represent the Mary Pickford interests.

Cusack is veepee of the Fira-Benenson Co., dress firm. His only previous association with the film industry was as campaign director for the March of Dimes, when he was exec secretary of the National Foundation for Infantile Paralysis.

Election of Cusack to the board still leaves one position vacant. That was formerly held by Miss Pickford's attorney, Arnold Grant, who has also resigned.

Board also discussed the English situation, with prez Grad Sears reporting on a phone conversation held this week with exec v.p. Arthur Kelly, now in England.

No Ads in Features

Hollywood, Dec. 16.

Motion Picture Assn. emphatically denies reports that the studios are considering selling advertising in features.

Following a meeting of board of directors, Y. Frank Freeman, chairman of the board, said "not only is no such plan contemplated, it will not be permitted by any member studio, every precaution will be taken to see that no inadvertent free advertising of commercial products enters any motion picture."

Haydn to Direct

Hollywood, Dec. 16.

Richard Haydn, who formerly stage-directed in London, is temporarily forsaking thesping for his first screen-megging chore, Paramount's "Tatlock Millions," which Charles Brackett will produce from his own screenplay.

Gay, modern comedy is slated as a spring topbudgeter.

15% UNDER '46, BIG DIP IN '48

Prospects are clouded for '48 but the worldwide revenues for U. S. films abroad in '47 shouldn't be too hard to take when the ledgers are closed. Foreign dept. biggies now think American pix will roll up approximately $105,000,000 for the current year in remittances beyond the U. S. borders. The total would be some 15% below the $125,000,000 which Yank companies netted in overseas returns last year.

Film prexies and other top brass are predicting a slide in overseas biz which may be anywhere from 50% to 66⅔%. The clamp in Britain, Australia, Argentina, Sweden, Denmark and Norway came too late, however, to do more than nick this year's returns. Hence, '47 will probably be the last period for some time to come in which the $100,000,000 tape is cut.

With its $70,000,000 in normal revenues representing over 50% of the entire overseas biz, Britain, of course, is the key to the foreign situation. Film companies report that their profits from that country will be off from 10%-15% by New Year's Day. In short, British returns should be some $60,000,000 for the current stanza. The dip is comparatively slight because of backlog of American pix on the Isle when the 75%

(Continued on page 18)

Goldwyn and Selznick Reps in N. Y. Huddles On Nelson's Successor

Reps of Samuel Goldwyn and David O. Selznick, the two most prominent members of the Society of Independent Motion Picture Producers, have been holding confabs in New York during the past week with a number of potential successors to SIMPP prez Donald Nelson. There has been no decision yet on a recommendation to the SIMPP board of a man for the post.

Nelson, according to Hollywood reports, favors his exec assistant, Marvin Faris, but the producer-members are understood to desire someone with a wide national reputation. Job now pays $75,000 a year, plus an $18,000 expense account. SIMPP directors are holding a meeting in Hollywood this week to discuss the prexy post and other problems.

James A. Mulvey, prez of Samuel Goldwyn Productions, and Milton Kramer, chairman of the board of

(Continued on page 22)

National Boxoffice Survey

Pre-Xmas Doldrums Bop Biz—'Dolphin,' 'Earrings,' 'Past,' 'Body,' 'Life' Lead Field

With few exceptions, key cities covered by VARIETY this week are suffering from the pre-Yuletide conditions stemming from the annual Christmas buying splurge. Net result is that the two top boxoffice winners this week will have less than $200,000 apiece nationwide. "Green Dolphin Street" (M-G) is getting the most coin and dates for third week in a row with "Golden Earrings" (Par) not far behind.

Neither of these pictures is creating much of a stir although "Earrings" is very good in its second week at the N. Y. Paramount where it's getting a strong assist from an excellent stage layout. Others making the Big Six are "Out of Past," (RKO), "Body and Soul" (UA), "Where There's Life" (Par) and "Had To Be You" (Col).

Heading the runner-up list are "This Time For Keeps" (M-G) and "Walter Mitty" (RKO).

Of the newcomers, "Past" shapes as most promising, being brisk in Los Angeles where the only strong new entry, and is good in third N. Y. week. Another to hint real boxoffice potentialties is "Bishop's Wife" (RKO), which drew fine reviews and comparatively nice trade at its preem at the N. Y. Astor. "The Swordsman" (Col) is pallid on its San Francisco date.

"Fabulous Texan" (Rep), which opens at N. Y. Gotham soon, is doing well in Seattle this stanza. "Thunder in Valley" (20th) is shaping up mildly in three spots this round, as it was on its N. Y. date. "Upturned Glass" (U) looks okay this week in Philadelphia.

Exhibitors scurried about getting new product or extra fare to bolster sagging wickets this week. The Louis-Walcott fight films are proving a real help in numerous situations while in some localities the British wedding special is credited with bracing boxoffices.

Result of the yen to change bills and spot in films until Christmas fare is launched is the record number of different pictures playing currently. "Foxes of Harrow" (20th), "Verdoux" (UA), "Singapore" (U), "Wild Harvest" (Par), "Driftwood" (Rep), "Red Stallion" (EL), "Fun, Fancy Free" (RKO), "Christmas Eve" (UA), "Ride Pink Horse" (U), "Exile" (U), "Out of Blue" (EL) and "Nightmare Alley" (20th) reappeared in several keys although most of these have been around previously.

(*Complete Boxoffice Reports on Pages* 12-13)

SWG Unanimously Votes to Defend 5 Writers Let Out by the Studios

Hollywood, Dec. 16.

Unanimous approval to enter legal defense for five screen-writers fired by studios for failing to testify at the House Un-American Activities Committee probe was voted by the Screen Writers Guild at its general membership meeting yesterday (Monday). SWG membership also opposed "legal blacklisting" as outlined in the Motion Picture Assn. directive, hinting at legal steps to obtain an injunction against alleged violations of the State Labor Code.

For defense of the five writers, it was recommended that SWG enter their civil defense suits against the studios as amicus curiae. More than 500 members were present, with meeting chairmanned by SWG prexy Sheridan Gibney.

Dore Schary was guest speaker for the producer. Eddie Mannix and Walter Wanger also were present but unheard from. Schary explained and defended the producers' position in the "Red" matter and asked cooperation from the SWG in a broad public relations program for the industry.

Rupert Hughes
Predicts
"As Shakespeare Was Berated 300 Years Ago, Films May Be Glorified Three Centuries Hence".
* * *
An Editorial Feature
in the Upcoming
42d Anniversary Number
of
VARIETY

UWP Offers 24 Shorts for Tele

United World Pictures, Universal's 16m subsid, is dipping its toes into television operations. Company last week offered 24 one and two-reelers to video stations for program packages. The 24 are part of several hundred subjects which UWP acquired when it absorbed Castle Films. Protracted delay was caused by a tangle in tele rights which UWP has finally cleared.

Under no circumstances, however, will UWP sell tele rights to its features or to those of J. Arthur Rank which it holds in the U. S., company topper said. Universal's contract with the American Federation of Musicians bars such a move.

With Louis de Rochemont Associates tied to a production pact to deliver within one year 86 two-reel geographical shorts, first batch is ex-

(Continued on page 20)

'Electra' Cut 15-20 Mins.

RKO has won its fight to get producer-approval for cutting "Mourning Becomes Electra," now in its fourth week at the Golden, N. Y. Fifteen to 20 minutes will be trimmed, making the picture run about two hours and a half. It now runs three hours less eight minutes.

"Electra," which is playing at upped-scale, two-a-day basis with Theatre Guild sponsorship at the Golden, preems on Coast Dec. 25 at the Four Star theatre. It will have Theatre Guild backing there also.

10 Filmers' Contempt Arraignment on Jan. 9

Washington, Dec. 16.

The 10 Hollywooders, indicted for contempt of Congress, will be arraigned here Jan. 9, instead of this coming Friday (10) as originally planned.

This decision was made in Federal court yesterday (Mon.) by Justice David A. Pine, who turned down requests that the arraignment be held up until the trial. At the arraignment, John Howard Lawson,

(Continued on page 20)

Wallis' So. Africa Trip

Hollywood, Dec. 16.

Hal Wallis will make a flying trip to South Africa in the spring to gander studios in Johannesburg and surrounding areas, to determine whether it's possible to film "Rope Of Sand" there. "Rope" follows "Sorry, Wrong Number" and "Be Still My Love."

"Number" rolls Jan. 12 at Paramount, "Love" in February. Wallis probably will go via London and eye chances of filming "House of Mist" at Denham before starting "Rope." Latter is localed in South Africa.

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Rank's Control of Both Odeon and GCF Virtually Insures Merger of Both Cos. Despite Some Scattered Protests

London, Dec. 16.

Ratification of the proposed merger of J. Arthur Rank's Odeon Theatres and General Cinema Finance Corp. at the extraordinary general meeting of Odeon shareholders Friday (19) is a foregone conclusion. The only way the merger could fail of approval would be via J. Arthur Rank's bowing to the present public clamor by backing down on his merger proposal, since he and his associates control 90% of Odeon votes and even a higher percentage of GCF.

The preference shareholders of Odeon have been invited to the meeting Friday. They can state their views there, but they cannot vote. In attendance on that basis are expected to be Arthur W. Kelly, exec v.p. of United Artists, which holds a 27½% interest in Odeon, and Wilfred J. Eadie, comptroller and assistant treasurer of 20th-Fox, which holds an interest in Rank's Gaumont-British circuit. Both Kelly and Eadie rushed here by plane to investigate the situation following Rank's announcement of the merger scheme.

Rank will be chairman of Friday's meeting. His reasoning in defense of the merger move is expected to run something like this:

Odeon, it is acknowledged, is now more profitable than GCF. That makes it appear, on the surface, that Odeon shareholders would be suffering by merger with the less profitable company. While more profitable now, however, the theatre circuit won't remain so if it can't continue to get product, in part as a result of the current U. S. embargo. It is therefore insuring its prosperity by merging with the production unit.

GCF holds the controlling interest in Gaumont-British, Rank's other circuit. If there is a product shortage, under the present setup it would be natural for GCF to provide pictures to its own circuit instead of to Odeon. This would work to the disadvantage of the minority stockholders in Odeon, as well as to controlling-shareholder Rank. Inasmuch as Rank is principal owner of both GCF and Odeon (although minority stockholders are different), it therefore is logical for him to help out both outfits via the merger.

The meeting Friday is strictly a public relatons move, inasmuch as Rank, with such a preponderance of stock, doesn't have to explain anything to anyone under British law. In any event, he claims to have the approval of 88% of the minority holders of voting shares. This, with his own holdings and those of his associates, gives him 98% approval, he claims.

Newspaper charges that Odeon stockholders were getting a "pig in a poke" in taking over GCF finally forced Rank to issue a GCF balance sheet last week. It disclosed that in only two of the six years ending September, 1946, did the corporation show a profit on its production activities and in the last three years

(Continued on page 23)

New Co. Formed To Make Films for Tele

Hollywood, Dec. 16.

Unitel, new company which will produce pix for tele has been formed here, with Stanley Simmons as prexy. First of series of pix reportedly in production will be ready for screening late this month.

Initial output will be shorts which, through some new, undisclosed method of clearance, averting AFM music in its tele nix, will contain music.

Frozen-Coin Plan Abroad Brushed As Unworkable

Washington, Dec. 16.

The well-touted plan to help U. S. firms get their frozen film coin out of foreign countries does not seem so good on second look here, by the State and Commerce Departments.

The proposal, which was disclosed last week, would have the U. S. government take over the blocked money in a foreign nation and spend it there to support embassies, missions, etc. Then, the equivalent in American dollars would be turned over in this country to the exporting studios.

Eric Johnston has been actively pushing the plan. He has interested the State Department's information and cultural division on the argument that motion pictures are an important factor in spreading the American story abroad. Also he has been on Capitol Hill a number of times and has interested Rep. Karl Mundt (R., S. D.), who is spearheading the drive for an increased "Voice of America" program to counteract Russian propaganda overseas. A number of magazine, book and newspaper publishers, who also have funds frozen abroad, have come up

(Continued on page 18)

Acad Picks March 20 For Annual Oscar Derby

Hollywood, Dec. 16.

Board of governors of the Academy of Motion Picture Arts and Sciences picked Saturday evening, March 20, for the running of the Oscar Derby at the Shrine auditorium.

Decision was made to split the producer - executive classification, due to the increase in the number of Academy members. This means the addition of one new representative to each group. Jack L. Warner joins Walter Wanger on the producer list and N. Peter Rathvon checks in with Donald M. Nelson on the executive roster. More than 300 new members were accepted this year, making a total of 1,933.

Howard Dietz
has authored
"*Water for the Elephant*"
* * *
an editorial feature
in
VARIETY's
upcoming
42d Anniversary Number

Cowboy Pix Trail In London Juve Fans' Poll But Roy Rogers No. 1 Star

London, Dec. 16.

In the first poll ever to probe moppet preferences in films, 50,000 London and provincial kids surprised the industry by indicating that cowboy pictures tailed the list of their favored types of screen fare. Questionaire, organized by Sidney L. Bernstein, head of the Granada chain, covered youngsters between the ages of seven to 15 who attend special matinees given in his theatres weekly.

Despite the low rating given to the mustangers, Roy Rogers emerged as the No. 1 favorite among the film stars. Other favorite stars listed in order of the kids' tastes are James Mason, Bing Crosby, Stewart Granger, Margaret Lockwood, Gene Autry, George Formby, Alan Ladd, Johnny "Tarzan" Weissmuller and John Wayne.

Order of popularity in content showed historical films heading the list with comedies, cartoons, thrillers, serials and adventure following in that order and horse operas far in the rear. Newsreels were given a big nod by the kids with a large majority stating they liked them. Interest in the reels increased as the age levels went up.

Love scenes were nixed but the figures show an appreciable preference for them by the girls. No satisfactory answer, however, was given to the question of whether films produce bad dreams. The group of psychiatrists handling the quiz agreed that the kids' replies on this point could not be taken at face value.

In conclusion, the psychiatrists point out that the films at the children performances do not provoke any "alarming" responses. The questionaire, they said, confirmed "the established truths in child psychology."

Vatican Choir Short

Vatican Choir completed a short in New York's RKO Pathe Studios. Produced by Clyde Elliott, film is scheduled for a Gotham preem early next year. Print is now being cut and edited. Choral group is officially known as the Roman Singers of Sacred Music.

Elliott also produced "Citizen Saint" at the same studio. This picture is based on the life of Mother Cabrini and stars Chicago actress Carla Dare. It's slated to bow simultaneously with the Vatican Choir short.

Rank's 5-Year Profit & Loss

Summary of consolidated profit & loss accounts of General Cinema Finance Corporation and its subsidiary companies for the five years to Sept. 28, 1946, excluding accounts of Metropolis & Bradford Trust Co., Ltd., which controls Gaumont-British Picture Corporation and its subsidiary companies, and of Denham & Pinewood Holdings, Ltd., which controls British and Dominions Film Corporation, Ltd., and its subsidiary companies, except in so far as dividends have been received from those companies.

	Year ended Oct. 3, '42	Year ended Oct. 2, '43	Year ended Sept. 30, '44	Year ended Sept. 29, '45	Year ended Sept. 28, 46
Profits from film distribution, laboratories, newsreels and sundry revenue after charging all expenses (including foreign taxation) other than interest payable in the U.K. and after eliminating minority interests	$2,553,440	$2,672,436	$3,034,916	$2,554,192	$2,168,436
Profits or losses on film production	233,976	420,400	*717,648	*1,513,172	*6,668,028
	2,787,416	2,992,836	2,317,268	1,041,020	*4,499,844
Interest payable	338,644	320,240	526,448	907,628	1,299,556
Profits or loss before charging U.K. taxation	2,448,772	2,772,596	1,790,820	133,392	*5,799,400
United Kingdom taxation	1,905,880	2,409,584	1,240,492	†442,632	†3,900,292
Net profits or loss	$542,892	$363,012	$550,328	$576,024	*$1,899,108

* Loss. † Credit.

Rank Combine Hit by B.O. Dip in U.S., '47 Take Only 40% of $10,000,000 Dream

London, Dec. 16.

Coupling of a steep dropoff in boxoffice returns from some of his best houses with disappointing revenues from American distribution of his pix is causing rough going for J. Arthur Rank and his organization. While variously attributed to a decline in the quality of Rank's pix and to a corresponding deterioration in Yank films playing his theatres, there's no doubt now that grosses faded as much as 25% during November, with December seemingly no better.

It hasn't helped any, either, that U. S. distribution of Rank's films, which is was hoped would bring the British producer some $10,000,000 in remittances this year has fallen far below that goal. From the looks of things, $4,000,000 is now the likely take. Prevailing feeling is a decline in quality from the fast start made with "Stairway to Heaven" and "Great Expectations" has taken the edge off the American market. Inability of British films to make solid headway in U. S. small towns and nabes is another important factor.

On the score of quality, the year started promisingly enough in the U. S. with "Caesar and Cleopatra" released late in '46, breaking the ice with an American take of $2,250,000. "Stairway," another show piece expensively made, followed a few months later and now looks like $1,750,000 for Universal, pic's U. S. distrib. Best film of the year in America, it's said, both from its critical reception and grossing potential is "Expectations" which should do $2,000,000.

If "Black Narcissus" hadn't hit the pitfall of a Legion of Decency condemned rating it might have beat "Expectations." But the C bracketing caused the pic to be pulled and since it's only been re-released within the last few weeks, Rank officials won't estimate the business it will do.

The last batch of Rank's films to be released in the U. S. have proven disappointing dollar earners. The thought that it may be due to a

(Continued on page 18)

Canty, State Dept. Pic Specialist, Transferred

Washington, Dec. 16.

George R. Canty, State Department's motion picture specialist, is being transferred to Berne, Switzerland, as first secretary of U. S. legation there. It is one of the routine changes which, under State Department policy, shakes up personnel every four years. The transfer is effective Jan ,15.

Canty has held the title of assistant chief of the commercial policy division here, and will act as commercial attache at the legation. For many years he was a motion picture specialist in Europe for the Bureau of Foreign and Domestic Commerce of the Department of Commerce. In 1939, the State Department took over the foreign trade attaches of the Commerce Department.

Pressburger 1st Of Several U. S. Indies for Rank

Inking of Arnold Pressburger, indie producer, to a deal whereby he releases his next picture, "Then and Now," through the J. Arthur Rank organization, may presage a move by Rank to tie up a number of indies who've customarily operated in Hollywood to producing-releasing alliances. Rank would like to take on a number of producers with Hollywood know-how and the chances are considered unusually good right now because of the indie filmmakers' difficulties in obtaining U. S. financing.

While British Treasury restrictions prevent the British magnate from bankrolling production in Hollywood, there's nothing to bar him from signing deals for filmmaking within the environs of the British isles. His organization is considered ideally constituted for taking on Hollywood producers since it's a loosely-knit setup in which British affiliates and indies are financed, partially or wholly, in return for a commitment to release through Rank. Understood that Pressburger's tieup is along similar lines.

"Then and Now," filmization of Somerset Maugham's recent novel, will be made 60% at Denham Studios and 40% near Florence, Italy. George Sanders will play Niccolo Machiavelli and Trevor Howard, the role of Caesar Borgia. Italian shooting is set for March.

Pressburger arrived on the Coast last week to sign an American actress for the lead femme role. He formerly produced a number of pix for United Artists distribution.

REPORTED FARROW, LIKE GAIN, WILL EXIT RANK

London, Dec. 16.

Reports persist here that Leslie W. Farrow will follow his partner, Barrington C. Gain, out of the J. Arthur Rank setup. The two men are associated in Farrow & Gain, accounting firm which is Brtain's equivalent of America's Price, Waterhouse & Co. They are directors of many Rank corporations and have been close to Rank himself in directing his financial affairs.

Gain resigned his posts in all the Rank combines last week. Farrow's reported departure is unequivocally denied. He is said to be responsible for conceiving the merger of Rank's Odeon circuit and General Cinema Finance Corp., which has been causing such a wide stir in financial circles. Gain is said to have had no part in the idea.

Rank's Shorts' U.S. Pitch

J. Arthur Rank's next step to cut himself a piece of the U.S. boxoffice pie will be a campaign to sell British shorts subjects to Yank theatres. Rank is sending over 31 one and two-reel briefies and 12 of the "This Modern Age Series," the Britisher's counterpart of "March of Time."

Universal will handle the shorts under its distribution tieup with Rank. If the first batch proves saleable, releasing of British shorts will be put on a permanent basis.

N. Y. to L. A.

Lew Ayres
Irving Berlin
Gloria De Haven
Armand Deutsch
Roy Disney
Charles Einfeld
Sam Goldwyn
Jack Kapp
Peg La Centra
Emmet Lavery
Edwin Lester
Leonard L. Levinson
Hugh Owen
David O. Selznick
John Payne
Bob Ryan
Mr. and Mrs. Jules C. Stein
Paul Stewart
Bob Taplinger
Franchot Tone
Jimmy Van Heusen
Benay Venuta
Arleen Whelan

L. A. to N. Y.

John Banft
Norman Barsh
Mady Christians
Fred Clark
William T. Crespinal
Walter Daniels
Katherine De Mille
Pat Di Cicco
Clark Gable
Benny Goodman
Katharine Hepburn
John Houseman
Ann Marie Joel
Jay Richard Kennedy
Paul Lukas
James K. McGuinness
Adolphe Menjou
Henry Morgan
Pat O'Brien
Tony Owen
William Pettit
Jennings Pierce
Carroll Righter
Carl Rigrod
Bill Saal
Mark Stevens
Danny Thomas
John M. Whitaker
Jack Wrather
Herbert J. Yates
John Zanft

Europe to N. Y.

Maxwell Anderson
Robert Benjamin
Louis Dreyfus
Ken Hargreaves
Alfred Nightingale
Artur Rubinstein
George Weltner

INDIES' 30-35% FOR MAJOR DISTRIB

Another Catholic Church Broadside

Despite attempts to appease religious opinion, Hollywood headaches stemming from church opposition seem to be on the increase. Latest broadside from Catholic Church leaders, coming in the wake of tangles over "Forever Amber" and "The Outlaw," has left the industry slightly dizzy since it was directed at an unexpected target—religious and educational films. According to Daniel E. Doran, exec chairman of the Catholic Film & Radio Guild, the industry is being condemned for "trying to invade the educational field and teach our children" because film leaders failed to "see Communist implications in 'Mission To Moscow' and 'Song of Russia'."

Speaking at the same forum, Prof. Karl N. Lischka of Loyola College, a former member of the Production Code Administration's reviewing board, accused Hollywood of producing religious and educational films "only for commercial reasons." He characterized the industry as "a transgressor still on probation."

Upped Rentals on Top Pix May Subject Distribs to Price-Fixing Suits

Current bookings of advanced-admission pix are a calculated legal risk on the part of major distribs which may turn out badly. That's the off-the-cuff reaction of industry legalites who realize the possibilities of a flood of damage actions if the present decree is upheld by the U. S. Supreme Court. The subject's being kicked around in trade circles at the present time because of the announced intention of National Allied leaders to bring suit for claimed violation of the anti-trust laws.

Impression in the industry is that the stay of much of the decree granted by the Supreme Court, pending appeal, removed the necessity of complying with the ban against fixing prices. It's the consensus of legal opinion, however, that while the stay suspends the rules until a court decision, an affirmance will make the decree effective as of its original date (Jan. 1, 1947). Any acts declared illegal at that time will be ground for damage actions, lawyers believe.

Sales toppers were aware of the possible liability, it's said, but determined to go ahead regardless since they saw no other way of boosting revenues on expensive pix. They also think that upping prices don't mean a breach of minimum price tabus since it's on individual films, and an exhib isn't coerced into

(Continued on page 18)

Shuford, Washer, Mesibov To Run Own Par Depts. As Curt Mitchell Resigns

With Curtis Mitchell, Paramount's national director of advertising and publicity, stepping out the latter part of January, Par will experiment on running its flackery without an overall chief. System to be followed on a semi-permanent basis, it's reported, is similar to that now in effect at RKO in which the three department heads rule their own roosts, sans supervision below the front office.

Paul Raibourn, Paramount veepee and budget director, will hold down nominal command, but it's not expected that he'll devote anything like full time to the job. Raibourn, probably, will confine his activities to scrutinizing expenditures—chores which he took on some months back. Mitchell's resignation, therefore, leaves Stanley Shuford in charge of

(Continued on page 23)

RADIO SCRIPTS INTO OPEN FILM MARKET

With both independent and major film producers searching for story properties they can turn into low or medium budgeted pictures, decision of CBS to throw its 20-year accumulation of radio scripts open to film sale has elicited considerable interest in the film industry. Three of the majors have already contacted the radio web with bids for various properties submitted to them.

Scripts now getting the o.o. from producers were originally aired in CBS' "Suspense" series. Many inquiries have also come in from film producers on their chances of putting current CBS radio shows before the cameras. Several high Hooperated shows in the past have

(Continued on page 22)

'Paradine' Roadshow At Upped Prices Out Def

Hollywood, Dec. 16.

Roadshowing of "Paradine Case" at upped prices is definitely out but SRO is still mulling release. Film will likely go on release in February, with Radio City Music Hall and Vogue in Hollywood the only prerelease showings.

It's expected "Case" will open at Music Hall, Jan. 8.

Metro, INS Linked To Telenews Deal

Further rumblings of the major newsreel companies entering the television field were heard this week with reports that the new International News Service tele department was attempting to set up shop with Metro's News of the Day. Executives of other commercial newsreel outfits, at the same time, expressed the opinion that selling their product to video broadcasters might give them a chance to make money for the first time since they added sound to their reels.

Hearst publishing outfit, which owns INS, has a hefty share of the Metro News, which reportedly

(Continued on page 24)

Jarman's Next at M-G

Next assignment for Metro moppet Claude Jarman, Jr., is "Mountain Prelude," adapted from a story by Marjorie Kinnan Rawlings, author of "The Yearling" in which Jarman first won his thesping spurs. Robert F. Sisk will produce, rolling the film shortly after New Year's.

Jarman, after appearing on the "Cavalcade of America" show on the NBC radio net Monday (15), left New York for Nashville, Tenn., his hometown, where he'll spend the Christmas holidays. He's slated to return to the Coast immediately after the first of the year.

BIG 5 GRADUALLY JACKS UP TERMS

The Big Five have been steadily jacking their distribution terms for indie filmmakers. The Majors Five in a number of recent deals demanded and got 30%-35% of the take, to a figure reaching the negative costs, plus the first 25% of profit and a straight 50% cut on all profits above the figure. This compares with 27.5% which United Artists now obtains from its producers, in itself is a boost from the oldtime cut of 25%.

Indies have squawked over the terms, asserting that the figure is exorbitant for straight releasing deals without any financing provisions. Big Five, it's understood, are demanding the upped terms with the counter-argument that they're in the second-money position because of first lien which banks backing production have imposed on the films' revenues.

Several legalites repping for the indies see the rapid deterioration in indies' bargaining powers as stemming from the wobbly situation in which United Artists has been in the past year. "UA always was a rudder in the industry to keep distribution terms within reason," one legalite said. "When that company finds itself in an unhealthy condition, independents all the way down the line suffer."

With the sort of terms which the Big Five can now get, it's said, these companies are a lot better off pacting for the expensive films from outside sources and turning their studios increasingly into cheaper, run-of-the-mill productions. Quintet, thereby, are hedging against possible heavy losses because of the declining domestic market and uncertain overseas outlets. Indies are taking the big risk while the Big Five are in a position to reap healthy profits on strong pix while losing little on the weakies.

UA and U Would Unload Their 2 B'way Showcases

Shifting Broadway theatre picture may well find two houses, now in the hands of film companies, returning to the legit field. In addition to the Broadway, for which United Artists is trying to get a legit tenant, there's strong possibility of the Winter Garden being turned back to the Shuberts by Universal.

Winter Garden lease, held by U for exhibition of its own and J. Arthur Rank films, expires Oct. 1. With a dearth of top grade product to keep it filled and the availability of playing time in other Broadway houses currently, U is understood to figure the $7,500 weekly rental unnecessary. House staff, plus other expenses, bring the operating nut to around $12,000.

The Broadway, at 53d street, too far uptown to attract walk-in trade, has fared so badly it is now shuttered. UA has requested permission

(Continued on page 22)

Supreme Court Hearing on Appeals By Schine, Griffith Chains Forms Dress Rehearsal for 'Big 5' in Jan.

Washington Dec. 16.

The question of whether the Schine and Griffith theatre chains operated similarly to the Crescent combination, which the Supreme Court broke up a few years ago, was the one the high court was given to determine yesterday (Monday). It was originally scheduled to be a two-day hearing, but instead was a one-day.

Robert Wright, motion picture specialist for the anti-trust division of the Department of Justice, argued in the two appeals that there was great similarity, while Bruce Bromley, for Schine, and Charles Cochran, for Griffith, emphasized the "differences." So far as the Supreme Court was concerned, the two anti-trust suits formed a dress rehearsal for the Big Five anti-trust case which will be heard in mid-January.

Importance of the arguments was emphasized by the observers present. Among them were Thomas Turner Cooke, for Universal; Gen. William (Wild Bill) Donovan, for RKO; John Caskey and Otto Koegel, for 20th-Fox; Robert Perkins, Warners; Louis Phillips, Paramount; Sidney Schreiber, Motion Picture Assn.; Herman Levy, general counsel of Theatre Owners of America; Robert Rubin, assistant to Donald M. Nelson, and Arthur Swanick, for, Society of Independent Motion Picture Producers.

The Schine circuit was appealing a victory by the Justice Department before the trial court, while the anti-trust division was seeking to overturn a verdict favorable to the Griffith circuit. Bromley, in his argument for Schine, argued that "there was no geographic concentration in our six-state circuit such as there was in the Crescent case." He said in no state did Schine ever control more than 5½% of the theatres; and over the entire area

(Continued on page 22)

Wins 300G Suit Vs. Harry Warner, Others

Los Angeles, Dec. 16.

Telefilm, Inc., headed by Joseph E. Tomasiello, was awarded $300,000 damages in a suit against Harry M. Warner, Thorobred Photo Service and Jack Mackenzie, manager of the Hollywood Turf Club.

Tomasiello charged the defendants with hiring away his technicians in an attempt to snatch his process for photographing entire horseraces.

Indies Want 'In' On Big 5 Appeal

Washington, Dec. 16.

The Conference of Independent Exhibitors Associations today (Tuesday) petitioned the U. S. Supreme Court to accept a brief filed as an amicus curiae petition. Plea was filed by Abram F. Myers, general counsel of the Allied States Association of Motion Picture Exhibitors' Council comprised of Allied, Pacific Coast Conference of Independent Theatres Owners, and six affiliated Coast organizations, along with unaffiliated independents of New York City.

Exhibitors' brief declared that they had considerable interest in the case inasmuch as they represented 26 organizations and 4,000 independent theatre owners who are interested in having complete divorcement of exhibition, distribution and production. They asked permission to point out to the court the fact that the decree handed down last January by the three-man court in New York was unworkable. They also asked that they be permitted to offer concrete suggestions to the court to make the decree workable without being harmful to the small theatre operators.

In order to file the brief, the exhib organizations had to get the consent of the parties involved in the case or the permission of the court. Permission of the U. S. Dept. of Justice was obtained, but the major company defendants refused to give consent. Picture companies refused permission on the grounds

(Continued on page 22)

Montgomery as 'Saxon'

Hollywood, Dec. 16.

Robert Montgomery has been set for the role of Matt Saxon in Universal-International's screen adaptation of Frederic Wakeman's "Saxon Charm."

Film is slated to roll early in January. Joseph Sistrom will produce, with Claude Binyon directing.

Par Appraises Its Theatre Holdings If Divorcement Comes

Facing an enormous problem if the partial divorcement provision of the current anti-trust decree stands up, Paramount has been conducting an extensive survey of its holdings. Company's theatre division has been compiling statistics on its 1,100 partly-owned houses, including the value of each theatre in the present real estate market, its profit potential in fluctuating population centers, and the feasibility of buying out or selling to particular theatre partners.

Since the two-year period for complying with divorcement provisos allowed by the statutory court started running Jan. 1, 1947, regardless of the stay, time to carry out divestiture would be comparatively short after a decision by the U. S. Supreme Court. Par wants to be

(Continued on page 24)

4 BIG 'UNS TIME L.A. DATES FOR OSCAR DERBY

Los Angeles, Dec. 16.

Blizzard of super-dupers, including at least four pix playing locally at advanced prices, are slated to hit theatres here on Christmas day. The splurge of top releases are neatly timed to get the films under the wire before the Jan. 1 deadline set in the Oscar derby.

The four upped admission films are RKO's "Mourning Becomes Electra," Samuel Goldwyn's "Bishop's Wife," and 20th-Fox's "Gentleman's Agreement" and "Captain from Castille." "Electra" has its Coast preem at the Four Star on a two-a-day, roadshow basis. "Bishop's" opens at the Carthay Circle. "Castille" goes into the State, Chinese, Loyola and Uptown while "Agreement" is slated for the Palace, Los Angeles, and Beverly, Beverly Hills.

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Darryl F. Zanuck
presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

in Laura Z. Hobson's

Gentleman's Agreement

with

CELESTE HOLM · ANNE REVERE · JUNE HAVOC
ALBERT DEKKER · JANE WYATT
DEAN STOCKWELL · SAM JAFFE

Produced by DARRYL F. ZANUCK · Screen Play by MOSS HART

Directed by
ELIA KAZAN

Christmas Week at
MAYFAIR, New York
APOLLO, Chicago
PALACE, Los Angeles
BEVERLY, Beverly Hills

High Wall

Hollywood, Dec. 13.

Metro release of Robert Lord production. Stars Robert Taylor, Audrey Totter, Herbert Marshall; features Dorothy Patrick, H. B. Warner, Warner Anderson. Directed by Curtis Bernhardt. Screenplay, Sydney Boehm, Lester Cole; suggested by story and play by Alan R. Clark and Bradbury Foote; camera, Paul Vogel; score, Bronislau Kaper; editor, Conrad A. Nerwig. Tradeshown Dec. 11, '47. Running time, 98 MINS.

Steven Kenet	Robert Taylor
Dr. Ann Lorrison	Audrey Totter
Willard I. Whitcombe	Herbert Marshall
Helen Kenet	Dorothy Patrick
Mr. Slocum	H. B. Warner
Dr. George Poward	Warner Anderson
Dr. Philip Dunlap	Moroni Olsen
David Wallace	John Ridgeley
Dr. Stanley Griffin	Morris Ankrum
Mrs. Kenet	Elisabeth Risdon
Henry Cronner	Vince Barnett
Emory Garrison	Jonathan Hale
Sidney X. Hackle	Charles Arnt
Tom Delaney	Ray Mayer
Richard Kenet	Bobby Hyatt

"High Wall" garners a high score as a strong entry in the psycho-melodrama cycle. Unfolded credibly and with almost clinical attention for detail, film holds the interest and punches all the way. Its boxoffice values are good, paced by Robert Taylor heading excellent cast names.

Robert Lord has given the melodramatics fine production polish and able handling to spotlight best features in story of a man who believes he has murdered his wife during a mental blackout. Curtis Bernhardt's direction misses no bets in guiding plot through high tension sequences and in getting the most from the capable cast.

Taylor is seen as a man believed homicidally insane, being treated at mental hospital pending trial for murder of his wife. His case seems hopeless until a femme doctor breaks down his reluctance to try treatment to penetrate details that occurred during the lapse of memory. Bit by bit, as the topnotch script by Sydney Boehm and Lester Cole reveals the facts, Taylor and his doctor become convinced of his innocence. Efforts to force a confession from the real murderer, the manhunt staged when Taylor escapes to rout out the villain and other touches of action and intrigue reflect good writing and strong direction. On the latter score are sharply etched, brief glimpses of pathetic mental cases, interesting disclosures of hospital methods in handling the insane.

Taylor scores in his role, making it believable. Audrey Totter registers strongly as the doctor, displaying a marked degree of talent able to handle most any character. Herbert Marshall is another who clicks as the murderer who cloaks his sin behind the garb of a pious publisher of biblical tracts. H. B. Warner movingly creates a pathetic mental case. It's no more than a brief bit but will be remembered. Dorothy Patrick has short footage as the murdered wife, and Warner Anderson is a doctor interested in Miss Totter. Others are very able in making their roles realistic.

The Bronislau Kaper music score and Paul Vogel's lensing play a major part in pointing up the melodramatic mood. Settings, art direction and other production contributions are expert assists. *Brog.*

I Walk Alone

(SONG)

Hollywood, Dec. 13.

Paramount release of Hal B. Wallis production. Stars Burt Lancaster, Lizabeth Scott; features Wendell Corey, Kirk Douglas, Kristine Miller. Directed by Byron Haskin. Screenplay, Charles Schnee; adaptation, Robert Smith and John Bright; based upon an original play, "Beggars Are Coming to Town," by Theodore Reeves; produced on the stage by Oscar Serlin; camera, Leo Tover; music score, Victor Young; song, Ned Washington, Allie Wrubel; editor, Arthur Schmidt. Tradeshown Dec. 10, '47. Running time, 97 MINS.

Frankie Madison	Burt Lancaster
Kay Lawrence	Lizabeth Scott
Noll Turner	Kirk Douglas
Dave	Wendell Corey
Mrs. Richardson	Kristine Miller
Maurice	George Rigaud
Nick Palestro	Marc Lawrence
Don	Mike Mazurki
Skinner	Mickey Knox
Felix	Roger Neury

"I Walk Alone" is tight, hard-boiled melodrama developed from Theodore Reeves' short-lived stage play, "Beggars Are Coming to Town." It punches over its melodramatics and has been given bright polish by Hal B. Wallis that should pay off. Names values are good and talent ably fits characters to give them sense of reality.

A number of unusually tough sequences are spotted that will give ample satisfaction to the bloodthirsty. One, in particular, is bloody beating handed out to Burt Lancaster by a trio of bruisers who spare no punches. Another is the dark-street stalking and gore-tinged death meted out to Wendell Corey.

Element of suspense is high, broken into only occasionally by cryptic bursts of brittle dialog, but even these scenes become clear as plot moves on. Byron Haskin earns a top credit with his strong direction, which has all the strength needed to unfold gutty action and other red-meat ingredients.

There's a Rip Van Winkle angle to the plot wherein a gangster returns from 14 years in prison to find that his former cronies now wear the garb of respectability and are in such pseudo-legit rackets as used cars, night clubs, nylons, etc. Charles Schnee's screenplay, from the adaptation by Robert Smith and John Bright, makes much of the basic story's flavor, although letting dialog run away with a few scenes.

Lancaster belts over his assignment as the former jailbird who returns from prison to find the parade has passed him by and that old friends have given him the double-cross. Melodrama develops as Lancaster plots to muscle in on Kirk Douglas' prosperous nitery. He finds that old strongarm methods no longer work, rackets are now run through legal corporate setups. Tension hits hard as the rough-tough guys play it all out and windup is cleverly handled.

Lizabeth Scott holds up her end capably as co-star, making role of nitery singer who falls for Lancaster after a cross from Douglas, believable. Douglas is a standout as the hood turned respectable and fighting a losing battle to hold his kingdom together against Lancaster's assault. Wendell Corey impresses, as do Kristine Knox, George Rigaud, Marc Lawrence, Mike Mazurki and Mickey Knox.

Among potent values backing the production are Victor Young's music score, the lensing by Leo Tover, and art direction. Lizabeth Scott reprises the single tune, "Don't Call It Love," listenable cleffing by Ned Washington and Allie Wrubel. *Brog.*

Tycoon

(COLOR)

RKO release of Stephen Ames production. Stars John Wayne, Laraine Day; features Sir Cedric Hardwicke, Judith Anderson, James Gleason, Anthony Quinn. Directed by Richard Wallace. Screenplay, Borden Chase and John Twist, adapted from novel by C. E. Scoggins; camera (Technicolor), Harry J. Wilde, W. Howard Greene; editor, Frank Doyle; music, Leigh Harline. Tradeshown N. Y., Dec. 12, '47. Running time, 128 MINS.

Johnny	John Wayne
Maura	Laraine Day
Alexander	Sir Cedric Hardwicke
Miss Braithwaite	Judith Anderson
Pop	James Gleason
Ricky	Anthony Quinn
Fog	Grant Withers
Joe	Paul Fix
Chico	Fernando Alvarado
Holden	Harry Woods
Curly	Michael Harvey
Senor Tobar	Charles Trowbridge
Chavez	Martin Garralaga

"Tycoon" could have been a standout action picture, but because of an ultra-slow, faltering script and injudiciously long running time it emerges as just another attempt at escapist fare. Bulwarked with a good cast, Technicolor and some expensive backgrounds, it rates top playing time. Whether it will get more than fair biz is problematical.

With both distributors and exhibitors asking for shorter films these days, it seems strange that producer Stephen Ames could have let "Tycoon" get so out of hand as to run 128 minutes—especially when there was no apparent reason for its longevity. Trimming as much as 30 minutes off the picture wouldn't have hurt the story and could have done much to bring the action sequences close enough together to maintain seat-edge interest throughout. As the picture stands, the slow pace creates enough disinterest to spoil the effect of the spectacular action in the final reel.

Story, which scripters Borden Chase and John Twist expanded too fully from C. E. Scoggins' novel, has John Wayne and Jimmy Gleason partnered in a contracting firm that's building a railroad through the South American Andes. With plenty of high mountains in California from which to choose, Ames could have done better than the desert site he picked. Mountain that Wayne and Gleason have to tunnel through doesn't look as tough as the picture tries to make out. Anyway, the two engineers would rather bridge a river for their railroad than cut through the mountain, but Sir Cedric Hardwicke, as the tycoon for whom the road's being built, says no.

Wayne's role as the rough-and-tough engineer is tailored to his style and he handles both the action and love scenes with Laraine Day (as Hardicke's daughter) in convincing fashion. Miss Day is beautiful in Technicolor and makes the most of an unconvincing role. Hardwicke's part as the austere father is beneath his talents but he makes it believable and Judith Anderson does the same in a minor role as Miss Day's governess. Gleason does his standard thesping job as Wayne's partner and Anthony Quinn, as Hardwicke's nephew, is good. Grant Withers, Paul Fix and Fernando Alvarado, latter the construction camp's moppet mascot, top a good supporting cast.

Director Richard Wallace handles both the thesping and action techniques neatly, but producer Ames hasn't fared too well with his production accoutrements. Technicolor lensing of Harry J. Wilde and W. Howard Greene is negative, with the colors looking smudged in most places. Leigh Harline's score is incidental, lending little to the film's atmosphere. Other production credits are similarly average. *Stal.*

Siegel Building in Cal.

Los Angeles, Dec. 16

Fred W. Siegel, has started construction of a 900-seat house in Oceanside, Cal.

He already owns the Palomar and Margo theatres there.

Miniature Reviews

"High Wall" (M-G). Sturdy melodramatic film fare, backed by strong cast and production. B.o. outlook good.

"I Walk Alone" (Par). Suspenseful, hard-boiled melodrama with good b.o. prospects.

"Tycoon" (Color) (RKO). John Wayne, Laraine Day in overlong action tale of South American bridge-building; fair biz.

"T-Men" (EL). Documentary-type action film geared for strong grosses.

"Always Together" (WB). So-so zany comedy with mild b.o. appeal.

"Dangerous Years" (20th). Moderately entertaining meller about juve delinquency; adequate for dual bills.

"Mrs. Fitzherbert" (Pathe). No-name cast in British-made historical drama may get by on some U. S. dualers if cut down.

"The Eternal Return" (French). Brilliantly executed love story made in France; surefire for art houses.

"The Chinese Ring" (Mono). Fair programmer in Monogram's "Charlie Chan" series.

"The Story of Tosca" (Italian). Slow but interesting costume drama based on Sardou play, with Puccini background music. Good art house draw.

"Under Colorado Skies" (Color & Songs) (Rep). Good oatuner filmed in Trucolor.

T-Men

Eagle Lion release of Edward Small (Aubrey Schenck) production; Turner Shelton, associate producer. Stars Dennis O'Keefe; features Jane Randolph, June Lockhart, Mary Meade, Alfred Ryder, Wally Ford, Charles McGraw. Directed by Anthony Mann. Screenplay, John C. Higgins, suggested by story by Virginia Kellogg; camera, John Alton; editor, Fred Allen; music, Irving Friedman. Tradeshown N. Y. Dec. 10, '47. Running time, 91 MINS.

Dennis O'Brien	Dennis O'Keefe
Evangeline	Mary Meade
Tony Genaro	Alfred Ryder
Schemer	Wally Ford
Mary Genaro	June Lockhart
Moxie	Charles McGraw
Diana	Jane Randolph
Gregg	Art Smith
Chief Carson	Herbert Heyes
Brownie	Jack Overman
Shiv	John Wengraf
Lindsay	Jim Bannon
Paul Miller	William Malter

Producer Edward Small has taken a closed case out of the Treasury Dept. files, reenacted it in documentary fashion, and the result is "T-Men"—an entertaining action film geared for good grosses. March-of-Time technique in the early reels flavors the footage with pungent realism that builds up to a suspenseful finish at the final fadeout. What "House of 92d St." did for the FBI "T-Men" does for the Treasury agents.

Small and his associate producers, Aubrey Schenck and Turner Shelton, have embellished this entry with unusual production values. Location scenes in Detroit, Los Angeles and several of its beach suburbs, may have cost a little more but the effect they achieve in verity can't be denied. Of particular help is the capable lensing of John Alton.

Preceded by a brief foreword delivered by a Treasury official, plot unfolds at a slow pace in its early stages. Later, however, it's obvious why the opening scenes were so carefully and meticulously outlined. Solution of every crime depends upon the most minute clues. When assembled in the proper sequence there's a crashing denouement. And so it is with "T-Men." The final reel is a corker.

There's a new Dennis O'Keefe in this film. His characterization of the Treasury agent is finely drawn and is a complete contrast to some of his more recent roles—most of which were in musicals. He's almost Jimmy Cagneyish at times. Cast as his partner is Alfred Ryder. They're undercover agents assigned to break the "Shanghai Paper Case." Masquerading as mobsters they join a ring of liquor cutters in Detroit who are known to be using phony revenue stamps.

Performances are of uniform high quality. O'Keefe sparkles as the agent while his team-mate, Alfred Ryder, is also convincing. Wally Ford stands out in a neat portrayal of a onetime gangland big shot who's a victim of his own peculiar idiosyncrasies. Mary Meade lends a touch of realism to the part of a nitery photographer. Jane Randolph is a sinister moll while Charles McGraw, John Wengraf and William Malter shine as heavies. June Lockhart, heralded as a Broadway "find" by her current appearance in "Love or Money," is seen only fleetingly as Ryder's wife. Anthony Mann's direction is well done as is the scripting chore of John C. Higgins.

Always Together

Warner Bros. release of Alex Gottlieb production. Stars Robert Hutton, Joyce Reynolds; features Cecil Kellaway, Ernest Truex. Directed by Frederick De Cordova. Original screenplay by Phoebe and Henry Ephron, I. A. L. Diamond; camera, Carl Guthrie; editor, Folmer Blangstead; music, Werner Heymann. At Strand, N. Y., Dec. 10, '47. Running time, 78 MINS.

Donn Masters	Robert Hutton
Jane Barker	Joyce Reynolds
Jonathan Turner	Cecil Kellaway
Mr. Bull	Ernest Truex
McIntyre	Don McGuire
Judge	Ransom Sherman
Doberman	Douglas Kennedy

With "Always Together," the series, which began so sparklingly with "Janie" and dimmed a bit in "Janie Gets Married," has come to the end of the line. The original cheekiness has faded into contrived comedy that pulls too hard for its laughs. Moderate marquee lure of the cast, moreover, makes this pic a dubious prospect for key firstruns and will demand solid support in nabe situations.

Director Frederick De Cordova has wrapped lots of cute tricks into this if-I-had-a-million story, some of which come off as intended. Several of the big stars on the Warner Bros. lot are used as comedy props in bit parts, a device usually surefire in its results. Among those appearing in hoked-up sequences of films within a film are Humphrey Bogart, Dennis Morgan, Jack Carson and Eleanor Parker and they make up the best portions of this production.

Surrounding story is a giddy concoction about the effect of a $1,000,000 gift on a young stenog who's married to an unemployed author. From seeing too many pictures, she thinks her husband will leave her if he finds out she's rolling in moola but, in reality, he loves the stuff. Meantime, the old guy who gave her the million in a death-bed gesture of generosity, recovers and tries to take it back. In playing Satan, he throws the marriage on the rocks, drives them to Reno and gets them mixed up in a jungle of absurdity out of which the pic never finally emerges.

In lead, Joyce Reynolds registers as a winsome gal for light comedy roles but packs only average thesping talent. Robert Hutton plays the vis-a-vis energetically but his lines offer him few chances. Two vet comics, Cecil Kellaway, as the eccentric millionaire, and Ernest Truex, as his two-timing lawyer, give sturdy performances in their usual fashion.

Production is good but modest, with sets, size of cast and running time held down to minimum. Camera work and editing are both handled expertly. *Herm.*

Dangerous Years

20th-Fox release of Sol M. Wurtzel production. (Howard Sheehan, associate producer). Features William Halop, Ann E. Todd, Scotty Beckett, Jerome Cowan, Richard Gaines, Anabel Shaw. Directed by Arthur Pierson. Story and screenplay, Arnold Belgard; camera, Benjamin Kline; musical score, Rudy Schrager; editor, Frank Baldridge. Previewed in N. Y., Dec. 10, '47. Running time, [illegible] MINS.

Danny Jones	William Halop
Doris Martin	Ann E. Todd
Weston	Jerome Cowan
Connie Burns	Anabel Shaw
Edgar Burns	Richard Gaines
Willy Miller	Scotty Beckett
Leo Emerson	Darryl Hickman
Judge Raymond	Harry Shannon
Gene Spooner	Dickie Moore
Jeff Carter	Donald Curtis
Phil Kenny	Harry Harvey, Jr.
Tammy McDonald	Gil Stratton, Jr.
August Miller	Joseph Vitale
Evie	Marilyn Monroe
Miss Templeton	Nana Bryant

Here, from appearances, is a picture that started with a sound idea but was apparently crimped by budget limitations and inadequate writing. As a result, "Dangerous Years" is a mildly interesting meller about juvenile delinquency, without the necessary plausibility, dramatic punch or marquee strength to draw heavy patronage. It's dual-bill fodder. Yet it has intrinsic merit and might have been made into a superior picture.

"Dangerous Years," as it's noted in the documentary-like soundtrack that sets the locale and basic situation, are the juve years, the teens. The yarn is set in a typical American small town, in which the popular schoolteacher who tries to encourage the kids in healthy recreation is killed by a young hoodlum who has ensnared them into criminal activities. A major portion of the film is devoted to the murder trial, with some of the action in the form of flashbacks.

The premise is plausible and the general plot outline is reasonably acceptable. But the picture never gets beneath the surface or comes to grips with essentials. The writing is frequently loaded with hokum, so certain scenes seem phoney, and the overall impression is disappointing. Thus, like many current radio shows, what purports to be a realistic treatment of a serious subject becomes merely a minor cops and robbers-courtroom meller with a contrived switched-identity orphan-parent denouement.

Under the circumstances, Arnold Belgard apparently deserves credit for the original story, but his screen treatment is inept. Arthur Pierson's direction is taut and propulsive, but possibly depends too much on aural, rather than purely visual, methods in the story-telling.

William Halop, having graduated from the "Billy" name of his Dead End Kids days, is properly restrained and yet vigorous as the killer. Anne E. Todd (not to be confused with Ann Todd, the British ingenue of "The Seventh Veil" and Selznick's "The Paradine Case"), is touching as a lonely, intense schoolgirl. Jerome Cowan is expressive as the shrewd, tolerant defense lawyer, Anabel Shaw is believable as the D.A.'s pretty daughter. Richard Gaines is competent as the conscientious prosecutor. And Harry Shannon is impressive as the judge. Various kids and several adults are convincing in supporting roles. *Hobe.*

Mrs. Fitzherbert

(BRITISH-MADE)

London, Dec. 3.

Pathe Pictures release of British National production. Stars Peter Graves, Joyce Howard, Leslie Banks, Margaretta Scott. Directed by Montgomery Tull. Screenplay by Montgomery Tully from novel "Princess Fitz" by Winifred Carter. Music by Stanley Black; camera, James Wilson, Gerald Moss; editor, Charles Hasse. At M-G-M private theatre, London. Running time, 99 MINS.

Prince of Wales	Peter Graves
Maria Fitzherbert	Joyce Howard
Charles Fox	Leslie Banks
Lady Jersey	Margaretta Scott
Duchess of Devonshire	Mary Clare
King George III	Frederick Valk
Sheridan	Ralph Truman
Duke of Bedford	John Stuart
Lady Sefton	Helen Haye
Prince William	Julian Dallas
Beau Brummel	Barry Morse
Lord Southampton	Lawrence O'Madden
Henry Errington	Frederick Leister
Queen Charlotte	Lily Kann
Caroline	Wanda Rotha

Presumably this is the love affair which shook Georgian England, and there is just a little emphasis to parallel events in recent history. But pardonable whitewashing has converted the morganatic wife of the Prince Regent into a woman of great character and even made the dissolute Prince something. May find a place on U. S. twin bills if cut down.

It is in 1783 that the Prince (Peter Graves) and Joyce Howard meet by chance in the streets of London. The susceptible young man, who is adept in acquiring mistresses, falls under her spell and begins a determined chase. She eludes him, knowing that nothing more than friendship is possible.

But the Prince laughs at Acts of Parliament, and when she refuses to compromise herself he, in desperation, attempts suicide. His friends send for Miss Howard, and as the Prince's life is at stake, she agrees to a secret marriage. Wild tales circulate, the queen refuses to receive her at Court, pointing out that the marriage is illegal. When the matter is raised in Parliament, the Prince's friend denies the marriage ever took place. And when the Prince refuses to clear her name she retires to the country, in her humiliation, which is complete when his bethrothal to Princess Caroline (Wanda Rotha) of Brunswick is announced.

All this is told in flash-back when the Prince dies.

Production on a modest budget is adequate for the slight story, but the greatest handicap is lack of marquee names although the cast is uniformly first-rate. It should play to fair business here.

As the Prince of Wales, Graves gives a nice performance. It's not his fault that the character is not true to history. Miss Howard has the difficult name role of Maria Fitzherbert, but is unable to bring the woman fully to life. Fine character studies are contributed by Frederick Valk, Lily Kann and Wanda Rotha, three continental artists who play with all the stops out. Direction is competent but uninspired. Not a picture for historians, but quite passable entertainment. *Cane.*

The Eternal Return

('L'Eternal Retour')

(FRENCH-MADE)

Discina International release of Andre Pauve production. Stars Jean Marais, Madeleine Sologne; features Yvonne DeBray, Jean Murat. Directed by Jean Delannoy. Original screenplay, Jean Cocteau; camera, Roger Hubert; music, Georges Auric; English titles, Herman G. Weinberg. Previewed in N. Y., Dec 11, '47. Running time, 103 MINS.

Patrice	Jean Marais
Nathalia	Madeleine Sologne
Gertrude	Yvonne DeBray
Marc	Jean Murat
Nathalia the 2nd	Junie Astor
Lionel	Roland Toutain
Achille	Pierol
Anne	Jeanne Marken
Amedee	Jean d'Yd
Le Morolt	Alexandre Rignault

(In French; English Titles)

"The Eternal Return," written by the Parisian avant-garde poet, Jean Cocteau, who formerly dabbled in surrealist cinematics, is one of the great films that have come out of France and the rest of Europe in recent times. Powerful b.o. appeal will be generated by the pic's universal theme and the certain critical raves.

In a brief perface, Cocteau explains that "The Eternal Return" is a takeoff on the Tristan and Isolde legend, the original three-cornered love affair which is duplicated here in modern dress. Into this mythic mold, Cocteau has poured a tragic yarn which is familiar in outline but brilliantly conceived in detail. Imaginative direction, superlative camera work and a perfectly attuned musical score complete the parlay for a monumental payoff.

Unrolling with an unhurried but steady beat in the style of a romantic epic, story is anchored to a palatial

(Continued on page 22)

PEAK PROD. DIP SINCE PRE-WAR

TOA's Coyne Reports Exhibs Fear Most: Taxes, 16m, Tele, ASCAP's Tilt

Back in New York after rubbing elbows with exhibs in all parts of the country in his hunt for affiliations with the newly organized Theatre Owners of America, Robert Coyne, TOA's executive director, sees four bugaboos as almost exclusively bedevilling the theatre man's peace. During the raft of exhib meets in the past few months, 90% of the time was taken with the unholy quartet: growing taxes, increased 16m competition, threat of television, and the proposed rate hoist by the American Society of Composers, Authors & Publishers.

The first three or any combination of them, Coyne said, are spectres at the feast because the exhib is in deadly fear that they can drive him out of business. Aside from strictly local matters, every convention was almost a carbon—it was taxes, 16m films, television and ASCAP.

As an instance, Coyne said, exhibs see the tax as the difference between profits and an operation in the red if the boxoffice continues to slide. With those prospects facing them, their interest in the chances of winning a reduction in the 20% Federal bite is intense.

TOA expects to go before the House Ways & Means Committee in January when Congress gets around to the excise tax. Coyne said he was anchored to the platform at various meets for long stretches while answering exhib questions on how to combat the Federal tax and the growing rash of local levies. (Ted Gamble, TOA prexy, over the weekend, hailed introduction in Congress of a bill by Rep. John D. Dingell (D., Mich.) providing for elimination of wartime excise taxes.)

Unsure About Tele

Exhibs know very little about television, according to Coyne, but

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Alexander Lindey's Okay Book on Film Contracts

A unique book, which most film attorneys and agents—and many of their clients—won't want to be without was published last week. Called "Motion Picture Agreements," it contains standard contract samples for any type of activity associated with motion pictures from employment of a star to servicing a projection machine.

One-thousand page tome, which weighs some 10 pounds and sells for $35, was compiled by Alexander Lindey. As a member of the New York law firm of Greenbaum, Wolff & Ernst, Lindey's been dealing with picture contracts for more than 20 years. He has assembled the samples with the aid of attorneys from all the major companies and has simplified and strengthened each of the contracts shown in the book by reducing and clarifying verbiage.

At the end of the sample contracts of each type, such as production, exhibition, employment, etc., Lindey has listed and summarized, for easy reference, all the cases that apply to such agreements. In addition to the individual and company contracts,

(Continued on page 23)

Horne's Fla. Recup

Hal Horne heads for Florida at the end of this week to complete recuperation from his recent illness. He has been sick the past three weeks with a reaction from penicillin administered to relieve bronchitis.

Former 20th-Fox pub-ad chief said he wasn't interested in returning to a post with a major company, but would concentrate on developing and marketing the "Sing-a-Tina," toy musical instrument on which he holds patents.

BOGEAUSES' N. Y. VACASH

Benedict Bogeaus, with production shuttered for the next three months, arrives in New York Dec. 29 for the start of a vacation. He and his wife, Dolores Moran, are planning a cruise out of New York.

Producer wound up "Lulu Belle" for Columbia release Saturday (13) on a one-picture deal.

Max E. Youngstein
offers hints
"How to Read Annual 'Variety'"
* * *
a humorous feature in
the forthcoming
42d Anniversary Number
of
VARIETY
Out Soon

Polacolor's New 3-Tinter Shown

Demonstration of Polacolor, the new three-color film process developed by the Polaroid Corp., was held yesterday (Tuesday) for a large group of film company and press reps in New York. Used to show the quality was Polacolor's first commercial release, a one-reel Paramount cartoon, "The Circus Comes to Clown."

The color proved brilliant, but lacking in the depth of Technicolor. However, cartoons, it is generally agreed, are hardly a fair sample of the quality of color film. All processes do a pretty good job on them. Only by catching face tints and the other subtle shadings of live action pictures can true judgment be made of color control, definition, sharpness and resolving power. Pola execs said they had no such film they could demonstrate.

Polacolor is slightly cheaper than the two other most widely-used processes. Charge for it is $.0575 per foot, while Techni is .0622 and Cinecolor .0592 for 200 or more prints.

William H. Ryan, Polaroid research engineer, who developed the new process, disclosed that one complete unit, capable of producing 3,000,000 to 4,000,000 feet of Polacolor a year, is now operating at Cambridge, Mass., and additional production units are planned. Pola, he said, would deliver rushes in eight days and, with future equipment, might be able to do so in three days.

He said that details of the process could not be revealed as yet, but that it produces three separate color images on a single layer of standard black-and-white film from three color separation negatives provided by the producer. Use of this standard film and the same processing equipment employed for black-and-white, Ryan said, makes Pola relatively inexpensive. The film is for showing in standard projectors.

Loew's Annual Meet

Loew's, Inc., has moved the date of its annual stockholders meet up to Jan. 30 for 1948, three weeks earlier than it was held last year.

Loew's execs denied the meet would be out of the ordinary, despite its being termed a "special" session. Label is only a technicality necessitated whenever the date of a meet is different from that called for in the organization's by-laws, they said.

WB's Meet

Warner Bros. has slated its annual stockholders' meet, Feb. 17, in Wilmington, Del.

Stockholders of record Jan. 9 will be eligible to attend and vote on election of directors.

DETROIT LIFTS 'CROSS' BAN

Detroit, Dec. 16.

Detroit censor board ban on "Burning Cross," Screen Guild production on the Ku Klux Klan, has been lifted.

Film was banned over a month ago but was okayed for showing after reconsideration by the board.

STUDIOS' BIG HOLIDAY HIATUS

Hollywood, Dec. 16.

Film workers are up against the toughest holiday season since the pre-war slump. Major studios are buttoning their bankrolls because of the shortage of American dollars in foreign markets and the drooping grosses at home, while the indie producers have slowed down to a walk.

Labor statistics for November showed a drop of 60% in hours and earnings, compared with the last few years, and December is going at least 10% lower, and possibly 15%. Slump is felt most heavily by mechanical workers, white collarites and talent without benefit of contract.

Throughout the industry there will be only 20 pictures shooting during the holidays, a decline of 70% from the same period in 1946. The skidding started several weeks ago and will hit a new postwar low about Xmas.

RKO leads all the major lots in inactivity, without a camera at work until Jan. 26, and Universal-International is shuttering its stages until

(Continued on page 22)

N. Y. Prod. Locale Ltd. to Special Pix Says Ullman

Despite optimistic predictions of eastern film production boosters, RKO producer Frederic Ullman, Jr., believes that "only a fraction of 1% of all features" can ever be made in New York. Ullman's statement is considered especially significant in view of the fact that, as former prexy of RKO-Pathe, he was the man most responsible for having the new Pathe studios built in N. Y. to handle feature production.

According to Ullman, only those pictures will be made here that require N. Y. settings. Such a film is "The Window," his first venture as an indie producer, on which he is currently working. He declined to furnish a breakdown of costs to compare prices in N. Y. and on the Coast for such a film but declared that a breakdown would definitely

(Continued on page 23)

Quentin Reynolds
looks ahead 10 years to
"What Can Happen Here"
* * *
a feature in the
upcoming
42d Anniversary Number
of
VARIETY
Out Soon

Whorf's Ideas On Picture-Making

A major item in driving picture costs to their present upper-bracket level is that too many people have too many ideas on how to improve a film after its finished, instead of before it's started, Richard Whorf, Metro director, declared in New York last week. Hollywood is overloaded, Whorf said, with the "Let's-see-it-first-and-then-change-it-boys."

His own idea "for both saving money and saving pictures" is that American studios should adopt J. Arthur Rank's scheme of "production teams."

"Rank gives an assignment to a group of men and then lets them go to work on it together, without interference," Whorf said. "That's the way it should be. If I had my way, the producer, director and even the cameraman, if possible, would work closely with the writer, starting long before the first word is put down.

"All the good ideas would be incorporated before the script is on paper, not after it's on celluloid. We'd know beforehand from the director what scenes might look good as written but just won't play, what camera shots are impossible or too difficult to be worth the trouble and dozens of other details that delay

(Continued on page 20)

Briefs From the Lots

Hollywood, Dec. 16.

Bernard Vorhaus signed as director of the **Ben Stoloff** production, "The Spiritualist, starring **Turhan Bey**, at Eagle Lion. . . . **Edward Ilou** succeeded **Edward Jewell** as chief of the Eagle Lion art department. . . . **Edward Golden** will roll "Texas, Heaven and Brooklyn" Jan. 12 at General Service for United Artists release. . . . **S. Sylvan Simon** will direct the **Red Skelton** starrer, "A Southern Yankee," the first producer chore for **Paul Jones** at Metro. . . . Rampart Productions bought "You Gotta Stay Happy," forthcoming Satevepost serial, as a starrer for **Joan Fontaine**, slated for filming in May.

David O. Selznick acquired a Technicolor commitment on "Romeo and Juliet" and moved that picture up on his production schedule ahead of "Tender Is the Night" and "The Doll's House." . . . Arko borrowed **Terry Moore** from Columbia for the top femme role in "Mr. Joseph Young of Africa." . . . **Woody Herman** and **Peggy Lee** will play in **George Pal's** first feature, "Tom Thumb," 60% live action and 40% with puppet characters . . . Metro took an option on "No Son of Mine," British yarn by **G. B. Stern** . . . **Rafael Vergon**, authority on 17th century France, signed as technical adviser on "Three Musketeers" at Metro . . . **David O. Selznick's** "The Paradine Case" was edited down to two hours and 13 minutes.

Andrew Stone will direct "The Countess of Monte Cristo," to be made for Universal-International release by Westwood Productions, with **Sonja Henie** and **Susanna Foster** co-starred . . . Republic bought "Airborne," tale of a jet-plane test pilot by **Aubrey Wisberg**, for production by **Edmund Grainger** . . . **Michael Kraike**, former RKO and Columbia producer, joined the Universal-International production staff . . . Falcon Productions purchased "A Woman's Privilege," an original by **Joel Malone** and **Harold Swanton** . . . **Eddy Waller** draws the top comic role in "Cimarron Trails" at Republic . . . **Walt Disney** acquired screen rights to "Children of the Covered Wagon," Junior Literary Guild selection for 1934, authored by **Mary Jane Carr**.

Noreen Nash was called back from her Manhattan vacation for the femme lead in "Assigned to Danger" at Eagle Lion . . . **Boris Morros** and **William LeBaron** picked May 1 as the starting date for "Babes in Toyland," which will be filmed in color . . . **Theron Warth** will produce "Bodyguard," slated to start March 15 at RKO . . . **Catherine Doueet** in from Paris for a role in "The Walls of Jericho" at 20th-Fox . . . **Fay Baker** shifts from stage to screen as the femme heavy in "Trapped by Boston Blackie" at Columbia . . . **Jeffrey Lynn** will co-star with **Dorothy Lamour** in "Let's Fall in Love," a January starter at Columbia.

Jackson Park Attorney Further Testing in Chi vs. Par and Col

Chicago, Dec. 16.

Jackson Park theatre, winner in its recent court battle with the majors and the Balaban & Katz circuit, is now contending that the decree recently handed down bars all clearance between first-run Loop houses and second-runs and will test its argument before Federal Judge Michael Igoe who threw the book at the majors. Paramount has been notified that Tom McConnell, JP's attorney, is preparing a double-barrelled contempt proceeding against it on the claim that Par's "Unconquered" and "Where There's Life" were both played in violation of the decree.

The important contempt motion will claim that Par has no right to set a three-week clearance for Life" after it wound up a two-week run at the Chicago theatre. Distrib set that clearance between the first and second-run showings. Par is maintaining that it can fix clearances on each picture as it comes along while conceding that no arbitrary limit applying uniformly to all pix can be set. A ruling will shape the pattern on future releases in Chi of all majors.

As for "Unconquered," JP's pitch is that Par stepped off the reservation when it pulled the pic from the Chicago area after roadshowing it in the Apollo. McConnell contends that his client should have had an opportunity to bid for second-run. Broadly, it's claimed that no film can be withdrawn before permitting subsequent-runs to play it.

Chicago Judge Nixes Col's 4-Week Pitch

Chicago, Dec. 16.

Judge Michael L. Igoe of Federal district court yesterday (15) overruled Columbia Pictures' request to be allowed to play film, "The Swordsman," for four weeks in Loop Balaban & Katz house starting yesterday. Columbia asked for exception on grounds it was not party to the Jackson Park decree.

Judge declared the company "didn't wait for the decree to cool," and "that it was time that the defendants read and understood the decree."

Meanwhile, B&K has skedded "Nightmare Alley" for its third week at the State-Lake starting Dec. 17, and Jackson Park theatre plays it the 19th.

Tom McConnell, attorney for the Jackson Park theatre, contends that, regardless of offering pic to the JP, holdover violates decree. Decision of Judge Igoe will affect holdover, but action B&K or 20th-Fox might take is still undecided.

Chi Nixes New 3% Tax To Patrons; Ops Gotta Pay

Chicago, Dec. 16.

Chi city council last week quietly put the nix on passing new 3% amusement tax on to customers. Tax, which becomes effective, Jan. 1, is on all forms of amusement. Council prohibited operators from adding the city tax to the ticket price.

Budget experts estimated that 1948 revenue from measure would reach $4,000,000.

L.A.'s SEC Request

Philadelphia, Dec. 16.

The Los Angeles Stock Exchange has made application to the Securities and Exchange Commission to list stock of three film companies, RKO, Republic and 20th-Fox.

The SEC has given notice that, on the request of any interested person, a hearing on the application will be held prior to Jan. 6. If no one requests a hearing, the application will be determined by order of the commission on the basis of facts stated in the application.

The stocks which the L. A. exchange seeks to handle are RKO common stock, with $1 par value and option warrants to purchase common stocks; Republic common stock with 50c par value, and 20th-Fox common stock without par value.

U-I has the

Make a note today to

box-office attractions *ready*

"THE SENATOR WAS INDISCREET"	U-I's hilarious follow-up to "The Egg and I" prize comedy hit of 1947.
"A DOUBLE LIFE"	Entered as U-I's nomination for the 1947 Academy Awards.
"SECRET BEYOND THE DOOR"	A fine motion picture planned to thrill audiences everywhere.
"THE NAKED CITY"	From Mark Hellinger who outdoes even "The Killers" in this production.
"A WOMAN'S VENGEANCE"	A tremendous drama and a startling love story for top entertainment.
"BLACK BART"	Color by Technicolor; action and romance by those who know how.
"CASBAH"	A sure-fire hit with intriguing action, music and romance.
"ARE YOU WITH IT?"	Another Broadway musical hit.

BIG ONES!

prepare for these big

and on the way for 1948

"UP IN CENTRAL PARK" The big Broadway musical smash more colorful than ever on the screen.

"ALL MY SONS" The Broadway prize play now a prize picture.

"ANOTHER PART OF THE FOREST" The great stage property made greater in its filming.

"LETTER FROM AN UNKNOWN WOMAN" A throbbing love story.

"RIVER LADY" Color by Technicolor; showmanship by those who know how.

"MAN-EATERS OF KUMAON" A hit picture from The-Book-of-the-Month best seller.

"TAP ROOTS" One of the great spectacular dramas; color by Technicolor.

Watch following announcements for the full cast of these productions

Universal International

L. A. Still Marking Time But 'Past' Loud $47,000 for 2 Spots; 'Earrings' Just Okay 48G, 4; 'Escape' Dull 31G, 3

Los Angeles, Dec. 18.

Sag at the boxoffice continues here in the face of increased shopping. Of three new bills this week, only one is promising, with others below average. "Out of Past," in two theatres, is sighting a smart $47,000 or close despite the sluggish situation here. Louis-Walcott fight pictures are helping for six days in these two spots. Ring film also is boosting third frame of "Walter Mitty."

"Golden Earrings" is just okay at $48,000 in four houses. "Escape Me Never" looks very light $31,000 in three situations.

Holdovers are comparatively stronger in several firstruns. "Dolphin Street" shapes as smooth $32,500 in three houses on third session. "Body and Soul" will be nice $22,000 in fourth stanza in four spots. "Captain Boycott" is scant $8,500 in four days in five situations.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk). Scant $1,500. Last week, $4,100.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Body and Soul" (UA) (4th wk). Okay $4,000. Last week, above hopes at sturdy $4,800.

Carthay Circle (FWC) (1,518; 80-$1.50)—"Unconquered" (Par) (3d wk). Steady $11,000. Last week, sharp $12,600.

Chinese (Grauman-WC) (2,048; 60-$1)—"Golden Earrings" (Par). Fair $11,000. Last week, "Daisy Kenyon" (20th) (2d wk), $8,100.

Culver (FWC) (1,145; 60-$1)—"Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk). Only $1,500. Last week, dull $3,900.

Downtown (WB) (1,800; 60-$1)—"Escape Me Never" (WB). Slow $12,000. Last week, "Hagen Girl" (WB) (2d wk), $9,200.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Body and Soul" (UA) (4th wk). Good $10,000. Last week, $11,000.

Egyptian (FWC) (1,538; 60-$1)—"Green Dolphin Street" (M-G) (3d wk). Down to $8,500. Last week, neat $11,000.

El Rey (FWC) (861; 60-$1)—"Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk). Faint $1,500. Last week, $3,400.

Esquire (Rosener) (685; 85)—"Tawny Pipit" (U) (4th wk). Over $1,500. Last week, $2,100.

Four Star (UA-WC) (900; 60-$1)—"Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (m.o.). Fair $4,000. Last week, "Out of Blue" (EL) and "Railroaded" (EL) (m.o.) (8 days), $2,500.

Guild (FWC) (968; 60-$1)—"Captain Boycott" (U) and "Devil Ship" (Col) (2d wk-4 days). Sparse $1,000. Last week, $3,200.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Body and Soul" (UA) (4th wk). Near $5,000. Last week, smart $5,500, above original hopes.

Hollywood (WB) (2,756; 60-$1)—"Escape Me Never" (WB). Slow $9,500. Last week, "Hagen Girl" (WB) (2d wk), $7,300.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Body and Soul" (UA) (4th wk). Neat $3,000. Last week, $3,900.

Iris (FWC) (828; 80-85)—"Capt. Boycott" (U) (2d wk) and "Devil Ship" (Col) (4 days). Off to $1,000. Last week, scant $2,600.

Laurel (Rosener) (890; 85)—"Shoe Shine" (Indie) (7th wk). Neat $2,000. Last week, $2,400.

Loew State (Loew-WC) (2,404; 60-$1)—"Golden Earrings" (Par) and "Blondie's Anniversary" (Col). Oke $21,000. Last week, "Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk), $14,700.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Dolphin Street" (M-G) (3d wk). Trim $15,500. Last week, $19,600.

Loyola (FWC) (1,248; 60-$1)—"Golden Earrings" (Par). Fair $7,500. Last week, "Daisy Kenyon" (20th) (2d wk), $5,100.

Marcal (G&S) (900; 50-$1)—"Caesar and Cleopatra" (UA) (reissue). Only $1,500. Last week, "Forever Amber" (20th) (3d wk), disappointing $1,900 at upped prices.

Orpheum (D'town-WC) (2,210; 60-$1)—"Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk). Down to $7,000. Last week, solid $21,300.

Palace (D'town) (1,226; 80-$1.20)—"Unconquered" (Par) (3d wk). Good $14,000. Last week, husky $19,400.

Pantages (Pan) (2,812; 60-$1) — "Out of Past" (RKO) and "Sweet Genevieve" (Col). Brisk $22,000. Last week, "Walter Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk), $16,800, bolstered by fight film.

Paramount (F&M) (3,398; 60-$1)—"Where There's Life" (Par) and "Killer Dill" (SG) (3d wk-4 days). Into final four days after $14,600 on second stanza.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Where There's Life" (Par) (3d wk-4 days). Into final four days after $11,500 on second session.

RKO Hillstreet (RKO) (2,890; 60-80)—"Out of Past" (RKO) and "Sweet Genevieve" (Col). Fast $25,000 or near. Last week, "Walter Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk). Fine $15,600 although Louis-Walcott fight film credited with much of final frame's draw.

Ritz (FWC) (1,370; 60-$1)—"Capt. Boycott" (U) (2d wk) and "Devil Ship" (Col) (4 days). Only $2,000. Last week, faint $4,000.

Studio City (FWC) (880; 60-$1) — "Capt. Boycott" (U) (2d wk) and "Devil Ship" (Col) (4 days), Dull $1,500. Last week, $3,100.

United Artists (UA) (2,100; 60-$1) —"Capt. Boycott" (U) and "Devil Ship" (Col) (2d wk) (4 days). Only $3,000. Last week, $7,800.

Uptown (FWC) (1,719; 80-$1) — "Golden Earrings" (Par) and "Blondie's Anniversary" (Col). Fair $8,000. Last week, "Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk), $7,000.

Vogue (FWC) (885; 60-$1) — "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk). Down to $2,000. Last week, smart $5,800.

Wilshire (FWC) (2,296; 60-$1) — "Dolphin Street" (M-G) (3d wk). Nice $8,500. Last week, $11,600.

Wiltern (WB) (2,300; 60-$1) — "Escape Me Never" (WB). Thin $9,500. Last week, "Hagen Girl" (WB) (2d wk); $6,500.

Broadway Grosses

Estimated Total Gross
This Week $609,500
(*Based on 23 theatres*)
Last Year $642,000
(*Based on 18 theatres*)

'Earrings' 19½G, 'Exile' 20G, Cleve.

Cleveland, Dec. 16.

Best newcomers this stanza are "Golden Earrings," at State, and "Exile," at Palace, but neither are strong. It's the ananual pre-Xmas slump.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Walter Mitty" (RKO). Good $15,000 for third folio following $16,900 for last week.

Hipp (Warners) (3,700; 55-70)—"Husband's Affairs" (Col). Very slow $11,500. Last week, "Thunder in Valley" (20th), slipped to record low $8,000 in 5 days.

Lake (Warners) (800; 55-70)—"Springtime in Sierras" (Rep) and "Driftwood" (Rep). Thin $3,000. Last week, "Escape Me Never" (WB) (m.o.), ordinary $3,200.

Ohio (Loew's) 1,200; 55-70)—"Mutiny Big House" (Mono) and "Dillinger" (Mono) (reissues). No dice at $7,500. Last week, "Where There's Life" (Par) (m.o.), $5,500 on third downtown week.

Palace (RKO) (3,000; 55-70)—"Exile" (U). Okay $20,000. Last week, "Magic Town" (RKO), helped by championship fight films, moderate $18,600.

State (Loew's) (3,450; 55-70)—"Golden Earrings" (Par). Mild $19,500, due to smart ballyhoo. Last week, "Green Dolphin Street" (M-G) (2d wk), bright $20,000.

Stillman (Loew's) (2,700; 55-70)—"Green Dolphin Street" (M-G) (m.o.). Very promising $11,500. Last week, "Fabulous Texan" (Rep), satisfactory $7,500.

Pitt Slumps Badly But 'Past'-Fight Pix Fair $14,000; 'Earrings' 15G

Pittsburgh, Dec. 16.

Nothing likely to get over the hump this week, with the Golden Triangle apparently having already settled down to the pre-Xmas slump. "Golden Earrings" at Penn looks the best bet, but even it's not big. Fight films are helping "Out of Past" at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Ride Pink Horse" (U). Mild $8,000 and expected h.o. isn't developing. Last week, "Lost Moment" (U), $6,000.

Harris (Harris) (2,200; 40-70)—"Exile" (U) (2d wk). Staying over only two days in last-minute decision after bottom fell out of this. Thin $3,500. House bringing in "Pirates of Monterey" (U). Last week, sturdy $12,000.

Penn (Loew's-UA) (3,300; 40-70)—"Golden Earrings" (Par). Only mild

(Continued on page 20)

'Stranger'-Fight Films $12,000 in Blah Buff.

Buffalo, Dec. 16.

Pre-Xmas influences are sloughing biz at all spots this week. Best bet looks to be "Love From Stranger" being helped by fight films at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Escape Me Never" (WB) and "Slight Case of Murder" (WB) (reissue). Thin $13,000. Last week, "Christmas Eve" (UA) and "Blackmail" (Rep), okay $16,500.

Great Lakes (Shea) (3,400; 40-70) "Unfinished Dance" (M-G) and "Frieda" (U). Dismal $9,000. Last week, "This Time For Keeps" (M-G) (2d wk), nice $12,000.

Hippodrome (Shea) (2,100; 40-70) —"This Time For Keeps" (M-G) (m.o.). Mild $6,000. Last week, "Where There's Life" (Par) (m.o.) and "Adventure Island" (Par), $8,000.

Teck (Shea) (1,400; 40-70)—"Christmas Eve" (UA) and "Blackmail" (Rep) (m.o.). Mild $3,000. Last week, "Swamp Water" (20th) and "Prisoner of Shark Island" (UA) (reissues), same.

Lafayette (Basil) (3,000; 40-70)—"Upturned Glass" (U) and "Blonde Savage" (EL). Mediocre $6,000. Last week, "The Exile" (U) and "Two Blondes, Redhead" (U), okay $16,500 in 9 days.

20th Century (20th Century) (3,000; 40-70) "Love From Stranger" (EL) and "Linda, Be Good" (EL). Holdover of Louis-Walcott fight pix helping this to sizeable $12,000. Last week, "The Gangster" (Mono) and "That's My Gal" (Rep), solid $20,000 for 9 days.

Fight Pix Boost 'Hagen' 12G, K.C.

Kansas City, Dec. 18.

Seasonal sag is on in earnest here. "The Exile" at Tower-Uptown-Fairway looks only mild. "Hagen Girl" is being boosted by Louis-Walcott fight pictures at the Orpheum for average week.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Comedy Carnival" (UA). Flyweight $3,500. Last week, "Lured" (UA) and "Second Chance" (20th), standard $5,000.

Midland (Loew's) (3,500; 45-65)—"Husband's Affairs" (Col) and "Christmas Carol" (M-G) (reissue). Slow $9,000. Last week, "Body and Soul" (UA) and "Two Blondes, Redhead" (Col) (2d wk), in 5 days, only sluggish $8,000.

Orpheum (RKO) (1,900; 45-65)—"Hagen Girl" (WB) with Louis-Walcott fight films. Average $12,000. Last week, "Walter Mitty" (RKO) (3d wk), $8,000.

Paramount (Par) (1,900; 45-85)—"Wild Harvest" (Par). Modest $10,000. Last week, "Where There's Life" (Par) (2d wk), oke $9,000.

Roxy (Durwood) (900; 45-65) — "Out of Blue" (EL) (3d wk). In 6 days, slim $3,000. Last week, okay $4,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"The Exile" (U). Mild $15,000. last week, "Black Gold" (Mono), weak $10,000.

'Xmas Eve' Pleasing At $13,500 in Cincy; 'Lured' Oke 11G, 'Body' 7G, 4th

Cincinnati, Dec. 18.

Downtonw traffic is in pre-Yule stride. Of four newcomers, "Christmas Eve" looks best with "Lured" in pursuit at moderate tempo. "Body and Soul" and "Green Dolphin Street" are above par as holdovers.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Christmas Eve" (UA). Pleasing $13,500. Last week, "Out of Past" (RKO), about same.

Capitol (RKO) (2,000; 50-75)—"Green Dolphin Street" (M-G) (3d wk). Satisfactory $7,000 on heels of strong $12,500 second stanza. Keenan Wynn boosted biz on Friday (12) night with p.a. while here en route to Hollywood.

Grand (RKO) (1,400; 50-75)—"Gangster" (Mono) being boosted by Louis-Walcott fight films. Sock $13,000. Last week, "Wistful Widow" (U) (2d wk), tall $7,500.

Keith's (CI) (1,542; 50-75)—"Body and Soul" (UA) (4th wk). Hotsy $7,000 trailing $8,500 third round. Holds for fifth week.

Lyric (RKO) (1,400; 50-75)—"Shoe Shine" (Ind). Fairish $4,500. Local reviewers liked picture but Cincy has not warmed up to foreign pix. Last week, "Walter Mitty" (RKO), fourth downtown sesh, good $5,000.

Palace (RKO) (2,600; 50-75)—"Lured" (UA). Okay $11,000. Last week, "So Well Remembered" (RKO), bolstered by Louis-Walcott films in last half, big $13,500.

Shubert (RKO) (2,100; 50-75) — "Out of Past" (RKO) (m.o.), with Louis-Walcott clips. Modest $4,500. Last week, "Where There's Life" (Par) (m.o.), oke $5,500.

Det. Juggles Product But Biz Still Dips; 'Foxes' $20,000, 'Escape' 18G

Detroit, Dec. 16.

Detroit is in a pre-Xmas lull, and exhibitors have been scrambling their schedules around trying to find more profitable combinations. "Foxes of Harrow" looks good at the Fox, but "Mons. Verdoux" is pale at the Broadway-Capitol.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Walter Mitty" (RKO) (8th wk). Tapering to $6,000. Last week, solid $8,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Mons. Verdoux" (UA). Moderate $15,000. Last week, "Wyoming" (Rep) (1st run) and "Arizona" Col) (reissue), $13,000.

Cinema (Marten) (250; 60-90)—"Waltz Time" (Indie) and "Murder In Reverse" (Indie). Fair $2,000. Last week, "Scarlet Pimpernel" (Indie) and "Return Scarlet Pimpernel" (Indie), $1,900.

Downtown (Balaban) (2,883; 70-95) —"Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues). Oke $7,000 in 4 days. Last week, Louis-Walcott fight pictures upped "Forever Amber" (20th) (m.o.) to stout $12,000 in 6 days.

Fox (Fox Michigan) (5,100; 70-95) —"Foxes of Harrow" (20th). Good $20,000, considering conditions. Last week, "Nightmare Alley" (20th) (2d wk), strong $20,000.

Michigan (U-D) (4,039; 70-05)—"Escape Me Never" (WB). Nice $18,000. Last week, "Where There's Life" (Par) and "Adventure Island" (Par) (2d wk), smash $22,000.

Palms (U-D) (2,976; 70-85)—"Husband's Affairs" (Col). Slow $10,000. Last week, "Body and Soul" (UA) (2d wk), $13,000.

United Artists (U-D) (2,976; 70-95) —"Black Narcissus" (UA). Fair $14,000. Last week, "Unconquered" (Par) (6th wk), $12,000 at $1.20 top.

Key City Grosses

Estimated Total Gross
This Week $2,361,000
(*Based on 20 cities, 202 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,682,000
(*Based on 22 cities 196 theatres*)

'Blue' Trim 21G In Mild St. Loo

St. Louis, Dec. 18.

Xmas buying splurge has hit a new peak and with competish from Sonja Henie grosses are limpid. Even new screen fare is not bringing 'em in. "Out of the Blue" teamed with "Linda Be Good" looks to be the leader. Another dualer, "Love From a Stranger" and "Whispering City" is barely okay.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Out of Blue" (EL). Trim $21,000. Last week, "Down to Earth" (Col) and "Crime Doctor's Gamble" (Col) (2d wk), $11,000.

Fox (F&M) (5,000; 50-75)—"Love From Stranger" (EL) and "Whispering City" (EL). Oke $20,000. Last week, "Escape Me Never" (WB) and "Bad Men Missouri" (WB) (reissue), $19,000.

Loew's (Loew) (3,172; 50-75) — "Christmas Eve" (UA) and "Bulldog Drummond Strikes Back" (Col). Good $16,000. Last week, "Green Dolphin Street" (M-G) (2d wk), solid $20,000.

Missouri (F&M) (3,500; 50-75)—"Walter Mitty" (RKO) (2d wk) and "Escape Me Never" (WB). Okay $7,500. Last week, "Walter Mitty" (RKO) (m.o.), and "Key Witness" (Col), $9,000.

Orpheum (Loew) (2,000; 50-75)—"Green Dolphin Street" (M-G)—(m.o.). Mild $6,500. Last week, "Sundown" (UA) and "Kansas" (UA) (reissues), $8,000.

St Louis (F&M) (4,000; 50-75)—"Each Dawn I Die" (WB) and "Bad Men Missouri" (WB). (Reissues) $7,000. Last week, "Unsuspected" (WB) and "Each Dawn I Die" (WB), (reissues), $9,500.

Shubert (Ind) (1,500; 40-60)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). Nice $6,000. Last week, "Where There's Life" (Par) and "Big Town Dark" (2d run), $5,000.

'FOR KEEPS' SOLID $19,000 IN DENVER

Denver, Dec. 18.

"This Time for Keeps" is being kept at the Orpheum after a big first week. "Red Stallion" looks okay in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), after week at Denver, Esquire. Nice $4,000. Last week, "Exile" (U) and "Roses Are Red" (20th) (m.o.), fair $2,500.

Denham (Cockrill) (1,750; 35-74)—"Where There's Life" (Par) (3d wk). Fair $9,000, and holds again. Last week, good $11,000.

Denver (Fox) (2,525; 35-74)—"Red Stallion" (EL) and "Louisiana" (Mono), day-date with Esquire. Okay $13,000. Last week, "Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), big $18,000.

Esquire (Fox) (742; 35-74)—"Red Stallion" (EL) and "Louisiana" (Mono), day-date with Denver. Good $3,000. Last week, "Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), big $3,500.

Orpheum (RKO) (2,600; 35-74)—"This Time for Keeps" (M-G). Big $19,000 or over. Holds. Last week, "Green Dolphin Street" (M-G) (2d wk), good $14,000.

Paramount (Fox) (2,200; 35-74)—"Lost Moment" (U) and "Railroaded", (EL), day-date with Webber. Nice $12,000. Last week, "Pirates of Monterey" (U), thin $8,000.

Rialto (Fox) (878; 35-74)—"Bride of Frankenstein" (FC) and "Son of Frankenstein" (FC) (reissues). Good $3,000. Last week, "Fabulous Texan" (Rep) and "Spirit West Point" (FC), after week at Denver, Webber, fair $3,000.

Tabor (Fox) (1,967; 35-74)—"Gangster" (Mono) and "Bury Me Dead" (EL). Good $10,000. Last week, "Riff-Raff" (RKO) and "Born to Kill" (RKO), fair $8,000.

Webber (Fox) (750; 35-74)—"Lost Moment" (U) and "Railroaded" (EL), also Paramount. Fine $3,000. Last week, "Pirates of Monterey" (U), $2,000.

L'ville Lags With 'Texan' Fair 11G

Louisville, Dec. 16.

Pace is slow all over town this week, with shopping taking the bulk of the pre-Christmas coin. Biggest b.o. noise currently is the Louis-Walcott fight short at the Strand, where tall business is in sight. Other houses are just coasting, but "Fabulous Texan" is not too dull at the Rialto.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-80) — "Walter Mitty" (RKO) (m.o.). Medium $4,000. Last week, "Foxes of Harrow" (20th) (m.o.), $3,000.

Kentucky (Switow) (1,200; 30-40) —"Dark Passage" (WB) and "Adventure Island" (Par). Mildish $3,000. Last week, "Time For Keeps" (M-G) and "Crossfire" (RKO), same.

Mary Anderson (People's) (1,100; 40-60)—"Husband's Affairs" (Col). Not potent at $7,000. Last week, "Lady From Cheyenne" (Indie) and "Lady in Jam" (Indie) (reissues), modest $6,000.

National (Standard) (2,400; 40-60) —"Abie's Irish Rose" (UA). Medium $7,000. Last week, "Railroaded" (EL) with Henry Busse orch, others, on stage, brisk $13,000.

Rialto (FA) (3,400; 40-60)—"Fabulous Texan" (Rep) and "Exposed" (Rep). Modest $11,000. Last week, "Walter Mitty" (RKO), $14,000 and m.o.

State (Loew's) (3,000; 40-60) — "Ninotchka" (M-G) (reissue) and "Blondie's Anniversary" (Col). Light $10,000. Last week, "Green Dolphin Street" (M-G) (2d wk), about same.

Strand (FA) (1,400; 40-60)—"Decoy" (Mono) with Louis-Wolcott fight film. Heavyweight bout is proving prime draw here. Big $8,000. Last week, "Golden Earrings" (Par) (2d wk), modest $4,500.

Prov. Holding Up Well; Fight Pix Tilt 'Horse' Nice 17G, 'Escape' 15G

Providence, Dec. 16.

Pre-holiday is levelling off biz slightly though not enough to worry about. Most stands are marking time anyway with holdovers and usually meek pre-holiday bills. Loew's State in third sesh with "Green Dolphin Street" and still nice. Fight films are helping Albee's "Ride Pink Horse."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Ride Pink Horse" (U) and "Time Out of Mind" (U) plus Louis-Walcott fight films. Latter helping this combo to very nice $17,000. Last week, "Walter Mitty" (RKO) and "Wild Horse Mesa" (RKO) (2d wk), big $17,500.

Carlton (Fay-Loew) (1,400; 44-65) —"Rains Came" (20th) and "Under Two Flags" (20th) (reissues). Fairly

(Continued on page 20)

Chi Off But 'Narcissus' Fine $27,000, 'Remembered' Tall 23G, 'Danger' 9G

Chicago, Dec. 16.

Crowds that braved snowstorms in flocking to the Loop last week were not theatre patrons; they were shoppers. Newspaper strike limitations on exploitation space isn't helping either. Two British-made films are in the top money brackets currently. "Black Narcissus" at the Palace should hit a nice $27,000, and "So Well Remembered" at the Grand promises a strong $23,000. Other new arrivals are limping. "Lost Honeymoon" at the Oriental with Louis Prima band on stage looks light $40,000.

Still out in front among holdovers is "Body and Soul" with great $22,000 for fifth stanza at the Woods. "Gentleman's Agreement" continues pert at the Apollo with $15,000 for fifth frame. "Nightmare Alley" is okay $18,000 for second week at the State-Lake. "Golden Earrings," with the Delta Rhythm Boys on stage, looks moderate $40,000 in second frame at the Chicago.

Estimates for This Week

Apollo (B&K) (1,400; $1.25)—"Gentleman's Agreement" (20th) (5th wk). Pert $15,000. Last week, $20,000.

Chicago (B&K) (3,900; 95)—"Golden Earrings" (Par) (2d wk) with Delta Rhythm Boys on stage. Moderate $40,000. Last week, $50,000.

Garrick (B&K) (900; 95)—"Black Holiday" (Mono) and "Thunderbolt" (Mono). Lean $11,000. Last week, "Upturned Glass" (U) (2d wk), $8,000.

Grand (RKO) (1,500; 95)—"So Well Remembered" (RKO). Smart $23,000. Last week, "Gangsters" (Mono), $15,600.

Oriental (Essaness) (3,400; 95)—"Lost Honeymoon" (EL) with Louie Prima orch in person. Mild $40,000. Last week, "Out of Blue" (EL) with Three Suns, $37,000.

Palace (RKO) (2,500; 95)—"Black Narcissus" (U). Hefty $27,000. Last week, "Exile" (U) (2d wk), $18,000.

Rialto (Indie) (1,500; $1.25)—"Forever Amber" (20th) (2d wk). Okay $12,000. Last week, $12,500.

Roosevelt (B&K) (1,500; 95)—"Green for Danger" (EL). Light $9,000. Last week, "Hagen Girl" (WB) (2d wk), $13,000.

State-Lake (B&K) (2,700; 95)—"Nightmare Alley" (20th) (2d wk). Oke $18,000. Last week, $25,000.

United Artists (B&K) (1,700; 95)—"I Love Trouble" (Col) (2d wk). Thin $9,000. Last week, $11,000.

Woods (Essaness) (1,073; 95)—"Body and Soul" (UA) (5th wk). Terrific $22,000. Last week, $25,000.

World (Indie) (587; 75)—"Storm in Teacup" (U). Fair $2,200. Last week, "Captive Heart" (U), $2,400.

'Life' Best Bet in Dull Port., $14,500 in 2 Spots

Portland, Ore., Dec. 16.

Holiday shopping picked up in tempo this week, and with some Oregon rain, downtown houses are on skids. Best bet looks to be "Where There's Life" at Orpheum and Oriental. "Green Dolphin Street" at United Artists is top holdover.

Estimates for This Week

Broadway (Parker) (1,832; 40-80)—"Wistful Widow" (U) and "Exposed" (Rep) (2d wk). Weak $7,000. Last week, smash $17,500.

Guild (Parker) (427; 65-$1)—"La Traviata" (Indie). Mild $1,800. Last week, "Waltz Time" (Indie) (10-days), fine $3,000.

Mayfair (Parker) (1,500; 40-80)—"Ride Pink Horse" (U) and "Newshounds" (Mono) (6 days). Fair $4,700. Last week, "High Conquest" (Mono) and "Black Gold" (Mono), average $6,700.

Music Box (H-E) (1,000; 40-80)—"Fun, Fancy Free" (RKO) and "Unfinished Dance" (M-G) (m.o.). Okay $3,500. Last week, "Gone With Wind" (M-G) (reissue), $3,600.

Oriental (H-E) (2,000; 40-80)—"Where There's Life" (Par) and "Repeat Performance" (EL), day-date with Orpheum. Okay $5,000. Last week, "Fun, Fancy Free" (RKO) and "Seven Keyes Baldpate" (RKO), solid $6,700.

Orpheum (H-E) (1,750; 40-80)—"Where There's Life" (Par) and "Repeat Performance" (EL), also Oriental. Nifty $9,500. Last week, "Fun, Fancy Free" (RKO) and "Seven Keyes Baldpate" (RKO), terrific $11,000.

Paramount (H-E) (3,400; 40-80)—"Down To Earth" (Col). So-so $8,700. Last week, "Forever Amber" (20th) (2d wk) (6 days), big $9,600 at upped scale.

Playhouse (H-E) (1,200; 40-80)—"Bachelor Bobby-Soxer" (RKO) and "Lured" (Indie) (5th wk) (m.o.). Dwindling $1,800. Last week, fair $2,800.

United Artists (Parker) (895; 40-80)—"Green Dolphin Street" (M-G) (2d wk). Strong $10,500. Last week, sock $15,500.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Hub Sad, 'Thunder' Same at $17,000

Boston, Dec. 16.

It's really sad around this town this week. Nothing's doing biz; even Tommy Dorsey band plus "Secret Mission" at RKO Boston is off. "Unconquered" at the Paramount and Fenway, on advanced scale, looks disappointing on second week.

Estimates for This Week

Astor (Jaycocks) (1,400; 40-80)—"Carnegie Hall" (UA). Second week floppo, with only dim $5,000 in view. House closes Dec. 21 for final touching up, re-opening Xmas with "Bishop's Wife" (RKO. Last week, okay $8,000.

Boston (RKO) (3,200; 50-$1.10)—"Secret Mission" (EL) plus Tommy Dorsey orch, others on stage. No matinee biz at all and will keep this down to a weak $27,000, a bit below usual band average. Last week, "Gangster" (Mono) plus Barry Sullivan, Connie Haines, others on stage, $22,000.

Exeter (Indie) (1,000; 45-65)—"Frieda" (U) and "Met on Skis" (Indie) (3d wk). Hanging on at so-so $3,000 after $4,000 for last.

Fenway (M-P) (1,373; 55-$1.20)—"Unconquered" (Par) (2d wk). Fair $9,000 after nice $14,000 in first.

Kenmore (Indie) (700; $1.10)—"Henry V" (UA) (4th wk). Still satisfactory at $3,500 after nice $5,000 for last.

Memorial (RKO) (2,985; 40-80)—"Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk). Third week ends today (16) at okay $22,000 in 8 days. Second was fine $26,000.

Metropolitan (M-P) (4,367; 40-80)—"Thunder in Valley" (20th) and "Out of Blue" (EL). Sad $17,000. Last week, "Where There's Life" (Par) and "Adventure Island" (Par) (2d wk), fast $20,000.

Orpheum (Loew) (3,000; 40-80)—"Green Dolphin Street" (M-G) (3d wk). Hung on for a good $17,000 after $22,000 for second.

Paramount (M-P) (1,700; 74-$1.20)—"Unconquered" (Par) (2d wk). Slipped to $17,000 after big $28,000 in first.

State (Loew) (3,500; 40-80)—"Green Dolphin Street" (M-G) (3d wk). So-so $8,000 after $10,000 for second.

Translux (Translux) (900; 30-74)—"Mummy's Tomb" (U) and "Mummy's Ghost" (U) (reissues). Fairly good $5,000. Last week, "Dark Corner" (20th) and "Roger Touhy" (20th) (reissues), $4,300.

Christmas Buying Bops D. C.; 'Life' Slow 17G, 'Pirates'-Vaude $16,000

Washington, Dec. 16.

Annual pre-Christmas slump is on here. Biz generally is sagging with practically no exception. Even "Where There's Life" at the Palace, most likely candidate to succeed on the main stem, looks only moderate. "Pirates of Monterey" will be thin at Capitol with vaude layout.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Pirates of Monterey" (U) plus vaude. Thin $16,000. Last week, "Golden Earrings" (Par) with vaude, oke $23,000.

Columbia (Loew's) (1,263; 44-70)—"Song of Love" (M-G) (2d run). Dull $6,000. Last week, "Body and Soul" (UA) (2d run), $5,500.

Keith's (RKO) (1,838; 44-80)—"Walter Mitty" (RKO) (3d wk). Louis-Walcott fight film helping this to hold at a nice $11,000. Last week, $14,000.

Metropolitan (WB) (1,163; 44-70)—"Doctor Takes a Wife" (Col) (reissue). Mild $7,000 for firstrun in this house. Last week, "Arizona" (Col) (reissue), $6,500.

Palace (Loew's) (2,370; 44-74)—"Where There's Life" (Par). Disappointing $17,000. Last week, "Dolphin Street" (M-G) (2d wk), down to $15,000.

Warner (WB) (2,154; 44-74)—"Jezebel" (WB) (reissue). Thin $14,000. Last week, "Had To Be You" (Col), fancy $19,000.

Indpls. Slow Albeit 'Crossfire' Oke $11,000

Indianapolis, Dec. 16.

Grosses are running slightly below average at most deluxe spots this week. "Crossfire," however, is okay at the Indiana and "Singapore" looks fair at the Circle. "Ninotchka," on reissue, failed to catch on at Loew's.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Singapore" (U) and "Northwest Outpost" (Rep). Fair $10,000. Last week, "Exile" (U), about same.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Crossfire" (RKO) and "Wild Horse Mesa" (RKO). Okay $11,000. Last week, "Escape Me Never" (WB), thin $8,000.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Invisible Wall" (20th) and fight picture. Mild $5,500. Last week, "Where There's Life" (Par) (m.o.), fair $5,000.

Loew's (Loew's) (2,450; 40-60)—"Ninotchka" (M-G) (reissue) and "Crime Doctor's Gamble" (Col) Very dull $6,000. Last week, "Green Dolphin Street" (M-G) (2d wk), okay $10,000.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Last of Red Men" (Col) and "Bury Me Dead" (EL). Slow $6,500. Last week, "Fabulous Texan" (Rep) and "Railroaded" (EL), $6,700.

Philly Very Low, 'Glass' Okay 15G

Philadelphia, Dec. 16.

It's still quiet on the Philly picture front with the pre-Yuletide lull in biz continuing. Best of the lot is "Pirates of Monterey," which made its debut at the Mastbaum. Other newcomers, "Heaven Only Knows," and "Thunder in the Valley," are taking it on the chin. "The Upturned Glass" looks okay.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Upturned Glass" (U). Okay $15,000. Last week, "Fun, Fancy Free" (RKO), $9,000.

Arcadia (Sablosky) (700; 50-94)—"Hagen Girl" (U) (2d run). Pale $4,000. Last week, "Adventuress" (EL), so-so $4,500 second run.

Boyd (WB) (2,350; 50-94)—"Had to Be You" (Col) (2d wk). Modest $18,000. Last week, nice $23,500.

Earle (WB) (2,760; 50-95)—"Wistful Widow" (U). Not too bad at $18,500. Last week, "Ride Pink Horse" (U), $15,000.

Fox (20th) (2,250; 50-94)—"Thunder in Valley" (20th). Not making much noise at $14,000. Last week, "Nightmare Alley" (20th), $15,000.

Goldman (Goldman) (1,300; 50-94) "This Time For Keeps" (M-G) (4th wk). Oke $16,000. Last week, trim $18,000.

Karlton (Goldman) (1,000; 50-94)—"Where There's Life" (Par) (4th wk). Fair $8,000. Last week, $9,000.

Keith's (Goldman) (1,300; 50-94)—"Song of Love" (M-G) (2d run). Okay $7,500. Last week, "Magic Town" (RKO) thin $4,500 second run.

Mastbaum (WB) (4,360; 50-94)—"Pirates of Monterey" (U). Fair $25,000. Last week, "Body and Soul" (UA) (4th wk), modest $18,000.

Pix (Cummins) (500; 50-94)—"Jungle Book" (EL). Mild $7,000. Last week, "Barber of Seville" (Indie) (2d wk), fair $6,500.

Stanley (WB) (2,950; 50-94)—"Green Dolphin Street" (M-G) (3d wk. Holding up nicely at $21,000. Last week, bright $28,000.

Stanton (WB) (1,475; 50-94)—"Heaven Only Knows" (UA). Thin $8,500. Last week, "Return Rin-Tin-Tin" (EL) and "Last of Redmen" (Col), so-so $9,500.

Omaha's Shopping Spree Bops Biz; 'Valley' $11,000

Omaha, Dec. 16.

Show business here, per usual for this time of year, stems from Xmas shopping, with grosses down while the crowds mill around the stores. "New Orleans" even when paced by Red Ingle band will get only a mild session at the Orpheum. "Thunder in Valley" is doing fairly good at the Paramount and holds.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-85)—"New Orleans" (UA) and Red Ingle's orch, others, on stage. Mild $18,000. Last week, "Repeat Performance" (EL) and Lionel Hampton orch, $18,600.

Paramount (Tristates) (2,800; 16-65)—"Thunder in Valley" (20th). Okay $11,000. Last week, "Green Dolphin Street" (M-G) (2d wk), $9,000.

Brandeis (RKO) (1,500; 16-65)—"Escape Me Never" (WB) and "Sweet Genevieve" (Col). Fair $6,500. Last week, "Walter Mitty" (RKO) (2d wk), $6,600.

Omaha (Tristates) (2,100; 16-65)—"Nightmare Alley" (20th) and "High Tide" (U) light $9,000. Last week, "Great Expectations" (U), $10,000.

Xmas Shopping Sloughs N. Y. Albeit 'Bishop's' 43G; 'News' 132G, 'Earrings,' DeWolfe-Laine-McKinley 73G, for 2d

Broadway firstruns currently are suffering from the annual pre-Christmas slump, only it is more severe this year than in 1946. For the second week in a row, the only solid business is being done by the Music Hall and Paramount, although "Bishop's Wife" opened well enough at the Astor, in view of sluggish conditions, to hint future strength. Lone ray of hope for most theatres is that the worst soon will be over, with bulk of Xmas shopping finished by the end of this week.

Only two important bills teed off during the past week, and both were launched with two strikes on them because of the obvious offish condition of the Street. Standout is "Bishop's Wife" which looks to hit good $43,000 or slightly better. While this is on the disappointing side, too much apparently was expected in the face of amusement-shy buying public. Campaign on the picture is being changed to stress the film's stars rather than the title.

Strand, with "Always Together" and Charlie Barnet band heading stageshow, is heading for possible alltime low. Likely won't do better than $29,000, which is only half of what the house gets on a fairly good opening week. Stays on, however, with the theatre changing for Christmas week. Victoria is doing surprisingly well with reissue combo of "Belle Starr" and "Frontier Marshal" at $15,500.

Music Hall, with its big Christmas show on the stage and "Good News" on screen, is forging ahead of opening week's business with nice $132,000 likely for initial holdover stanza. Big pickup in trade over the weekend is mainly responsible for this upbeat over first session's $129,500.

Paramount, with "Golden Earrings" and stagebill topped by Frankie Laine, Billy De Wolfe and Ray McKinley orch, is very good at $73,000 for second round. Same show holds a third with "Where There's Life" and stageshow headed by Stan Kenton band and Vic Damone due in Dec. 24. "Panic" continues in the chips on its third week at the Rialto with $10,000 likely. French-made Tri-Color release is launching house in prosperous manner on its foreign-film policy. "Henry V" also is doing okay with around $9,000 for second week at Park Avenue.

Elsewhere, Broadway houses are merely marking time until they can bring in their Christmas week bills. Both the Capitol and Roxy are dragging bottom. Latter, with "Had to Be You" and stageshow headed by Connee Boswell, will be lucky to get $45,000 for second week. House went to three stageshows daily first of week because business was so slow. Roxy now is set to bring in "Daisy Kenyon" with stageshow headed by Lanny Ross, Senor Wences, Wiere Bros. and Beatrice Kraft & Co. on Dec. 25.

"Pirates of Monterey" opened yesterday (Tues.) at the Criterion after eight weeks and six days of "Green Dolphin Street." Latter had a highly profitable run, although off with other theatres in final two weeks.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"My Father's House" (Indie) (12th wk). Able to stay in black because of number of groups sold for weekend shows. Down to $5,000 this week after $6,500 last. "Volpone" (Indie) opens Dec. 26, returning house to French-film policy.

Astor (City Inv.) (1,300; 80-$1.80)—"Bishop's Wife" (RKO) (2d wk). Got nice reviews generally, but on disappointing side. However good, considering season, at $43,000. In ahead, 17th week of "Walter Mitty" (RKO), off at $20,000.

Bijou (City Inv.) (650; 85-$1.50)—"Revenge" (Indie) (3d wk). Sagging to modest $3,000 this frame after $4,000 for second. "Beauty and Beast" (Indie) comes in Dec. 23.

Capitol (Loew's) (4,820; 70-$1.50)—"This Time for Keeps" (M-G) with Paul Whiteman orch, Marilyn Miller, Gene Sheldon heading stageshow (2d wk). Taking a beating along with others because of pre-Xmas lull, being down to $51,000 or less this session after $62,000 for first. Stays a third week.

Criterion (Loew's) (1,700; 60-$1.25)—"Pirates of Monterey" (U). Opened yesterday (Tues.). "Green Dolphin Street" (M-G) (9th wk-6 days), slid off to thin $14,000 on blowoff after $22,000 in eighth.

Globe (Brandt) (1,500; 70-$1.50)—"Body and Soul" (UA) (6th wk). Also cut down by Christmas shopping with $25,000 likely this round after okay $30,000 in fifth. Stays on.

Golden (RKO) (769; $1.20-$2.40)—"Mourning Becomes Electra" (RKO) (4th wk). Doing passably well at $9,500, with matinees definitely off; third stanza was $11,000. Continues.

Gotham (Brandt) (900; 70-$1.40)—"Red Stallion" (EL) (3d wk). Fairly steady at $7,000 as against $7,500 for second week. Holds fourth, with "Fabulous Texan" (Rep), opening Dec. 25.

Little Carnegie (Indie) (460; 95-$1.20)—"Nicholas Nickleby" (U) (3d wk). Down to $6,000 or lower, which is disappointing after $6,500 in second. Continues in hopes of holiday pickup.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (6th wk). Fifth frame ended last Monday (15), dipped to $37,500 after nice $46,000 for fourth week.

Palace (RKO) (1,700; 60-$1.20)—"Out of Past" (RKO) (4th wk). Third session ended last Monday (15) night was off a bit to $25,000, albeit still on strong side and helped by Louis-Walcott fight pictures; last week, fancy $29,200.

Paramount (Par) (3,664; 55-$1.50)—"Golden Earrings" (Par) with Billy De Wolfe, Ray McKinley orch, Frankie Laine heading stageshow (3d-final wk). Second week ended last (Tues.) night held up to very good $73,000, with Laine and surrounding stageshow taking bows for fine showing at this time of year; first week was big $85,000. "Where There's Life" (Par) with Stan Kenton orch, Vic Damone heading stagebill, opens here Dec. 24.

Park Avenue (U) (583; $1.20-$1.50)—"Henry V" (UA) (2d wk). Doing remarkably well in view of being fourth downtown N. Y. run, with $8,000 or over likely in second stanza ending next Friday (19); first was $9,500. Stays on indef.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Good News" (M-G) with Christmas stageshow (2d wk). Staying up in fine fashion and likely to top first week with brisk $132,000; first was $129,500, a bit below hopes. Set to stay through the holiday season.

Rialto (Mayer) (594; 50-$1.80)—"Panic" (Tri-Color) (3d wk). Still up in chips at trim $10,000 after nice $11,300 for second. Continues indefinitely.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Unconquered" (Par) (10th wk). Off to $17,000 currently, after fairly good $21,000 in ninth stanza. "Captain From Castile" (20th) set to tee off Dec. 25.

Roxy (20th) (5,886; 80-$1.50)—"Had to Be You" (Col) and stagebill topped by Connee Boswell, the Pitchmen, Jayne and Adam Digatano (3d wk). Second week sagged abruptly to $45,000 or less, mighty thin after dull $60,000 opening week, which included three days of "Thunder in Valley" (20th) and stagebill headed by Dan Dailey, Harrison & Fisher. "Daisy Kenyon" (20th) with Lanny Ross, Senor Wences, Wiere Bros., Beatrice Kraft & Co., heading stageshow, opens on Dec. 25.

State (Loew's) (3,450; 43-$1.10)—"Desert Fury" (Par) (2d run) plus vaude topped by James Barton, Francis Craig. Shapes as very mild $21,000. House winds up vaudeville policy here on Dec. 23. Last week, "Song of Love" (M-G) (2d run) with vaude headed by Lorraine Rognan, Johnny Morgan, the Tunesmen, $20,000.

Strand (WB) (2,756; 75-$1.50)—"Always Together" (WB) plus Charlie Barnet orch heading stageshow (2d wk). Initial holdover session opens today (Wed.) after landing very sad $29,000 opening week, likely all-time low. Final five days in second week for "Jezebel" (WB) and first five days of "Slight Case of Murder" (WB) (reissues), was thin $11,500.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (18th wk). For 17th round concluded last Monday (15) night, did only $5,000 but still in black; got $5,500 in 16th session. Stays indef.

Victoria (City Inv.) (720; 70-$1.20)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues). Doing nicely for oldies in week ending today (Wed.) with $15,500 likely. In ahead, "Love From Stranger" (EL) (2d wk), very thin $8,500.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (18th wk). Down to $9,500 after $11,000 in 17th frame. Scheduled to stick it out until Dec. 25, when "Voice of Turtle" (WB) opens.

Winter Garden (UA) (1,312; 60-$1.20)—"Capt. Boycott" (U) (2d wk). In second stanza ending tomorrow (Thurs.) is slipping to mild $17,000 or less, after only $20,000 opener. "The Exile" (U) is due in Dec. 25.

Back to 'Valentino'

Hollywood, Dec. 16.

Edward Small resumed preparation of "The Life of Rudolph Valentino," on which he has been working, on and off, for 10 years.

Meanwhile, he will produce "Lorna Doone," in California instead of England, as originally planned. Filming starts in March with Anthony Mann directing.

"The TREASURE OF THE SIERRA MADRE" is your next WARNER BROS. picture. Mister, it makes us super-proud. Humphrey Bogart has a new kind of adventuring role that's positively his No. 1 performance of all time. In every department everything about it says "socko"! *Plan for the Trade Show Jan. 5!*

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Some Aussie Exhibs Expect Freeze To Go Still Higher, With 75% Possible

Sydney, Dec. 16.

With the government upping the 30% remittance freeze on American film earnings to 50% last week, distributors look up on the latest bite as pretty tough, but still not hitting the mark set by the British. However, some film men are taking a more pessimistic slant, thinking that the Aussie freeze rate will spiral to 75% within three months unless the critical dollar exchange situation takes a turn for the better.

Entire remittance problem has been thrown in the lap of the Eric Johnston office via the distribs' local organization. Despite the latest freeze blow, which came as a terrific shock to industryites, it's not considered likely that there will be a limit slapped on film imports for the new year. It's generally believed that the distributors will continue to operate exactly as they had planned to do under the 30% freeze.

Possibility of U. S. majors participating in local film production has been discounted. They weren't interested in filmmaking here with the 30% slug in effect and now with the extra bite, such a step is regarded as highly remote.

U. S. film companies, as they did under the 30% freeze, will no doubt use the blocked money to expand their present buildings, office space and other physical facilities as well as introducing insurance schemes for staffs, etc. In fact, they'll take a hand in practically everything that has been given the official government greenlight with the exception of producing films. Picture production here is not an economical proposition and the government itself knows it.

BAKER, BOUILLON WIND UP SIX WEEKS IN MEX

Mexico City, Dec. 16.

Josephine Baker and husband Jo Bouillon on Saturday (13) ended six weeks work here at El Patio nitery, Teatro Lirico vaude house, and radio station XEX.

They left for the U. S. for dates in N. Y., Boston and Chi.

Ireton to Manage Renaissance Eng.-Dept.

Montreal, Dec. 16.

Renaissance Films' board of directors has okayed recommendation of prexy J. A. de Seve, appointing Glenn Ireton general manager of a newly created department handling all administration of the firm's English language pictures. Company is engaged in production, distribution and exhibition of French and English language films in Canada and France.

Formerly with Warners of Canada as director of its public relations department, Ireton resigned last August. "Creation of the new department," de Seve said, "is consistent with a policy designed to make the company truly Canadian, bi-lingual and bi-cultural. Ireton's duties will correspond with mine as director of French language activities." Early next spring, he disclosed the company will tee off in active production at its local studios. Plant reportedly has a valuation of $1,000,000.

Irish Judges Author Two Film Prospects

Dublin, Dec. 9.

A novel and a play, both authored by Irish judges, are to be filmed in England next year. Michael Balcon, of Ealing Studios, has bought the novel, "Another Shore," by District Justice Kenneth Reddin, which will start the program of comedies which Balcon has planned for 1948. Charles Crichton will direct.

Filippo Del Giudice, who left Two Cities Films and founded Pilgrim Productions, has signed a deal for District Justice Donagh MacDonagh's play, "Happy As Larry," which has been staged here and in London.

Cantinflas Pic To Preem In 5 Mex Houses Xmas Day

Mexico City, Dec. 16.

"A volar, joven" ("Fly High, Kid"), latest pic of Cantinflas (Mario Moreno), produced by Posa Films, of which Moreno is veepee, and world-released by Columbia, is set for simultaneous exhibition in five local cinemas, preeming Xmas Day. That will top by one "Duel in the Sun's" exhibition here. Selznick pic showed simultaneously in four cinemas here.

Xmas Day, too, will see the preem of Charles Chaplin's "Monsieur Verdoux" (UA) at the Cine Palacio Chino here. UA did well with "The Outlaw" in Mexico.

AAA, Arg. Distrib, May Realign

Buenos Aires, Dec. 9.

It looks like Artistas Argentinos Asociados, formed in 1941 as a distribution company similar to United Artists, is headed for a reorganization and new alignment of producers working on product for AAA handling. Either a full reorganization looms or a complete breakup, with several producers already breaking away.

Some of the best pictures turned out in Argentine studios have come from AAA, including "La Guerra Gaucha," "Su Mejor Alumno" and "Todo un Hombre." Originally it was set up by Elias Alippi, Enrique Muino, Lucas Demare, Angel Magana, Francisco Petrone and Enrique Faustin. Last named, who was general manager, was the first to break away because of difference of opinion with some of his colleagues.

New capital came into the association in 1943 when Narciso and Miguel Machinandiarena (San Miguel Studios) came in. They subsequently withdrew from the setup.

Petrone, who was credited with "Guerra Gaucha," is the latest to pull out of AAA after several reportedly stormy sessions. Difficulty seems to stem from AAA's policy of making only one or two pictures annually, which does not give Petrone enough scope to keep in the public eye. Magana is not so affected because he and Muino have been associated in the "Todo un Hombre" radio series for Kolynos for some time.

With only three now remaining in the setup, Muino, Magna and Demare, this trio is now considering plans to turn out more pictures for AAA and currently is in the market for scripts. At the same time, Petrone is dickering with Guaranteed Pictures which only recently went into the production field. He is attracted by the story of General Jose de San Martin, creator of Argentine independence which Guaranteed has for possible production.

Incidentally, Petrone has been burned for some time over the influx of Mexican film stars into pictures here, especially when Arturo de Cordova signed up. Latter, now back in Mexico, is due in Buenos Aires early in 1948 to make a film for Argentine Sono Film, with Mirtha Legrand. It would be directed by Daniel Tinayre. He also is committed to make a picture for San Miguel Studios and Cinematografica Inter-Americana.

Col's Mex Distrib Tie

Mexico City, Dec. 16.

Columbia has joined Rodriguez Bros., Producciones Grovas and Producciones Galderon for the distribution of Mexican pix in the key provincial towns of Guadalajara, Torreon, Monterrey and Vera Cruz.

Among Mexican pix Columbia distributes are those of Cantinflas (Mario Moreno).

ONLY WAY TO RECOUP COIN

Paris, Dec. 16.

The barometer is pointing to a big boost in continental film production by American picture interests sparked by the growing currency restrictions in Europe. Whether films can be made more cheaply or efficiently in Hollywood as against foreign studios—once a much debated point—is becoming irrelevant because of the cold fact that production now seems the best way for an American film company or allied interests to rescue at least part of its frozen coin.

The recent splurge of production activity in Italy, of course, is directly tied to the fact that Yank distribs have abandoned practically all hope of budging the immovable lira in any other way. And now, Paris is rife with reports that U. S. film interests will go the whole hog in France and elsewhere, even to the extent of importing American technicians and acting personnel, and then turn out English-language films which ordinarily would have been made in Hollywood.

One deal, now in the works, has attracted attention as the sort of complicated international hookup that currency hurdles are dictating. It's being promoted in the U. S. by Peter Cusick, former Universal director, who has a commitment from Greta Garbo for an English-lingo pic to be produced in Paris on the life of George Sand.

Tripartite Pix Financing

Cusick is arranging tripartite financing. French bankrolling would come from the Rothschilds; British through backers lined up by Sir Laurence Olivier, while American interests would also chip in one-third. Each group would contribute about $400,000 with the probability that 20th-Fox would release the film in the U. S. The idea is that French and British backers would get their coin repaid by profits of the film in their respective countries without worrying over blocked currencies. Film would be made with American personalities and direction.

Jacques Grinieff, prexy of U. S. Film Export Corp. and Magnus Films, has set up Franco-American producing units in Paris with American film companies participating in production and distribution. He's also completed plans and obtained studios in Rome where he kicks off in February. Spain also figures in his production plans.

Grinieff, it's understood, has gone into filmmaking because his blocked film revenues have forced the move. Reportedly, such prominent U. S. industryites as Samuel Goldwyn and Serge Semenenko, v.p. of the First National Bank of Boston, have a tiein with him financially.

New producing units established by Grinieff will also call on top American film personalities to make the Atlantic crossing. They'll buttress his films, some to be made in the English language, and it's not likely he'll have much difficulty bringing them over in view of his close alliance with top Hollywood interests. At the same time, negative costs will sop up the frozen cash which can't be moved otherwise.

Other Foreign News on Page 17

Ray Josephs
finds
"Anti-Hollywood Talk Down to a Whisper in South America; U. S. Pix Win New Favor"
* * *
a feature in the
42d Anniversary Number
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VARIETY
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Looming Ban on U. S. Pix in Rumania Stirs Up Full Boxoffice Stampede

Public anxiety in Rumania that the anti-U.S. government might soon ban all American films from its screens has led to a terrific hypo in business, with people lining up at the boxoffice even in freezing weather to see American pictures while they still have a chance. Motion Picture Export Assn. officials, reluctant to stir up fireworks in Rumania, concede nonetheless that that country represents their biggest problem among the Russian satellites which they service.

Public awareness of the governmental ban looming over all U. S. pictures was indicated recently in Bucharest. Metro's "National Velvet" had been doing standout biz there for four weeks. Following a steady fire of criticism against American pictures by the government-dominated press and trade union organizations, the people lined up one day in weather 10-degrees above in such masses that the theatre management was forced to throw open an adjacent garden that had been used as an outdoor theatre during the summer. There, 750 people sat in the cold to see "Velvet."

40 Pix Stopped

Possibility that Rumania might soon ban all U. S. product was strengthened this week, when the government stopped 40 American films that had been under review by the censorship bureau. Seven of these were new pictures, while the rest had all played in the country but had been called in for "re-appraisal." Fact that some of these pictures definitely favored the working classes and were far from being anti-Communistic is believed to indicate the bans have been imposed against any pictures that show American democracy at work or that show the American public in any sort of liberal light.

MPEA has found the same situation to hold true for the newsreel that it furnishes Rumania. Only stories ever scissored from the reel, which is composed of clips from reels of the MPEA member companies, are those showing liberalism in the U. S. Similar situation is found in other Russian satellite countries but not to such an extent as in Rumania. Fact that many theatres in the country are owned by the government or party prevents the MPEA from doing anything about the situation.

U. S. funds are presently frozen in Rumania, with the MPEA getting back only print costs on pictures. Complete ban of production thus wouldn't mean the loss of any revenue to the industry but MPEA hopes to keep its hand in for the time when it will be able to get complete earnings out of the country.

Hungarian Talent Sets Up New Indie Pix Prod. Unit

Budapest, Dec. 2.

New independent film producing company has been formed here by a group of top Hungarian actors and directors. Firm's organization is similar to that of United Artists in the U. S. Planning to start production within three months, unit's first picture will be "Anna Sweet" by the late Deszo Kosztolanyi.

Among the founders are actors Lajos Basti, Tamas Major, Klari Tolnay Zoltan Varkonyi and Margit Ladomerszky. Directors associated in the venture are Marton Keleti and Viktor Gertler as well as composer Laszlo Angyal.

Reich Distrib In U. S. Pix Hands

Berlin, Dec. 9.

While the American motion picture industry gained control of its own distribution in Germany last week, it will make no difference financially. U. S. companies' earnings in the Reich have been blocked since postwar operations began and will continue to be blocked under the new setup.

License granted by the Military Government to the Motion Picture Export Assn., representing the American majors and Monogram-Allied Artists, for the U. S. zone, does, however, give them control of their own prints and operation. Formerly, prints were handed over to the MG, which operated exchanges, collected coin, booked pictures, etc. Americans feel this is important in preparing for the day when coin will again be unfrozen and operations back on a true competitive basis.

In addition to license granted MPEA, distribution okay was also given Eagle-Lion Distributors, Ltd., of London, combine of British companies similar to MPEA, and to eight German outfits. Regulations under which they'll operate expressly forbid block booking, blind selling and "dumping."

Licenses become effective Feb. 1. MPEA has been trying to effect the change for more than a year and had originally been shooting for a last July 1 changeover. Unwillingness of the MG to turn over its own exchange facilities prevented the earlier switch, since problem of finding suitable buildings and equipment in this war-devastated country is severe.

Supervision over type of films distributed remains with MG. Any unsuitable for development of best democratic principles in Germany will be rejected. Permitted will be some carefully screened films made during the Nazi regime, but having no Nazi taint. They will not be exported, however, because of foreign resistance to anything connected with Hitlerism.

Lise Topart Signed Up By Comedie Francaise

Paris, Dec. 2.

Teen-age Lise Topart has been signed by the Comedie Francaise to debut there in January. The comedienne, who two years ago became a sensation overnight in "Rosiers Blancs" as an ingenue, since appeared in "Rebecca" opposite Fernand Gravet and then at the Antoine in "Jours Heureux," just closed. She also appeared in the film, "Contre Enquete."

There are few ingenues available in Paris, aside from Miss Topart. Dany Robin, currently in Jean Anouilh's "Invitation au Chateau" at the Atelier, and Dominique Blanchard, Louis Jouvet's find who appeared opposite him in his "Ecole des Femmes" are the other two likely ingenues.

NO BIG TOP FOR DUBLIN ALTHOUGH BELFAST OK

Dublin, Dec. 9.

John Hinde's circus, which hoped to play Christmas in Dublin, is still without a home here. Dublin Corp. refuses to rent a site in any public park and Hinde says outfit cannot afford to pay 50% rental demanded by owners of private sites.

Belfast, however, will get its circus for Christmas, a 20-act indoor show to be staged by G. L. Birch at the Royal Hippodrome. This will be Birch's eighth successive year at the same house.

Two Mex Producers Set

Mexico City, Dec. 9.

Two pic production companies have been organized and registered here. One is Internacional Cinematografica with Cantinflas (Mario Moreno), Santiago Reachi, prez of Posa Films, producer of the comic's pix, and Jacques Gelman, a Posa exec.

Other is Centro Coordinador Cinematografico de Mexico, by Luis I. Rodriguez and associate. Besides production, this company will distribute and finance pic makers and handle cinematographic equipment.

IT'S A BETTER WORLD ALREADY!

A gay hit at Radio City Music Hall and booked to play simultaneously in hundreds of theatres nationwide to celebrate New Years.

M-G-M presents "GOOD NEWS" • JUNE ALLYSON, PETER LAWFORD, Patricia Marshall, Joan McCracken, Ray McDonald, Mel Torme • Color by Technicolor • Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva and Ray Henderson • Directed by CHARLES WALTERS • Produced by ARTHUR FREED

Argentina Losing Some of Its Best Talent in Forced Hegiras Overseas

Montevideo, Dec. 9.

Argentine picture and legit stars are beginning to look further afield for jobs, now that the Peron government is extending its censorship to all fields of entertainment. Spain and the Central American countries—all Spanish speaking—afford plenty of opportunity and several groups have already announced deals inked for 1948.

Legit actress Iris Marga has formed a company with Esteban Serrador, upcoming young Argentine actor-producer, and they will trek to Spain late in December for a legit season, presenting "Una Viuda Dificil" ("A Difficult Widow") by Conrado Nale Roxlo, as one of their vehicles. Miss Marga already played a season in Spain during the current year, teamed with Miguel Faust Rocha. These players formerly belonged to the National Comedy Theatre, before it was taken over by the Peron-controlled National Cultural Board.

Cinemactress Amelia Bence will also trek to Spain for film commitments, for direction under Benito Perojo, who has made several pix in Argentina. Spanish actor Alberto Closas, who has been in Argentina for the past five years, working in legit and pix, may be teamed with her.

Zully Moreno, Argentine Sono Film star, is also dickering with Mexican studios for picture chores, provided her husband, Luis Cesar Amadori, can wind up his local contracts to accompany her as director. Cinematografica Inter - Americana (Guthmann interests) is working on this deal.

Malisa Zini, legit actress who was awarded prize for best performance of the year by the National Board of Culture, and an ardent Peronist, has also announced that she has received bids from Spanish studios and that she intends accepting these during 1948.

With commitments already made by Juan Carlos Thorry and Hugo del Carril, two of Argentina's film stars, and Nina Marshall's forthcoming jaunt to Mexico, Cuba and Spain, Argentine entertainment will be short of some of its best bets during the coming year.

KIWIS SETS ALL-TIME AUSSIE LEGIT RECORD

Melbourne, Dec. 9.

The Kiwis, all-male musical revue of New Zealand soldiers, rounded out an even year's performances at the Comedy here Saturday (6), to set a record in Aussie legit history. Unit, which was recruited originally in North Africa to entertain troops, was kept together during the war, and played in its native New Zealand thereafter. J. C. Williamson Theatres, which booked the unit in N. Z., decided to bring it to Aussie, although not thinking it would go here.

Group of 35 entertainers has proven the surprise of the year, doing a change of three revues at the Comedy. Only other show to play a year in Aussie heretofore was "Kiss and Tell," although the current "Annie Get Your Gun" is likely to match that record. Kiwis should be good for another six months in Melbourne, after which it will tour other parts of Australia including Sydney.

See Alliance Studios In Full Swing in '48

London, Dec. 9.

Alliance group, which controls Riverside, Twickenham and Southall studios, gave a guarantee, through Mark Rubens, one of the directors, that the three studios will be in full production early next year.

Rubens made announcement that the technical and constructional staff will be on company's payroll within three weeks.

Riverside's first production in January will be "A Poor Man's Miracle," released by General Film Distributors. Southall and Twickenham will be used for "She Cracked Her Glass Slipper" for Paramount, and another of the "Just William" series will be made for United Artists.

Norman B. Rydge
(Director of Australia's Greater Union Theatres)
Believes
"Good Films Can Combat Any Audience"
* * *
An Editorial Feature
in
VARIETY's
Upcoming
42d Anniversary Number

Arg. Exhibs Fear More Quota Laws

Montevideo, Dec. 2.

There is still considerable nervousness in Argentina's film industry as a result of repeated rumors that the government intends establishing further "protection" for locally made pix, by setting curbs, on the importation of foreign films. Exhibitors are worried as local product doesn't show as good boxoffice returns as foreign pix.

As far as can be gathered, production of local films will amount to no more than 84 pix during 1948, and even that amount is doubtful judging by the number skedded for 1947, of which only 36 have been released so far.

Shortage of dollar exchange may also affect the production angle, especially as the government has decreed that imports of raw stock are of national interest and must come under rationing and control by the Secretariat of Industry and Commerce. As a consequence, studios must negotiate import permits with the Secretariat before they can secure the necessary supplies.

The Institute for the Promotion of Trade (IAPI), another government bureau set up to insure state intervention in every branch of business, has been authorized to purchase 2,500,000 metres of raw stock at 10c. (U.S.) per metre and applications by studios for allocations of raw stock must be made through the bureau. Studios which for one reason or another are not persona grata in top circles, fear they'll find themselves deprived of the means of making pix.

This ties in with the new code set up by the newly installed entertainment director, Claudio Martinez Paiva, in conjunction with the Municipal Censorship Board, which will considerably restrict the type of entertainment which producers may screen. On the one hand the bureaucrats are working hand in hand with Roman Catholic church dignitaries to put entertainment under clerical censorship, but on the other hand, many of the government financial tycoons have plentiful coin invested in the major studios and want to get big dividends from it.

DUBLIN GAIETY IN '48 ALL-STAR LEGIT SKED

Dublin, Dec. 9.

The biggest lineup of imported theatrical companies seen here since before World War I has been planned by Louis Elliman for the Gaiety theatre in 1948. List already inked includes the Young Vic Co. with "The Shoemaker's Holiday" and "The Snow Queen;" H. M. Tennent's production of "Lady Windermere's Fan;" Bristol Old Vic Co. in J. B. Priestley's "The Linden Tree" and a repertory of three other plays; Sadlers Wells Ballet and orch; the International Ballet.

Robert Atkins' Shakespearean Co. is also expected to do a season including "King John," "Henry VIII," "Henry IV," parts I and II. For musicals there will be revivals of "The Student Prince" and "Lilac Time," while the longhairs will get two seasons of opera, including a French production with a cast of French warblers in the principal roles.

To Air Milan Opera

Milan, Dec. 9.

SIPRA, Italian radio network of 26 stations will broadcast the coming La Scala opera season from Milan, starting Dec. 26. First opera to be aired will be "Otello," batoned by Victor de Sabata.

In addition to the La Scala series, SIPRA will also originate broadcasts from opera houses in Genoa, Venice and Rome.

U.S. Films Hold Lead in Swiss, Norge Markets

Washington, Dec. 16.

American films continue to hold high popularity in Norway and Switzerland, claiming better than 50% of the market in both countries, according to surveys issued today (16) by the U. S. Dept. of Commerce. The survey discloses, however, that Britain in particular is climbing on the ladder and becoming a formidable competitor in these countries. It is pointed out also that when German production resumes on a large scale, Hollywood will have to fight for primacy in these markets.

Number of feature films required to supply the Swiss market, said the survey, is equivalent to the number imported, since domestic production is negligible. During 1946, a total of 420 features were imported, 247 or 58.9% coming from the U. S. France was second in the market with 73 features while Britain and Sweden were tied for third, each placing 24.

Survey points out that the Swiss have recently installed a ceiling on percentage deals, under which the maximum a distributor can get is 50% of the gross. The Swiss newsreel which was required by law during the war has now becoming generally established in the theatres. Main language in the country is German so that the return of German pix is being awaited.

Production is small-fry in Switzerland. While there are 30 producers, most specialize in advertising pictures. Only one or two features are turned out annually as are about 15 shorts. Country has 372 theatres with another 20 to 30 currently under construction.

In Norway, 434 films were imported last year of which 22 came from the U. S., 64 from Sweden, 62 from Britain and 43 from France. During that year, eight films were rejected by the censors of which six were American-made. However, only one U. S. film has been banned this year.

Country has 273 motion picture theatres, of which 132 are municipally - owned, 86 belong to associations, and only 55 are privately owned. The big, important houses are all municipally-owned.

MEX RELIGIOSO TINTER

Mexico City, Dec. 16.

A color film based on the life of Christ is being readied to start early in 1948 by the Rodriguez Bros. Cast is now being recruited.

This will be Mexico's first religious subject tinter.

Current London Shows

London, Dec. 16.

(*Figure shows weeks of run*)

"All Over Town," Playhouse (8).
"Anna Lucasta," Majesty's (7).
"Annie Get Gun," Col'sm (28).
"Bless the Bride," Adelphi (34).
"Blind Goddess," Apollo (2).
"Canaries S'ng," Garrick (4).
"Chiltern Hundreds," Vaude (16).
"Crime of Foley," Comedy (23).
"Dark Summer," St. Mart. (1).
"Dr. Angelus," Phoenix (20).
"Edward My Son," Lyric (29).
"Fly Away Peter," Fortune (19).
"Here There," Palladium (37).
"Honor & Obey," Saville (4).
"Life With Father," Savoy (28).
"Linden Tree," Duchess (18).
"Macbeth," Aldwych (1).
"Never Can Tell," Wynd (11).
"Off Record," Piccadilly (29).
"Oklahoma!," Drury Lane (33).
"One, Two, Three," Yorks (14).
"Outrageous," W. Garden (5).
"Piccadilly Hayride," Wales (40).
"Present Laughter," H'ym'kt (35).
"Private Ent.," St. James (4).
"Starlight Roof," Hipp. (6).
"Sweetest Lowest," Ambass. (85).
"Together Again," Vic Pal. (35).
"Tuppence," Globe (10).
"Worm's View," Whitehall (33).

Abbey Theatre Directors in Doghouse With 'Deterioration' Charges Filed

By MAXWELL SWEENEY

Dublin, Dec. 9.

Charging that the Abbey Theatre has ceased to be the Irish national theatre, a new group is now campaigning to secure restoration of the playhouse to the ideals of its founders, W. B. Yeats, Lady Gregory and J. M. Synge.

Claim is that the Abbey directors are not showing the bold experimental tradition of the theatre's founders, and that there is a deterioration in acting standards. With the loss by death of F. J. McCormick, and the bowouts of a number of the most promising younger players who find film work more remunerative, the company has been importing a number of juves whose training and development is considered not the equal of their predecessors.

Efforts to Gaelicise the company, it's said, are not encouraging new artists of ability. There appears to be a tendency to give young players who can speak the Irish language preference over artists who have not a fluent knowledge of the Gaelic tongue. This policy is ascribed to ardent Gaelicist Ernest Blythe, a former politician (he was Minister for Finance in William T. Cosgrave's administration), who is now a director and manager of the Abbey.

Other directors are a medical practitioner, Dr. Richard Hayes, who is new the Eire Film Censor; Roibeard O. Farachain, a poet, and talks director of the state-controlled radio station, and playwright Lennox Robinson, who has been absent in the U. S. for a considerable part of 1947.

Few New Plays Seen

Only three or four new plays were seen at the Abbey during the year, and only one by a playwright new to the Abbey, Sigerson Clifford. His historical play, "The Great Pacificator," was produced in Belfast before it was seen at the Abbey and was the best of the year's new plays. For the rest of the year revivals filled the playbills and kept the boxoffice busy.

The intake of coin, however, was largely from tourists who went to the theatre on its oldtime reputation. No Abbey playwright of recent years has achieved the status Sean O'Casey reached with his first plays; only Frank Carney, whose "Righteous Are Bold" proved a boxoffice winner, appears to have hit the jackpot.

Question still to be solved is, should the Abbey be a purely commercial theatre living largely on its past, which appears to be the present position, or resume its old status as a national theatre with an imaginative directorate of theatremen who could give aid to new playwrights and be prepared to experiment? Since the government gives a limited amount of financial aid to the theatre it is generally felt here that the old traditions should be maintained and every effort made to bring the acting standards of the company back to their former level.

For the defense of the present position it is claimed that in the early years of the Abbey the theatre was virtually a political weapon against British rule then operating in Ireland. It was a nationalist, rather than a national, theatre and most of its plays had a political point. Today the need for such a nationalistic platform is not so great, and the spirit which inspired the earlier writers for the Abbey has faded with the winning of self-government.

Points are undoubtedly true, but the Abbey established a worldwide reputation for the standards of its acting and unless a strong policy on performance is quickly established the building may relapse into the purpose for which it was originally constructed, a morgue.

Robert Stolz
Describes How
"Lack of Materials Snag Vienna's Legit Comeback"
in
VARIETY's
42d Anniversary Number
Out Soon

Manila Exhibs Balk Price Cut

Washington, Dec. 16.

Philippine exhibitors have protested a reduced admission scale recommended by the government, holding it up for the time being, U. S. Dept. of Commerce reports. Dept. also discloses that Sampaguita Pictures, Inc., one of the four pre-war Filipino film studios, is more swinging back into production.

The theatre scales, varying for different classes of theatres, were to have gone into effect Oct. 16 but have been on the shelf ever since because of the battle by exhibs who oppose government-fixed admissions ceilings. Fight has been headed up by the Manila Theatres Assn.

Sampaguita Pictures has been reestablished with a capital investment of about $250,000 (U. S.). "Sampaguita lost heavily during the war," says the Dept. "The two sound studios were completely destroyed and 60% of the equipment was lost. After liberation the property was used by the occupation forces and returned to the owners only about a year ago.

"The major problems confronting the studios at present are the high cost of production, the over-expansion in the picture production field, the delay in procuring equipment, and the difficulty in getting back into normal production while studios and equipment are still inadequate."

Sampaguita now has 18 feature productions scheduled for the next year. The language used is exclusively Tagalog.

BRITISH FILMS TOP U.S. IN HAVANA GROSSES

Washington, Dec. 16.

Top grossing single pictures in Havana during August and September were British, U. S. Dept. of Commerce disclosed in reporting on the film situation in the Cuban capital. During September, Havana screened 21 firstrun pictures of which 10 were Hollywood product, three came from Britain, three from Mexico, three from Argentina, two from Spain, and one in France. The U. S. got 54% of the boxoffice and the British 22%.

However, the report points out: "For the second consecutive month the biggest earner was a British feature with a total of $12,805, for a two-week run at the America theatre, closely followed by another British picture which grossed $11,303 during a one-week run at the same theatre."

This upward swing of British film importance and grosses has been commented on recently in several Latin-American countries.

French 'Volpone' Pic Gets N.Y. Education Board OK

"Volpone," French film version of Ben Jonson's classic, has been passed by the Motion Picture Division of the N. Y. State Board of Education with minor cuts. As yet the New York censoring panel has been the only official body to affix its stamp of approval on the picture.

Distributed by Siritzky International Pictures, the import opens at the Ambassador, N. Y., Dec. 26.

U.S. SAVES FILM BIZ 100% TAX TILT IN MEX

Mexico City, Dec. 16.

U. S. Embassy last night (15) did well by Hollywood in rescuing it from heavy tax bites on its south-of-the-border business. Mexican government was persuaded to modify, in favor of films, new tariffs which became effective yesterday (Mon.).

New imposts would have hiked the duty on films by 100%, namely from $4 (U. S.) per kilogram to $8. However, the Embassy obtained the relatively light increase of 40c. (U.S.). While Americans say this tap admittedly boosts the overhead, it still permits smooth operations.

UA Faces Real Product Crisis If 3 Films Shift to Other Distribs

Should United Artists lose the three films on which it is now threatening litigation, a product crisis appears certain by mid-spring. Company has only three features in its current backlog, plus another four now editing.

There are no pictures committed to it now in production. Since the shortest time one can be expected from start of shooting to finished print is probably six to eight months, and very frequently longer, a hiatus in releases is expected. Only way it could be avoided would be by greater spacing out of the pix on hand beyond the two-a-month which UA has attempted to maintain in the past, or by purchasing completed negatives from another company.

Faced with the product shortage, UA took another step this week to hang on to the three disputed films, the Cagney brothers' "Time of Your Life," Enterprise's "Arch of Triumph" and Howard Hawks' "Red River." UA attorneys, O'Brien, Driscoll, Raftery & Lawler, in the latest move, sent a letter to Warner Bros. warning it against accepting the Cagney film for release.

Previously, the Cagneys' eastern rep, Peggy Bleakley, and Enterprise v.p. George J. Schaefer, had been served with summonses by UA. This requires them to file within 20 days with N. Y. supreme court a notice of appearance.

UA also named Abraham Beinstock, New York attorney for Walter Wanger and other film firms, as arbitrator on the Hawks' film. Hawks' contract provides that disputed points must be arbitrated before going to law. Hawks previously received notice of the plan to arbitrate.

No Official Notice—Yet

Actually, UA has received official notice of intention to break his distribution contract and give his films to another distrib only from William Cagney. Enterprise toppers David Loew and Charles Einfeld have given only verbal indication of their intentions. That was at recent huddles in New York with UA prexy Grad Sears.

Hawks hasn't indicated he won't give his film to UA. Company claims, however, that it is completed and he has failed to deliver within the period following completion stipulated in his contract. Hawks said last week in Hollywood that he wouldn't have the film finished for another three weeks. He added that he "might give it to UA if it is qualified to handle it by then."

On the Agenda

On the UA product agenda awaiting release now are Sam Bischoff's "Intrigue," Seymour Nebenzal's "Atlantis" and Triangle's (Pickford-Rogers-Cohn) "Sleep My Love." Currently editing are Benedict Bogeaus' "Miracles Can Happen," Stanley Kramer's "So This is New York" and Howard Hughes' "Mad Wednesday" and "Vendetta." "Wednesday" is a revised version of "Sin of Harold Diddlebock," the Harold Lloyd-starrer which was release-tested last spring.

On the production starting line are only two pictures. They are "Outpost in Morocco," in which Bischoff and George Raft are partnered, and "Pitfall," being made by Bischoff. Raft is now on his way to Africa to begin location shooting on "Morocco" and Bischoff has set Dec. 27 as starting date on "Pitfall," in which Dick Powell will be starred.

In prospect for starting during the early months of 1948 are "Texas, Heaven and Brooklyn," for which producer Edward A. Golden just completed lining up financing; "Woman of a Hundred Faces," which Boris Morres-William LeBaron have set, and "Gallows Hill," which Jack Goldberg is producing.

An important property which UA is almost certain to lose, according to present indications, is "This Side of Innocence." Armand Deutsch, who owns the best-selling novel, has been trying to get out of his deal so that he can take the property to Metro. Latter would make it and provide the financing, with Deutsch listed as associate producer. UA won't release him from his contract and he has indicated that as long as it holds him he won't make the film, so a possible legal tangle is in the offing.

Deutsch, incidentally, has been on the RKO lot recently being tutored by production chief Dore Schary in the details of picture-making.

Kramer's (Ent) Pic for UA

Hollywood, Dec. 16.

Stanley Kramer heads for New York Jan. 2 to arrange pre-release showing for "So This Is New York," Screen Plays' first production for Enterprise with United Artists set for release. Outfit has three films prepping for 1948 including "So This Is Hollywood," "Champion" and "Ada."

Henry Morgan and scripter Herbert Baker are already east. They'll collaborate on "So This Is Hollywood" while Morgan airs his radio show from Gotham.

Bill Cagney Defies UA, Stands Pat on Switch To Warners on 'Time'

Hollywood, Dec. 16.

William Cagney, producer of "Time of Your Life," is standing pat on his intention to release that picture through Warners, regardless of threats by United Artists to prosecute all producers who are holding back promised product. Answering a statement recently made by Gradwell sears, UA president, Cagney said:

"Mr. Sears' statements have nothing to do with rights granted to us in our distribution contract with United Artists. Our contract grants us a specific right of cancellation, which has been exercised and includes 'Time of Your Life'."

Sears Sets Skouras Deal As Pickford Dickers Loan

United Artists prexy Grad Sears planed to the Coast last week for a two-day huddle with topper Charles Skouras and the National Theatres' staff on deals for UA pix on the 20th-Fox circuit. Sears declared he got top terms and playdates for Triangle's "Sleep My Love" and Enterprise's "Body and Soul."

Sears returned to New York over the weekend to attend a UA board meeting yesterday (Tuesday). He said he did not talk to any producers while on the Coast.

Meantime, Mary Pickford continued her efforts in New York to resolve the financial affairs of the company. She had further talks with Wall street houses and has still another confab slated with Sir William Wiseman, partner in Kuhn, Loeb & Co. She's endeavoring to arrange a sale of the half-interest in UA held by her partner, Charles Chaplain. Latter has indicated willingness to get out for $2,500,000-$3,000,000 in cash.

Miss Pickford has been endeavoring to continue her 28-year association with UA, but was quoted as saying last week that she is ready to get out if she receives a proper offer. Boston banker Serge Semenenko reportedly is ready to finance a purchase of the company at about $5,000,000.

Mrs. Kelly's Sailing Cues UA V.P.'s Prolonged Stay

Mrs. Arthur W. Kelly, wife of the United Artists exec v.p., left New York aboard the Queen Mary last week to join her husband in England. This is taken as an indication that Kelly sees a long stay ahead in his efforts to straighten out UA's affairs with J. Arthur Rank.

The UA topper huddled with Rank shortly after his arrival in London two weeks ago and is slated to meet with him again this week. He will also attend the shareholders' meeting Friday (19) of Odeon Theatres, of which UA is part owner.

Kelly is in England to protest the Odeon-General Cinema Finance Corp. merger and to obtain further playing time for UA product on Rank's Odeon and Gaumont-British circuits.

PAUL STEWART WEST

Paul Stewart planed to the Coast over the weekend to continue in the cast of RKO's "The Window," for which he completed location shooting in New York. As soon as the picture is finished he plans returning east for a legit staging assignment.

Actor-director was accompanied by his wife, actress Peg La Centra.

Coin Plan

Continued from page 4

with similar arguments and would be in any such deal if it came to pass.

However, here are the blocks which make some government spokesmen say the deal will never be consummated:

1. The plan would not cover all government employees abroad but merely those working for the State Department foreign information service. This is a relatively small group. Only that share of the group would be included who were employed in countries which were freezing American money. Hence only a few million dollars at most would be involved.

2. Great Britain, the industry's big headache, is not in the picture at all. The British have imposed a 75% tax, not a freeze. No deal could be worked on in that largest of Yank foreign film markets.

3. The deal could not even be applied to all the "freeze" countries. For example, under the agreement for an Australian freeze, it was decided that 50% of our picture earnings would remain in that country and would be invested there. The Aussies are all steamed up over having the money used to develop the Down Under film industry and have been publicly explaining how important this will be for their country. The new scheme would, of course, violate the freeze plan since it would permit the American firms, by a roundabout method, to get their frozen money out. State and Commerce Department people say the Australians would never let themselves be fooled that way. And, of course, this situation is true in other nations as well.

4. U. S. State Department once studied a similar plan with the picture industry to help it get frozen money out of France. Nothing came of that one. American State Department made it clear at that time the only kind of deal it wanted was one under which it could buy francs at a discount.

5. One of the most vital points of American diplomacy at present is to get more dollars into friendly foreign nations to help them with their exchange problems. The new scheme would run counter to that basic policy.

6. Finally,— and this is considered very important—films and publishing are not the only American businesses which have money frozen abroad. The same is true for automobiles, steel, and a hundred other products. Any deal made for the benefit of pictures would cause other industries to charge they were being discriminated against — and every industry has its friends in Congress and throughout the government to fight for it.

Rank Combine

Continued from page 4

watering-down in quality is furthered here by attacks on Rank's latest efforts which British critics have launched. Some of the pundits are trumpeting that Rank, in his efforts to economize, is turning out mediocrities in place of pix which heretofore led the world in artistry.

U. S. returns don't discourage that impression. "Odd Man Out," for instance, is not expected to pass the $1,000,000 mark though, previously, a James Mason starrer was thought surefire in Yank theatres. "The Upturned Glass," released in America several months back, isn't figured for better than $1,000,000. "Frieda" won't do more than $800,000 while "Captain Boycott," another Universal release, and the best of the recent lot will probably hit the bell at $1,700,000.

Since U's distribution fees plus advertising and print costs eat up approximately half of U. S. rentals, Rank officials think the $4,000,000 figure for the year is a fairly generous estimate.

Rank's home theatres have always been the backbone of his profits and the U. S. film embargo is hitting them hard. Yank distribs now minus more than half their backlog of pretax pix are hoarding the remaining films and letting them out very slowly. With this sort of rationing, there's been a stream of reissues which may be good for fair but rarely sensational business.

Many of the American releases, it's felt, are inferior films which wouldn't be distributed in normal times. Adding that to a claimed decline in the quality of British films and the b.o. dip becomes understandable.

Inside Stuff—Pictures

Current argument over increased admission prices for films was brought to public attention in the N. Y. Post last week by David Kay, who writes a weekly column that runs as a paid ad of the Shell Oil Co. Addressing himself to 20th-Fox production chief Darryl F. Zanuck on the subject of "Gentleman's Agreement," Kay declared that "you rate the applause of the world for contributing so much to the cause of right thinking, but your inspiration is gathering tarnish through the element of commercialism."

Conceding that Zanuck doesn't set the prices, Kay declared: "You certainly can wield enough influence to see that the rates are made far more reasonable, particularly if you look upon 'Gentleman's Agreement' as something more than dollar bait. Forego the chance to set a boxoffice record with this one. Your company cannot lose money on it, even if it must grant larger percentages of the gross to unsympathetic exhibitors. Make this picture available to everyone, be he rich man or pauper. The world needs it."

George Truman, one of the two flyers who piloted their way around the world in a couple of flivver planes, was still wearing, when he returned to the U. S. last week, a good luck exploitation gadget that had been sent him before his departure by Lynn Farnol, Sam Goldwyn press agent. It was a little pair of gold shoes on a pin, similar to those handed by Virginia Mayo to Danny Kaye in Goldwyn's "Secret Life of Walter Mitty." The shoes were visible in pictures of the flier taken all over the world and were clearly on his chest in newsphotos when he landed back in this country at Van Nuys Airport outside of Los Angeles.

World rights to "Personality Parade," a two-reel short owned by Jimmie Fidler and previously released by Metro, have been acquired by Astor Pictures in a deal inked last week by Astor prexy Bob Savini and Ralph Staub, who repped Fidler. Astor has scheduled the short for general release starting Dec. 20 following a coast-to-coast buildup via Fidler's Mutual Broadcasting airer. Film has sequences dealing with some 72 oldtime picture actors.

Recent cast change in Individual Pictures' (Frank Launder-Sidney Gilliat) "London Belongs To Me," resulting in withdrawal of Patricia Roc with Susan Shaw replacing, reportedly came about because of a tiff the actress had with director Gilliat. He is said to have remarked that either Miss Roc goes or he does. Also in the cast are Fay Compton and Alistair Sim. Picture is now being filmed in Britain.

Unique feature of "Open City," Italian film import which has piled up a sensational gross of over $1,000,000 in its two-year run in U. S. art houses, came to light when it was revealed that the picture was shot entirely as a silent film. Dialog was dubbed in later by the cast. This technique, which eliminates costly sound studios and complicated recordings setups during shooting, cut production costs on the film by approximately 30%.

A mild form of censorship recently caught up with a theatre display ad in New Haven when a quick change in artwork was effected in a Loew-Bijou plug for "Africa Speaks." Original illustration showed a practically nude native girl. Subsequent ads carrying same layout had girl draped in a brief skirt and bra. As a parting shot, artist added a feathered headdress.

Magazine story about a film actress who is expecting motherhood was ready to be sent to the printers when the author was jolted by a phone call from her studio chief, objecting to the title, "My Baby Will Be an American." Producer thought the title might offend the European trade. Author is wondering what's wrong about being born an American citizen.

Swank West Coast beach club, which recently skidded into financial trouble, cost three Hollywood actors and a director $63,000, after going into the enterprise on advice of their business manager. Worse still, it is reported that the corporation setup was so devised that their losses are not deductible from their income taxes.

O'seas Take $105,000,000

Continued from page 3

ad valorem tax was fixed has been keeping the remittances flowing.

Some Markets Climbed

A number of important markets climbed in '47 despite the general trend downward. Brazil, for instance, is up 10% for estimated remittances of $4,200,000. Mexico, also upgrade, will be good for $2,500,000 before the '47 curtain drops. Belgium, up 25%, will give Yanks distribs $4,500,000. Paradoxically, Denmark's contribution will be way up despite an embargo now imposed by the majors because of its freeze. American pix took out close to $1,000,000 this year before currency was blocked while in '46 practically no business was done at all.

Venezuela, good for $900,000, also showed improvement as did Chile with approximate dollar shipments of $750,000. Business in Sweden rose some 15% but of the $3,000,000 earned, the companies can take only $1,500,000. As for Norway, companies with a late start in '46 extracted only some $100,000 while their pix earned some $500,000 this year before the blackout on remittances hit.

Australian Biz Off

On the opposite side of the ledger, Australian business is off 20%. The Aussies are permitting 50% of profits to be sent to the States and it's figured the total will come to some $3,500,000. New Zealand, still free for dollar transactions, is about the same as last year which means remittances of $1,500,000. South Africa is computed at $4,000,000.

Unrest in India has driven returns down from 15% to 20%. In the past, India has been good for $2,500,000 after deduction of overhead but grosses are on a progressive dive and the take this year will be far below that total. Egypt is off the beam also and isn't figured for more than $900,000.

Argentine business has held with '46. The rub, of course, is the freeze now in effect since early fall. Country usually turns in $3,000,000. Unless the freeze is lifted within a short time—and that action has been reported under consideration — the year's take won't exceed $2,000,000. Panama is down some 15% with the U. S. army cutting its zone forces so the net for the stanza will be some $900,000. Cuba has faded slightly to $1,200,000.

Certain countries, important in the past scheme of things, continue to block all remittances because of economic difficulties. Chief among those are France and Italy. The French were committed to payments totalling $11,700,000 this year but called them off because of its continued dollar famine.

American pix grossed some $6,000,000 in France during the year on the basis of black market valuation of francs. In Italy there's also a complete freeze. Rapid fluctuations of lira to dollars makes computation of business there impracticable.

Upped Rentals

Continued from page 5

booking the few advanced-admission pix.

Where the distrib is handling a film of an indie producer, as in the case of RKO with Samuel Goldwyn's "Best Years," there's the additional argument that the distrib is acting solely as the agent of the producer and not on its own. That, it's felt, leaves the distrib out while the indie filmmaker escapes because he's not a defendant in the suit.

The chances that the law courts may be crowded but the question of damages is a trickier one. Industry lawyers don't think an exhib will be able to prove he was hurt either in booking an upped-price feature or in refusing to do so. That view contradicts with the one held by Sidney E. Samuelson, general manager of Allied Eastern Pennsylvania, who told Allied conventioneers in Milwaukee that his organization would file suits.

The SWORDSMAN in TECHNICOLOR

"A hit." —Film Daily • "Payees should pile in." —Variety • "Spells boxoffice." —Hollywod Reporter "Has what it takes to start jingle at boxoffice." —Daily Variety • "Wide audience appeal." —Boxoffice • "Calculated to fill the till." —M. P. Daily • "Chockful of swashbuckle." —M. P. Herald "Excellent for all audiences." —Showmen's Trade Review

COLUMBIA PICTURES presents
LARRY PARKS
The SWORDSMAN
with ELLEN DREW
GEORGE MACREADY • EDGAR BUCHANAN • RAY COLLINS • MARC PLATT
Original screenplay by Wilfrid H. Pettitt
Directed by JOSEPH H. LEWIS
Produced by BURT KELLY

Bright Side of Divorcement Seen By Sales Depts. Boosting All Rentals

Despite the fact that the majors' theatre holdings represent a hefty part of their earnings each year, several sales managers for the various companies that own theatres believe it wouldn't be too bad an idea if the U. S. Supreme Court ruled in favor of total divorcement in the forthcoming decree hearings.

Sales chiefs, obviously reluctant to be quoted, emphasized they were speaking only for the distribution end of the business. But, they pointed out, additional money from the increased film rentals that might be possible under total divorcement would, in time, more than compensate for the loss of revenue incurred if they were forced to give up their theatres. Other industry officials claim such an opinion is only "whistling in the dark" and that the majors can be expected to fight to the end to retain their lucrative holdings.

Distrib toppers base the opinion on the belief that divorcement would expand the market for all films in territories where the majors currently own and operate theatres. Thus, even if the Supreme Court doesn't rule specifically in favor of auction bidding for product, the market would become more competitive. Majors would no longer be able to sell product to their own theatres and withhold it from competing houses. Demand for product in such a competitive market would thus boost the terms that could be asked, which, according to the sales chiefs, would result in increased rentals and increased grosses.

Opponents of this belief point to the fact that film sales have never followed the laws of supply and demand, despite the degree of competition to which the market is exposed. Past events have proved, they claim, that individual theatres can gross only so much. While product might go to various competing houses for a while, it would eventually be found beating a steady path to the theatre that could pay most for it. Such a theatre would soon become the favorite customer and would wind up by walking away with the cream product as before.

Sales execs able to see some benefit in divorcement, however, believe the Supreme Court will be fully informed of such past patterns of distribution and will make certain the industry doesn't fall into the same pattern again. If the Supreme Court, consequently, is able to work out some method that would insure a free, competitive market, then they believe divorcement would result in benefit to the entire industry.

Stubborn Jessel

George Jessel's rep as a minimum sleeper is w.k. Once Darryl Zanuck accused him of purposely getting up at 7, no matter how late the night before—and it's usually late—"just so that Georgie can catch up on lots of topical reading and expose our ignorance around the swimming pool."

To this accusation Jessel replied, "I got an uncle who's dead; he sleeps good; me, I don't wanna sleep so good."

Whorf's Ideas

Continued from page 9

production and cost money when the production is on the stages.

"What's more important, by a close alliance of the ideas of all those concerned while the screenplay is being written, the picture would be given a homogeneity and unity of feeling and taste. Pictures too often now suffer from a difference in ideas on treatment by the writer and director. Each thinks the other is stupid and there's resultant namecalling because they often don't understand each other's problems.

"Even worse than that, though, is later masterminding by the producer and other top stategists who cause changes to be made after they've seen the finished product. The result can't help but be a hodge-podge of ideas. I never understand why, if they have such good ideas after a picture is made, why they can't have them before.

Whorf just completed "Luxury Liner" for Metro. It's a musical in Technicolor with George Brent, Frances Gifford, Jane Powell, Lauritz Melchior and Xavier Cugat. He also has recently made "Love From a Stranger" for Eagle Lion on a loanout, and "Till the Clouds Roll By" and "It Happened in Brooklyn" for his home studio. He has 1½ years to go on his three-year pact with M-G.

A former Broadway legit player, he's east to appear in "Volphone," to be presented at the New York City Centre theatre under auspices of Theatre, Inc. It opens Jan. 8 for a two-week run. Whorf is due back at Metro the end of February. His next assignment isn't set yet.

Major Women's Orgs Salute MPA on Purging Of Reds From Pix Biz

Washington, Dec. 16.

Film industry's stand on Communism has won the support of national organizations representing millions of women, the Motion Picture Assn. disclosed yesterday (15) as it released a letter to MPA prez Eric Johnston from the National Council of Women of the U. S., Daughters of the American Revolution, General Federation of Women's Clubs and the N. Y. State Federation of Women's Clubs.

Mrs. Ambrose N. Diehl, president of National Council of Women, said in part: "I read with much interest a statement you made some time ago, 'there is no place in Hollywood for persons who are subversive or disloyal to our country.' It was indeed gratifying to learn later that the whole industry has promptly backed up your words with positive action and agreed not to employ any such persons. That's excellent. It's a splendid demonstration of Americanism. You may be sure that the 5,000,000 women of our organization, as well as all Americans who love their country, are grateful to you for your prompt and courageous meeting of the problem."

Mrs. Le Roy Montgomery, national chairman of the Motion Picture Committee of the D.A.R., told Johnston: "What a grand job you are doing; your handling of the Communistic situation has been superb." Mrs. La Fell Dickinson, honorary president of the General Federation of Women's Clubs, wrote: "May I say that I think you have conducted yourself wonderfully in these last trying weeks and have come out of it with dignity."

Mrs. Dean Gray Edwards, chairman of the Fine Arts Department of the New York State Federation of Women's Clubs, wrote: "No one appreciates better than I do the courage it took to insist that known Communists no longer be employed by the member companies of the association. It took equal courage to insist that films based on the lives of notorious criminals, identifying them by name, no longer be produced. As chairman of the fine arts department of the N. Y. State Federation of Women's Clubs, I want to extend to you our appreciation of your forthright endeavor to insure the type of entertainment from Hollywood which we can view with confidence and pride and to which we can give our wholehearted support."

O'Keefe, 3 Others Hurt In EL Studio Mishap

Hollywood, Dec. 16.

Dennis O'Keefe, star of "Corkscrew Alley;" John Alton, cameraman; Lester Shorr, his assistant, and Bing Hall, a grip, were injured by the collapse of a camera platform on the Eagle Lion lot.

Accident halted production of the picture for one day.

UWP-Tele

Continued from page 3

pected by April. Three crews are already shooting—one in the U. S., one in Europe and another in India—while a fourth will start in China shortly.

Company has operated in the black during its first year, ending within a few weeks, even after amortization of part of the costs of absorbing Castle and buying the extensive Bell & Howell library, a UWP official said. It's now maintaining four branch offices in the U. S.

American Writers Ass'n Straddles Commie Issue

While slapping Commie wrists, the American Writers Assn., literati outfit organized to combat alleged totalitarian control of authors, has come out with a two-sided stance condemning political censorship of the film industry and approving the Congressional probe into Hollywood subversives. According to the AWA exec board statement, political censorship "would amount to a surrender to totalitarian methods and the beginning of the end for American free institutions."

Film producers, however, have every right to "eliminate agents of foreign governments and propagandists for un-American and anti-American movements," the statement adds. Referring to recent contempt citations against 10 Hollywood writers, producers and directors, AWA declares that "House Committee on Un-American Activities is doing a necessary job in inquiring into the nature and scope of Communist infiltration on the motion picture field." Heading the AWA is Rupert Hughes, novelist and former screen writer, who testified against the Communists at the Washington hearings.

10 Filmers

Continued from page 3

Edward Dmytryk, Ring Lardner, Jr., Adrian Scott, Albert Maltz, Dalton Trumbo, Samuel Ornitz, Herbert Biberman, Lester Cole and Alvah Bessie will make their pleas. They are expected to plead "not guilty" to the charges of contempt.

Argument for postponement of the arraignment until the trials was made by Martin Popper, attorney for the 10. He told Justice Pine how much the trip here would cost, how hazardous it was to come by plane now, and what a shame it would be to separate the 10 from their families during the Christmas holiday.

"You exhausted all legal means to avoid coming here before you made this request," commented the judge, referring to the arguments last week in Los Angeles. Papper protested that was only to test a Constitutional question. He figured it would cost the defendants a total of $10,000 to $15,000 to fly here for just a few minutes in a courtroom. The judge said the plane trip would be no more than $5,000.

Then Popper argued the men would lose a long time from work. Justice Pine pointed out that a plane trip could be made in one day. Popper argued the weather was so uncertain that it was unlikely his clients would travel by plane. The court found that "a little unusual."

PCA's Rally

Attacking the current wave of "witch-hunting," "political hysteria" and capitulation to political censorship, a half-dozen prominent speakers at "Free the Movies" rally at Manhattan Center, N. Y., Monday (15) made an all-out pitch for support to Hollywood elements now under attack as subversives. Meeting, attended by over 2,000 persons, and sponsored by the Progressive Citizens of America, passed by acclaim a resolution denouncing the adopted policy of the film industry barring employment to known Communists.

Each of the speakers, including Sen. Glen Davis, Mark Van Doren, radio commentator William S. Gailmor, Dr. Guy Emery Shipler and others, played on the "censorship by fear" theme. Speakers pointed out that the blacklisting of writers, actors and directors because of their political beliefs was a form of submission to the House Committee on Un-American Affairs.

American Civil Liberties Union also scored the industry for its employment policy in letters sent yesterday (Tuesday) to Eric Johnston, Motion Picture Assn. prez, and to Donald M. Nelson, head of the Society of Independent Motion Picture Producers. ACLU stated the producers' policy was "fraught with danger to freedom of opinion in the industry," pointing out that it is "only a short step from this employment policy to depriving the public of that independence in the production of films which our democracy has a right to demand."

Picture Grosses

PITTSBURGH

(Continued from page 12)

at $15,000. Last week, second of "Dolphin Street" (M-G), big $18,500.

Ritz (Loew's) (800; 40-70)—"Dolphin" (M-G) (m.o.). Still stout at $5,000, big dough at this small-seater. Last week, "Sundown" (UA) and "Kansan" (UA((reissues), dull $2,000.

Senator (Harris) (1,750; 40-70)—"Miracle 34th Street" (20th) (reissue) and "Blondie in Dough (Col). Return of former, Santa Claus comedy, was expected to be a natural at this time of year, but not coming through. Only $2,500. Last week, "Gentleman After Dark" (EL) and "Man Iron Mask" (EL) (reissues), good $3,500.

Warner (WB) (2,000; 40-70)—"Out of Past" (RKO) and with Louis-Walcott fight pix holding over. Lot of stuff packed into this bill but it looks only fair $14,000. Last week, reissues of "Jezebel" (WB) and "Anthony Adverse" (WB), $11,500.

Warner (WB) (2,000; 4$-70)—"Gangster" (Mono) with h.o. of fight pix. Good $10,500. Last week, second of "Fun, Fancy Free" (RKO), neat at $7,500.

Weather, Pre-Xmas Hits Mpls.; 'Had to Be' $14,000

Minneapolis, Dec. 16.

Another week in which major newcomers again are at a minimum, "It Had to Be You" looks standout with a big session at the Orpheum. Despite a slump due to pre-Chrismas influences and bad weather, holdovers continue sturdy. It's the third week for the roadshow "Unconquered" and for "Where There's Life."

Estimates for This Week

Aster (Par) (900; 30-44)—"Stork Bites Man" (UA) and "The Pretender" (Rep). Satisfactory $1,400 in 5 days. Last week, "Invisible Wall" (20th) and "That's My Gal" (Rep), light $1,000.

Century (Par) (1,600; 76-$1.20)—"Unconquered" (Par) (3d wk). Okay $9,000. Last week, mild $10,000.

Gopher (Par) (1,000; 44)—"Driftwood" (Rep). Acclaimed a "sleeper" and looks fairly good $3,500. Last week, "Gentleman After Dark" (E-L) and "Man in Iron Mask" (E-L) (reissues), $3,500.

Lyceum (Murray) (1,700; 50-70)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues) (2d wk). Satisfactory $4,000 after neat $11,000 opener.

Lyric (Par) (1,000; 50-70)—"Where There's Life" (Par) (3d wk). Hope's great popularity in this town keeping this one going. Fat $5,000 after good $6,000 last week.

Radio City (Par) (4,400; 50-70)—"Green Dolphin Street" (M-G) (2d wk). Amazing at $12,000 after huge $18,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 50-70)—"Had to Be You" (Col). Rousing $14,000. Last week, "Walter Mitty" (RKO) (2d wk), plus Louis-Walcott fight pictures, good $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Slight Case of Murder" (WB) and "Jezebel" (WB) (reissues) and Louis-Walcott fight pictures (2d wk). Oldies have powerful pull here, with speedy $8,000 likely. Last week, "Wistful Widow" (U) (2d wk) and Louis-Walcott fight films, fair $6,000.

State (Par) (2,300; 50-70)—"Nightmare Alley" (20th). Not faring so well at merely good $12,000. Last week, "Golden Earrings" (Par), $10,000.

Uptown (Par) (1,000; 50-55)—"Mother Wore Tights" (20th). First nabe showing. Looks like big $5,000. Last week, "Dark Passage" (WB), $3,000.

World (Mann) (350; 50-70)—"Ecstasy" (Indie) (2d wk). Grabbing okay $2,500 after big $3,500 first week.

PROVIDENCE

(Continued from page 12)

good $4,000. Last week, "Anthony Adverse" (WB) and "Jezebel" (WB) (reissues), $3,800.

Fay's (Fay) (1,400; 44-65)—"Miracle 34th St." (20th) (reissue) and vaude on stage. Good $6,000. Last week, "Spoilers" (U) (reissue) and vaude on stage, same.

Majestic (Fay) (2,200; 44-65)—"Escape Me Never" (WB) and "Blondie's Anniversary" (Col). Fairly peppy $15,000. Last week, "Wistful Widow" (U) and "Bulldog Drummond Strikes" (Col) (2d wk), nice $14,000.

Metropolitan (Snider) (3,100; 65-85—"Bowery Buckaroos" (Mono) and Paul Gary heading stageshow for 3-day weekend stand. Fair $7,500. Last week, "Northwest Outpost" (Rep) and Judy Lynn heading stage show, neat $9,500 in three-day weekend stand.

State (Loew) (3,200; 44-65)—"Green Dolphin Street" (M-G) (3d wk). Still nice $17,500. Last week, neat $19,000.

Strand (Silverman) (2,200; 44-65)—"Adventure Island" (Par) and "Cover Big Town" (Par). Opened Monday. Last week, "Where There's Life" (Par) and "Sweet Genevieve" (Col) (2d wk), fairly healthy $10,500 after good $13,000 opener.

H.O.'s Oke, New Pix Dull In Frisco; 'Desire' Thin 16G, 'Swordsman' 10½G

San Francisco, Dec. 16.

Business at several theatres is holding up remarkably well this week. Nice bally on Marie McDonald and Bill Robinson, heading stageshow, is giving "Lone Wolf in London" a strong session at the Golden Gate. "Unconquered" also continues big at St. Francis where in sixth week at upped scale. "Body and Soul" also continues strong at United Artists on third stanza.

"The Swordsman" is a big disappointment at the Orpheum, while "Desire Me" looks thin at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1)—"Lone Wolf London" (Col) plus vaude headed by Bill Robinson and Marie McDonald. Strong $27,000. Last week, "Out of Past" (RKO) plus vaude headed by Robert Mitchum (2d wk). big $25,000.

Fox (FWC) (4,651; 60-95)—"Desire Me" (M-G). Thin $16,000. Last week, "Escape Me Never" (WB), colorless $12,000.

Warfield (FWC) (2,656; 60-85)—"Green Dolphin Street" (M-G) (3d wk). Nice $12,500. Last week, trim $18,500.

Paramount (Par) (2,646; 60-85)—"Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues). Oke $19,000. Last week, "Out of Blue" (EL), fair $16,000.

St. Francis (Par) (1,400; 90-$1.20)—"Unconquered" (Par) (6th wk). Big $15,000. Last week, husky $19,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Swordsman" (Col). Pallid $10,500. Last week, "Exile" (U), passable $16,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Body and Soul" (UA) (3d wk). Snappy $11,000. Last week, big $14,000.

Stagedoor (Ackerman-Rosener) (350; $1.20)—"Henry V" (UA) (3d wk). Big $3,500. Last week, sock $5,600.

Clay (Rosener) (400; 65-85)—"Tawny Pipit" (U) (5th wk). Oke $2,000. Last week, $2,200.

United Nations (FWC) (1,149; 60-85)—"Nightmare Alley" (20th) (m.o.). Only $2,500 in 6 days. Last week, $3,300.

Esquire (Blumenfeld) (952; 55-85)—"The Outlaw" (UA) (2d wk). Down to $6,500. Last week, sock $12,000.

Center (Lippert) (300; 35-95)—"Flying Tigers" (Rep) and "Beginning or End" (M-G) (reissues). Mild $1,500 or over. Last week, "Hell's Angels" (Indie) and "Scarface" (Indie) (reissues) (2d wk), okay $1,500 in 4 days.

State (Par) (2,133; 60-85)—"Gentleman After Dark" (EL) and "Man Iron Mask" (EL) (reissues) (2d wk). Light $6,000 or near. Last week, $7,500 in 4 days.

'TEXAN' GOOD $7,000, BEST SEATTLE BET

Seattle, Dec. 16.

Everything is on slow side here currently, with holdovers hurting as well as pre-Xmas dull period. Liberty's "I Love Trouble" and "Fabulous Texan" at the Palomar look best.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"There's Life" (Par) and "Repeat Performance" (EL) (m.o.). Okay $3,500. Last week, "Arizona" (Col) and "Texas" (Col) (reissues), $3,400.

Fifth Avenue (H-E) (2,349; 45-80)—"Desire Me" (M-G) and "Philo Vance's Gamble" (EL). Slow $8,000. Last week, "For Keeps" (M-G) and "Wife Wanted" (Mono), good $11,000 in 8 days.

Liberty (J&VH) (1,650; 45-80)—"I Love Trouble" (Col) and "Two Blondes, Redhead" (Col). Nice $9,000. Last week, "Deserty Fury" (Par) (3d wk), $6,900.

Music Box (H-E) (850; 45-80)—"Fancy Free" (RKO) and "Baldpate" (RKO) (3d wk). Fair $3,500. Last week, "Father" (WB) (5th wk), okay $3,600 in 6 days at $1.25 top.

Music Hall (H-E) (2,200; 45-80)—"Green Dolphin" (M-G) (3d wk). Solid $8,000 after getting big $12,000 last week.

Orpheum (H-E) (2,600; 45-80)—"Ride Pink Horse" (U). Thin $7,500. Last week, "Fun, Fancy Free" (RKO) and "Seven Keys Baldpate" (RKO), mild $7,300 in 6 days.

Palomar (Sterling) (1,350; 45-80)—"Fabulous Texan" (Rep) and "Old Spanish Trail" (Rep). Good $7,000. Last week, "Body and Soul" (UA) (3d wk-5 days), $4,000.

Paramount (H-E) (3,039; 45-80)—"Husband's Affairs" (Col) and "Redmen" (Col). Fair $8,500. Last week, second of "Where There's Life" (Par) and "Repeat Performance" (EL), $7,400.

“‘OUT OF THE BLUE’ I'm telling you, is one of the most riotous farces ever put on celluloid. It belongs in the class of inspired nonsense that sired ‘My Man Godfrey’ of blessed memory. It's saucy and sexy and spicy, with a solid story on which to base its chucklesome nonsense.”

—*LOUELLA PARSONS*
COSMOPOLITAN

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GEORGE BRENT · VIRGINIA MAYO · TURHAN BEY
ANN DVORAK · CAROLE LANDIS

"Out Of The Blue"

with
Elizabeth PATTERSON · Julia DEAN · Richard LANE · Charlie SMITH
Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU
Based on a Story by VERA CASPARY
Produced by ISADORE G. GOLDSMITH • Directed by LEIGH JASON
BRYAN FOY in Charge of Production · An EAGLE LION FILMS Picture

"'OUT OF THE BLUE' IS OUT OF THIS WORLD" *says The Exhibitor*

Film Reviews

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The Eternal Return

country chateau where the three central characters, the uncle, his youthful wife, and the nephew, spell out the predestined pattern of their doom. Fatal cross-conflict develops as the wife and nephew are drawn together by a cosmic yen only to be discovered by the uncle, cast out, and separated from each other.

Forgiven by her husband, the wife returns to the chateau and declines into a lifeless melancholy. The boy, meantime, half tries an affair with another woman but is driven, in torment, to see his first love once again. In the attempt, he gets wounded mortally. Following the legendary pattern, the two lovers are finally brought together again in a powerfully moving death-bed embrace.

Despite the undercurrent of passion and sexual craving, the film has an austere, classic structure, unmarred by eroticism yet profoundly vibrant and disturbing in its total emotional impact. Through the device of a dwarf, one of the chateau residents who is played masterfully by Pieral, Cocteau has invented a concentrated symbol for the world's evil and conventional hypocrisy which is among the outstanding triumphs of this or any other film.

The cast is uniformly excellent. As the latter-day Tristan, Jean Marais is a strikingly blonde Adonis who plays with a vitality and intensity which carries conviction. He's a natural bet for Hollywood. As the wife, Madeleine Sologne, while not a remarkable looker by U. S. standards, establishes the credibility of her tragic role through the honesty of her thesping. Jean Murat plays the elderly uncle with requisite sombreness. Other players, including Yvonne DeBray as the dwarf's mother and Junie Astor as the second love, deliver with equally striking portraits. *Herm.*

The Chinese Ring

Hollywood, Dec. 8.

Monogram release of James S. Burkett production. Stars Roland Winters; features Warren Douglas, Victor Sen Young, Mantan Moreland. Directed by William Beaudine. Screenplay, W. Scott Darling; based on character created by Earl Derr Biggers; camera, William Sickner; editor, Richard Heermance. Previewed in Hollywood, Dec. 8, '47. Running time, 67 MINS.

Charlie Chan	Roland Winters
Sergeant Davidson	Warren Douglas
Tommy	Victor Sen Young
Birmingham	Mantan Moreland
Capt. Kong	Philip Ahn
Peggy Cartwright	Louise Currie
Armstrong	Byron Foulger
Capt. Kelso	Thayer Roberts
Princess Mei Ling	Jean Wong
Lilly Mae	Chabing
Dr. Hickey	George L. Spaulding
Sergeant	Paul Bryar
Stenographer	Charmienne Harker
Hotel Clerk	Thornton Edwards
Butler	Lee Tung Foo
Hamishin	Richard Wang
Chinese Officer	Spencer Chan
Chinese Boy	Kenneth Chuck

As filler material for supporting positions, "The Chinese Ring" will get by. It's another in Monogram's series built around Charlie Chan, the fictional Chinese sleuth created by Earl Derr Biggers. This one draws only fair rating due to slow pace and story holes.

Roland Winters, who has donned garb of the Chinese supersleuth, a character worn by a number of other character actors in the past, doesn't quite measure up to role in appearance, but otherwise is okay. William Beaudine's direction cues the movement too slowly for suspense, a factor that goes against essentially adequate plot formula furnished by W. Scott Darling.

Wrapped up in this whodunit's story is a Chinese princess, in the U. S. to buy planes. When she is murdered in Chan's den, a chain of circumstances leads the detective, eventually, to pin that killing and two more on a bank manager who's trying to cut in on a large sum of money belonging to the princess. A couple of other doublecrossers, a not-too-keen police sergeant and an annoying femme reporter all manage to keep clues sufficiently befogged so that only Chan can wrap up the case.

Warren Douglas, the sergeant, and Louise Currie, the reporter, carry on a battling romance. Mantan Moreland spots some okay comedy. Victor Sen Young, Philip Ahn, Byron Fougler, Thayer Roberts and others round out adequate casting.

James S. Burkett has given production standard values for budget, and technical credits are also in keeping with the budget. *Brog.*

The Story of Tosca
(ITALIAN-MADE)

Superfilm release of Scalera-Era (Arturo Ambrosio) production. Stars Imperio Argentina, Michel Simon. Directed by Carlo Koch. Based on play by Victorien Sardou, with "La Tosca" arias and background music by Giacomo Puccini. Camera, Ubaldo Arata. English titles, Herman Weinberg. Previewed N. Y., Dec. 12, '47. Running time, 105 MINS.

Floria Tosca	Imperio Argentina
Scarpia	Michel Simon
Mario Cavaradossi	Rossano Brazzi
Marchesa Attavanti	Carla Candiani
Angelotti	Adriano Rimoldi

(In Italian; English Titles)

This is a slow but interesting version of the Victorien Sardou play on which Puccini based his wellknown opera. Arias and incidental music from the opera are used only sparingly, but story has sufficient drama and suspense to stand on its own. Film should draw at the art houses.

Sardou's play has much more incident, naturally, than the Puccini opera, and since the film follows the former, it makes for a palatable pic. The story concerns the revolutionaries in Italy in the time of the all-conquering Napoleon, when Italy was a collection of dictator-ridden principalities, and those citizens trying to change the political setup were termed Jacobins and traitors, and hunted down. Specifically, it relates the story of Tosca, the singer; Cavaradossi, her lover, and the way the two meet their fate at the hands of the police chief, Baron Scarpia, for harboring a Jacobin fugitive.

Pic is stilted and corny in large measure, but the suspense, the chase effect, carries it, as well as the performances. The pageantry of the Te Deum number in the cathedral and the court scenes are interesting, too. When the opera's orchestra music is used as background, it fits, but the few vocal numbers merely distract from the story. The arias are sung as if offstage, by unseen soloists. In this case, voices are those of Mafaldo Tavero and Ferrucio Tagliavini, who render the wellknown arias most creditably.

Undoubtedly, foreign film importers are cashing in on Tagliavini's current popularity since his sensational debut at the N. Y. Met last season, playing up his name even when his connection with a film, as in this case, is very minor and only incidental. Exploitation is legitimate, but it might irk the customers, if they hear his voice once or twice accompanying a film that might otherwise be bad.

Cast in this pic is quite good. Rossano Brazzi is a handsome Cavaradossi, with Imperio Argentina very attractive opposite him, and both fine actors. Michel Simon makes a menacing Scarpia. Adriano Rimoldi, as the fugitive Angelotti, and Carla Candiani, as his titled sister, give good support. Camera work is satisfactory, and direction adequate. *Bron.*

Under Colorado Skies
(COLOR-SONGS)

Republic release of Melville Tucker production. Stars Monte Hale, Adrian Booth; features Foy Willing and Riders of Purple Sage. Directed by R. G. Springsteen. Screenplay, Louise Rousseau; camera (Trucolor), Alfred S. Keller; songs, Beb Wills, Willing, Sid Robin; music, Mort Glickman; editor, Arthur Roberts. Previewed N. Y., Dec. 12, '47. Running time, 65 MINS.

Monte Hale	Monte Hale
Julia	Adrian Booth
"Lucky" John Hawkins	Paul Hurst
Marlowe	William Haade
Jeff	John Alvin
Faro	LeRoy Mason
Sheriff Blanchard	Tom London
Clip	Steve Darrell
Red	Gene Evans
Doc Thornhill	Ted Adams
Pony	Steve Raines
Slim	Hank Patterson

Foy Willing & Riders of Purple Sage

Filmed in Trucolor, "Under Colorado Skies" reveals sets and atmosphere that rises above the ordinary oatuner. It should have bright b.o. prospects in the double bill situations. Instrumental group of the Riders of the Purple Sage may also mean something at the wicket.

While the mountings and production of this Republic entry reflect care, the casting comes a cropper in the selection of William Haade as the ringleader of the heavies. Physically he's well adapted to the role, but a Brooklyn accent in the Colorado territory circa 1873, can't be dismissed on the grounds of poetic license. Furthermore, it's given sharper contrast to the hero Monte Hale's authentic Oklahoma twang.

As screenplayed by Louise Rousseau, none too original plot tees off in Texas where Hale works part time in the local bank to finance a medical career. Haade's gang stages a holdup and Hale is suspected of complicity. Actually he's shielding John Alvin, brother of his fiancee, Adrian Booth. There are numerous gun fights with the outlaws before law and order prevails, resulting in Hale's vindication.

Hale is forthright in his portrayal of the would-be medico. Adrian Booth is pleasantly decorative as the heart interest. Paul Hurst lends realism to the part of a hotel proprietor. Alvin is okay as the youth gone wrong. Spotted in several sequences, Riders of the Purple Sage contrib several vocal harmonies among them such standbys as "San Antonio Rose." R. G. Springsteen's direction paces the film well while Alfred S. Keller's lensing dresses up the celluloid.

Palmer, Wanamaker Re-Teamed for 'Home'

Hollywood, Dec. 16.

United States Pictures will team Lilli Palmer and Sam Wanamaker for the second time, in "The Long Way Home," based on a yarn by Millard Lampell.

Pair recently co-starred in "Tisa," currently awaiting release.

METRO REVISES EXEC PROUDCTION SETUP

Hollywood, Dec. 16.

Executive producer berths on the Metro lot were practically eliminated through a streamlining process through which all producers were made directly responsible to Louis B. Mayer, E. J. Mannix and Ben Thau. Meanwhile, the three toppers have turned over part of their management and executive chores to others in order to devote their full time to picture making.

Important management responsibilities formerly borne by Mannix were delegated to Louis K. Sidney, who was made a vice-president; J. J. Cohn, another veepee, will handle physical production problems; Al Lichtman and James K. McGuiness were shifted to individual production units on important pictures; Lawrence Weingarten remains as head of the executive editorial board, in association with Albert Lewin; Voldemar Vetlugin will handle the expanded editorial department; Kenneth MacKenna will be executive editorial assistant to Mayer, and Sam Katz will be in charge of musical productions.

Schine-Griffith

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the control never amounted to over 4½%.

'Should Have Same Right . . .'

Bromley continued that less than 1% of the distributors' earnings in the area came from Schine. He said the distributor circuits were much larger than Schine's and that if they were permitted to keep their theatres (as provided by the trial court) then Schine and other non-affiliated circuits should have the same right.

Bromley said any buying abuses could be halted by injunction and that dissolution of the circuit was unnecessary. He admitted that Schine's combined buying power—$1,600,000 in a single year—made him the biggest indie circuit. But, he added, there had been no abuse of this power and no illegal trade practices.

Wright based his full argument on the Crescent case. He said the two were "the same in basic issues and in plan of relief by theatre divestiture." In each instance, he claimed, "exhibitors have contrived to eliminate competition and have achieved a picture-buying monopoly." The only difference, he said, was that "Schine is more complex and larger than Crescent," and went on to add that Schine had admitted monopoly. Wright argued:

Wright said that size was not the basic issue in the case, but that the practices and accumulation of interests were illegal, regardless of size. Justice Felix Frankfurter pounded at this point, contending he could not see what comprised a monopoly aside from the advantage of size. He said he could not find evidence on the forced exclusion of competition.

Wright insisted that Griffith "kept competitors from coming into closed towns." Frankfurter commented that "since a circuit of four or five theatres couldn't buy on this plan, isn't it a matter of size that gave them this power?", Justice Douglas also supported this argument.

Cochran, the Griffith lawyer, said charges against his client were much more limited than in the Crescent and Schine cases, and that there was "no specific charge of specific restraints of trade." He said that the Government was basing much of its case on a clause in the Crescent contracts which gave the chain the right to play pictures out of order. He said this was common practice and appears in many standard contracts.

Nelson's Successor

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Selznick Releasing Organization, have been doing the interviewing in New York. It's understood that among those they have consulted, not for the job itself but for suggestions as to candidates, was Tommy "The Cork" Corcoran, former aide to President Roosevelt and now Washington law pard of his ex-Governmental associate, Ben Cohen.

Nelson, who resigned last week, effective Jan. 31, will become chairman of the board of the Electro-Chemical Research Co. of New York. He has considerable coin invested in the outfit, which holds patents on a germicide process for preserving food. He's also expected to take an active interest in U. S.-Mexican economic affairs as a possible adviser to the Mexican government.

Indies Want

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that petition is in conflict with the relief sought by the parties to the cause. They are already adequately represented by the solicitor general and that if this petition were accepted, there would be so many petitioners intervening that it would be impossible for the major company defendants to reply to all of them.

Majors' dissent stated, "We do not believe that it will serve the convenience of the court to have its record burdened with a multiplicity of briefs by groups not directly concerned in the action."

The exhibitors in their plea to the court for acceptance of their brief countered, "It is apparent that so far as the independent exhibitor is concerned, there is a serious product shortage. This destroys the power which the independent has in bargaining with the majors. The independent exhibitors are rendering a valuable public service and should be protected."

The exhibitors continued their attack on the lower court's decree declaring, "The competitive bidding system prescribed by the district court is unauthorized, unworkable, ineffective and mischievous." It points out, "Under the lower court's plan, offers to receive bids must go out 30 days in advance of the bidding, and the award must be made within 15 days thereafter, so that the harassed exhibitor would have to bid for pictures anywhere from 166 to 204 times annually and would endure in each instance a sweating out period in which he could not tell whether he was going to get a picture or not. Thus the normal operations of the industry would be completely bound up in red tape. The plan is as full of holes as a yard of mosquito netting."

Continuing, "The most serious vice of the competitive bidding plan is that it is an abortive cure-all for the evil practices of the defendants. It will have the effect to immunize this underlying monopoly and remove the legal clouds from the titles to their theatres."

Bidding on a flat rental basis with all percentages eliminated was advocated. They recommended divestiture, declaring it to be not punitive, but "the traditional Sherman act remedy which has been applied to numerous other industries."

The Supreme court is still to decide whether the brief will be accepted.

UA-U

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from the Shuberts, from whom it holds the lease, to book a musical. No okay has been given as yet. Whether permission is granted undoubtedly depends on how well filled other Shubert houses promise to be this winter and spring. UA's rental is $5,000 weekly plus 2% of the gross, with the total nut around $10,000.

Inasmuch as at least three big musicals are expected on Broadway, there's a possibility that both UA and U will be able to get out of their commitments before their leases expire Oct. 1. Possibility for the Broadway is "Bonanza Bound" and for the Winter Garden "Ziegfeld Follies."

Radio Scripts

Continued from page 5

become film stories, but the large turnover of radio material and non-permanence of broadcasts have heretofore prevented the film companies from systematically scouting the airwaves for story properties.

By-product of CBS' script-availability pitch to the film companies is the hypoed enthusiasm among radio writers. Radio Writers Guild has completed a contract with the nets that will give authors of one-shot air shows a basic 50% minimum share of all sales to film companies. For series shows, individual bargaining is to determine the writers' share. Most are expected to involve outright sales of the film rights, with the nets bowing out after the cash transaction.

First scripts submitted to Hollywood represent the start of the continuing flow, according to Nathan L. Halpern, assistant to CBS prexy Frank Stanton. Beatrice Buchman, vet of 15 years with Hollywood producers, heads up the department appraising past scripts for their film values.

Kas.-Mo. Indies To Join Allied

Kansas City, Dec. 16.

Over 100 exhibitors from Kansas and Missouri registered today (Tuesday) for the two-day meeting expected to bring an Allied-affiliated group in this area. Plans have been under way for an organization of an Allied group since last fall when a rump meeting of independents was held at the annual convention of the Kansas-Missouri Theatres Assn., affiliate of the Motion Picture Theatre Owners of America.

Group meeting at the Phillips hotel currently includes some members of the KMTA as well as exhibs without affiliation. Homer Strowig, KMTA prez and Kansas exhib, is among the registrants. Purpose is to form an Allied group entirely independent and without exhibs with distributor connections, according to D. F. Sullivan, acting secretary.

Meetings are planned strictly for business. Besides the organizational matters, membership will tackle high admissions, American Society of Composers, Authors and Publishers' fees and sagging business, Sullivan said. Meeting is being supported by officials of neighboring Allied group in person including John Wolfberg, Denver prez of Allied Rocky Mountain Independent Theatres; Col. H. A. Cole, prexy of Allied Theatre Owners of Eastern Pennsylvania and publisher of Allied Caravan; and Trueman Rembusch, prez of Allied Theatre Owners of Indiana.

Pinza in 'Toyland' For Morros-Le Baron

Hollywood, Dec. 16.

Ezio Pinza, Metropolitan Opera star, was signed by Federal Films, Boris Morros-William LeBaron outfit, to star in "Babes in Toyland" for United Artists release. Producers are dickering with Dennis Day for one of the top roles.

Picture goes into work at the close of the opera season, with Arthur Lubin directing.

Prod. Dip

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the new year. At this time last year RKO had three films in work and U-I was lensing four.

RKO is approaching completion of all current productions at the end of this month, "Mr. Blandings Builds His Dreamhouse," "The Window" and "Guns of Wrath" wind this week while "The Velvet Touch," Fred Brisson's initialer, ends next week.

Studio, which usually averages six or seven productions before cameras, consequently has cut down production workers from 50 to 75%, including secretarial staff. Six in flackery department were dropped during the past two weeks. Studio has 16 contract players and 24 on stock list who will remain on payroll. Studio figures cutdown in salaries a requisite as result of the production slowdown.

Columbia is washing up four productions this week and will have only two in action, with no new pictures slated to start before next month. Metro, which had five troupes working at this time last year, now has two, with employment figures on the big lot reaching a low ebb in all departments.

At 20th-Fox the schedule shows four pictures in work, but one of them is on location in Washington, D. C., leaving only three opportunities for paychecks among the studio workers. Paramount is doing pretty well with three in action, as against four last December. Warners, with six last year, is down to two.

Columbia Pictures issued a denial of report that 25% of its production staff were given notices over weekend, and that over 200 employees are being let out.

Six members of the publicity staff were given notice as of Jan. 1.

As for the indies, they are taking the holiday season in its literal sense with two exceptions: Arko's "Mr. Joseph Young of Africa" and Monty Shaff's "Man-eaters of Kumaon." Eagle Lion, meanwhile, may start one before Christmas.

Production in the new year is more promising, with a flurry of new pictures lined up for lensing in January and February.

Odeon-GCF

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of the period it lost a total of $8,620,000.

$8 Shares Dip to $7.60

Immediate effect was to depress Odeon's ordinary shares when the stock exchange opened the following morning (Friday). First sale was 40 shillings ($8) with a drop soon after that to 38 ($7.60).

Producer's need for coin to make further films is undoubtedly behind the effort to put the weight of Odeon back of GCF. Rank's statement last week said that he required $8,000,000 in bank facilities if he is not to curtail production and that Odeon will make itself responsible for the coin.

Move was apparently made necessary by increasing apprehension of British banks about loaning money for production. With no immediate solution apparent to the 75% tax on American films, they fear retaliatory measures by U. S. exhibs against British pictures. This has served to slow down production, rather than speed it up to compensate for the diminishing pool of American pix that were here before U. S. companies imposed their embargo.

Profit & Loss Since 1942

Rank's statement last week showed the following profits and losses for GCF:

Totals . . .$8,620,000 $650,000

That would mean a net loss of approximately $8,000,000 in production for the five years. However, the 1946 loss was substantially reduced by an excess profits tax credit of $3,800,000. A full GCF balance sheet for five years is printed herewith.

Statement, in explanation, said: "Films made at a great expense, one of which at least—'Caesar and Cleopatra'—greatly enhanced the prestige of British films all over the world, resulted in substantial losses.

"These poor results also were partly caused by the initial cost of establishing the distribution organization in territories overseas without which it is regarded as impossible to ensure the successful distribution of a continuous output of British films."

Purchase price of GCF is $4,691,216. Rank disclosed that $2,595,024, due him for his own GCF holdings, won't be withdrawn in cash, but left as an unsecured loan. Of the total price, 97% is in 8% participating preferred ordinary shares, whose cumulative dividend is nearly five years in arrears.

Rank also revealed that GCF is due to pay next May $4,520,776 for purchase of shares from Metropolis & Bradford Trust.

Statement shows surplus of assets over liabilities of $565,156 at book values. Of $32,029,908 in assets, $23,506,100 is set down for "completed and uncompleted films and story rights at cost." Cash on hand is $773,588. On the other side are secured loans and liabilities totaling $35,430,832.

In the last Odeon balance sheet, current liabilities exceeded assets by $7,300,000, while mortgage debenture stocks and loans totaled over $40,000,000.

Statement did not disclose inner finance of GCF's investments in Universal productions, which appear in the GCF balance sheet. GCF was originally launched to make Rank investments in U pix. It is a principal subsid of Manorfield Investments, Ltd., the Rank family holding company.

No Effect in Canada

Toronto, Dec. 16.

Played up reports in Canadian press financial pages that Odeon Theatres (Rank) in Britain had dropped £2,000,000 on shares in the London Stock Exchange will have no effect in Canada, according to J. Earl Lawson, president of Odeon Theatres of Canada.

London report was that Odeon ordinary shares opened at 40 shillings and dropped to 38 shillings when it was announced that Rank planned to sell his General Cinema Finance Corp. to Odeon. Lawson states that Odeon in Canada is privately owned by Rank, that there are no Canadian shareholders and that, "therefore, neither the profits of Odeon in this country or the share fluctuations affect the Canadian unit in Rank's intra-Empire chain of houses.

Urge San Antonio Censor

San Antonio, Dec. 16.

Creation of a board of film censorship, to "guard against the showing of immoral pictures in the city," was urged here by a Catholic committee following adoption of a resolution by nearly 300 men, representing 23 branches of the Archdiocesan Union of Holy Names Societies.

U's 5-Minute Trailers Over 2 Video Networks

Universal has closed with NBC's WNBT and CBS' WCBS-TV to televise a five-minute short on its forthcoming release, "The Senator Was Indiscreet," as the first of a series of video trailers for future product. Each station will broadcast the short eight times during a two-week period preceding preem of the feature at the Criterion, (N. Y.), the end of this month.

Briefie was made at U's Coast studio and includes highlights from the feature. Avoiding a tangle with the American Federation of Musicians, studio has left out all musical background. Long and dark shots are also skirted.

TOA's Coyne

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they're now really concerned over its repercussions on the theatres. "One Washington exhibitor clocked six features televised from the local station in one week," TOA exec said. "Theatre men aren't condemning it yet. What they want to know is what effect it'll have on the theatres."

Exhibs are uncertain whether to join with tele or to fight it, Coyne stated. They think, possibly, it may be better to encourage additional research in theatre video and then adapt it to their own uses. With 12,000 miles of cable networks expected by 1950, the question must be answered and answered fast.

Coyne has promised exhibs the complete story on theatre television. He's already huddled with Loren Ryder, prexy of the Society of Motion Picture Engineers, who's working on a report for theatre men. TOA will send copies of the report to all its members when available.

Unfair Competition

Unfair competition from 16m films is rapidly spreading, Coyne said, and exhibs are now up in arms. "The competition is coming from many sources—itinerant shows, lodge halls, church basements, school auditoriums, etc.—and something must be done. There are now 50,000 16M projectors in the country and they can be turned out at a rate 50,000 more yearly."

As for ASCAP, that org's proposed boost will be fought bitterly unless some compromise can be reached at current meetings in which TOA is participating. "We want a reasonable rate and we want a longterm deal so that the charges can't be jumped shortly," Coyne said. Exhibs are particularly aroused, he added, because they feel that an increase is poorly timed with a decrease in boxoffice returns.

From sources close to ASCAP, it's been learned that the Society has a definite wish to settle. ASCAP wants to avoid a knockdown battle if it can do so while copping some sort of increase in rates.

N.Y. Prod.

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favor N. Y. Because the company was shooting on actual locales, the cost of set production was much lower in Manhattan. He declared, in fact, that the crew was taking advantage of "almost $1,000,000 worth of free sets."

Eastern shooting on "Window" wound up Friday (12), well within the originally-established schedule. Ullman and his crew headed back to the Coast over the weekend for a few days of run-through and process shots, which could not be handled in N.Y. One such shot will show the collapse of a tenement building, something for which Pathe studios are not equipped.

Studios, meanwhile, continue booked to capacity, with the All-American Newsreel Co., a Negro outfit, taking over Monday (15) for a five-reel musical with an all-Negro cast. Film, titled "Killer Diller," will wind in a week.

Ullman said the technicians he's worked with in New York are equally as good as those on the Coast. He listed as one, Bill Steiner, head cameraman on "Window," who has concentrated his work in the east for the last several years. Only three key technicians were brought in from the Coast for the picture, with the rest recruited from the N. Y. locals. Ullman also imported from the Coast a generator which he claims could light a city block.

Contract Book

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reprinted are the basic industry agreements with the Screen Actors Guild, Screen Writers Guild, Screen Directors Guild, craft unions, etc., and an extensive treatment of the industry anti-trust case now pending before the Supreme Court.

Lindey has, in general, progressively followed the career of a picture from purchase of the play, book or original to its final showing to the public. Typical contracts reprinted include sale of picture rights, financing and production, patent licenses and royalties, employment, loaning of players by one company to another, collective bargaining, distribution, exhibition, leases for studios and theatres, sale, rental and servicing of equipment, assignments, quit claims, releases, receipts, etc.

All of the contracts reprinted are modifications of ones already used. For instance, so shown are Edna Ferber's pact on sale of "Saratoga Trunk" to Warner Bros. and Earl Carroll's deal with Paramount covering the studio's right to make a musical dealing with his nitery. There's likewise the contract with National Screen Service covering exhibition of one of its trailers, plus hundreds of others.

Publisher is Matthew Bender & Co., Inc., Albany, N. Y.

Potential German Film Public Big, Sez Director, But Fusion Is Lacking

Stockholm, Dec. 9.

Potential film public of 20 to 30 million patrons exists in Germany today if it were possible to show pictures in all four zones, German film director Helmut Kautner recently declared while here on a visit. He also asserted that there is a total of 5,000 film theatres throughout the entire country.

Cooperation between the Allied and Russian zones works out very badly, Kautner said. For example, "The Murders Are Among Us," produced in the Soviet sector, has been banned by Allied censors although the film was recently tradeshown in Sweden.

Kautner's own production of "In Jenen Tagen," made in the U. S. zone and originally slated for Swedish distribution, has been withdrawn since the Allied authorities insist upon payment in dollars. Directors also revealed that he plans eight new films this season of which he will personally direct two.

Comedies are the most popular film fare in Germany today, the director pointed out. He particularly noted that the people don't want to see ruins and war on the screen—they are more interested in being reminded of "old happy days of greatness." in line with the trend toward lighter films, among his forthcoming productions is "The Apple Falls from the Tree," a story of Adam, Eve, the snake and the devil in modern version.

Par Depts.

Continued from page 5

advertising; Ben Washer, publicity manager; and Sid Mesibov, ass't exploitation chief.

Mitchell ankles the top spot after a two-year stint, sans contract. He joined Par Nov. 1, 1945, after serving as pictorial head of the War Dept.'s Bureau of Public Relations during the war with a colonel's rank. In the past he's held down a number of jobs in the newspaper and magazine field as a writer and executive.

Understood Mitchell is considering entering business unconnected with motion pictures on his own.

New, improved Western Electric
INTERMODULATION MEASURING SET

NEW ANALYZER UNIT
- Low signal input
- Distortion phase meter
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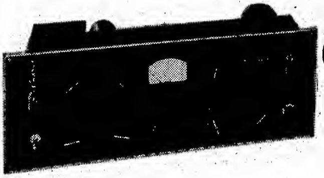

NEW SIGNAL GENERATOR
- High output rating
- No separate amplifier needed
- Four amplitude ratios between test signals

This new Western Electric Intermodulation Measuring Set, successor to the original intermodulation meter introduced by Western Electric nearly ten years ago, is designed to meet the exacting needs of the motion picture industry.

The RA-1257 Intermodulation Analyzer provides a single, direct meter indication of percentage intermodulation. It will operate on signal inputs as low as —30dbm, eliminating the need of a booster amplifier with its attendant intermodulation.

The phase meter included in the Analyzer indicates whether distortion is occurring in the positive or negative half of the signal, thus doing away with the need for a separate oscilloscope. Individual filters for the 2,000 cps and high frequency measuring circuits prevent objectionable noise from being introduced.

The single, stepless input control on the Analyzer provides the operator with one-hand control, leaving the other hand free to operate the multiplier on the percent intermodulation meter.

The RA-1258 Intermodulation Signal Generator provides a signal of two frequencies, the low between 40 and 150 cps and the high either 2,000 cycles or between 7,000 and 10,000 cps. Because the generator is capable of an output of +23dbm, no additional amplifier, which might introduce its own intermodulation, is needed. The amplitude ratio between high and low test signals can be set at 1:1, 1:2, 1:4 or 1:10, making available extremely high accuracy when desired.

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Indiana Exhibs Hit Upped Prices; 20th Realigns Midwest; Xchange Briefs

Objecting to "an unprecedentedly large number" of advance price pictures, the Associated Theatre Owners of Indiana has issued a public statement criticizing the tilted scales. "In principle, this association is opposed to any and all attempts of motion picture producers or distributors to dictate to local theatre owners the prices which they must charge their patrons in order to secure a contract for exhibition of films," the statement declared.

In the public relation move approved by the recent state convention, ATOI asserted that advanced price films force the local theatre owner to choose between denying his patrons the chance to see these pictures and bearing their "resentment and consequent loss from the public's reaction to this profiteering policy of the distributor."

Realign 20th-Fox Midwest

Midwestern sales organization, of 20th-Fox has been realigned, consolidating its mid-west district under the Great Lakes district. Move follows the resignation of Ward Scott, former mid-west district chief, because of illness.

Consolidation is believed also to represent a money-saving move on 20th's part, since it will not have to replace Scott under the new setup. Other companies have reorganized their field staffs similarly during the last several months.

Kansas City and St. Louis, the two mid-west branches, become part of the company's central division under Jack Lorentz, and will be supervised by Great Lakes district manager, Tom Gilliam. Great Lakes district also includes the Chicago and Milwaukee branches.

N.O.'s New Film Storage Bldg.
New Orleans.

New building will be erected here at a spot near Broad and Tulane for film storage, inspection and shipping. Contract for its construction has been let by Film Inspection Service, a member of National Film Service, at an estimated overall cost of $50,000. The building will house eight vaults and an inspection room accommodating 21 inspecting personnel.

Newell Theatre, Pitt, Sold
Pittsburgh.

Newell theatre, operated for 35 years by Sam Rocca until his death recently, has been acquired by Holmes Lazzaro, a newcomer to exhibition. House had been dark since Rocca's death.

Mrs. Julia Zywiczynski has resigned her post at the Republic exchange to await motherhood.

Tom Bello, Jr., son of the veteran Nanty-Glo exhibitor, has been named manager of the Blatt Brothers' Roaring Springs, Pa., house. He succeeds Nick Bogden, who resigned to go back to school-teaching.

Jules Weil, former Pittsburgher now heading Masterpiece Productions, which will distribute 40 UA reissues, has appointed Max Shulgold his representative in this area.

Eagle Lion's Additions

Richard Brill has been named Eagle Lion's exploiteer for the St. Louis-Des Moines-Omaha territory, with h.q. in St. Louis. He succeeds Julius Edinson, switched to the Chicago sector to work with Leon Brandt. Brill was last public relations director for Celotex Corp.

EL also named Richard Perry as salesman, N. Y. exchange, and Kenneth C. Kennedy, ass't booker-salesman, New Orleans. Two other salesmen were taken on this week: Paul A. Hannon, Kansas City, and Chester A. Roeder, Los Angeles.

Adam Goelz to Waynesville, N. C.
Akron, O.

Adam Goelz, at the Palace, Akron, for the last two years, is the manager of a theatre in Waynesville, N. C., operated by the Meiselman Circuit.

James Chakeres, operator of theatres at Washington Court House and Mt. Sterling, O., will assume a 10-year lease on the Lyric, Greenfield, O., effective Jan. 2. Mrs. S. T. Gray owns the property.

Chalmer Dean, former assistant manager of the Paramount, Toledo, has become manager of three theatres in Bloomington, Ill.

C. E. Harvey is opening a new 438-seat theatre in New Boston, O., built at a cost of about $60,000.

Matt Sheidler, who owns three theatres, plans to open a fourth, a 910-seat house, in Hartford City, Ind.

Don Ridge, former assistant manager of the Colony, Toledo, is now manager of the Pantheon there. He was previously manager of the Clinton, Port Clinton, O.

Emlenton, Pa., will have Sunday movies. Recount of votes cast at the November election showed the margin was three votes in favor of Sunday films, instead of four votes against.

Decide Charlotte-Asheville Suit
Charlotte, N. C.

Lawsuit in Mecklenburg superior court in which Phillip Berler, E. M. Loew and others sued H. B. Meiselman and others has ended with final disposition of the disputed theatre interests. Under the judgment granted in Judge George A. Shuford's civil superior court, the plaintiffs are allowed to purchase 50% of the Carolina Theatres, Inc., stock for $48,250, and the defendants get the outstanding stock of the Manor Theatre for $1,540.50.

Berler and Meiselman had owned theatres in Charlotte and in Asheville and a controversy developed about certain transfers of interests. By the terms of the judgment Berler and associated plaintiffs will be allowed to buy out the Asheville theatre stock and Meisleman and associated defendants will be allowed to acquire all the stock of the Manor theatre in Charlotte.

F & M Extends St. L. Leases
St. Louis.

The Fanchon & Marco leases on the Ambassador and Missouri theatres, local first-run houses, and the management contract of the F&M Service Corp., an affiliate, with the St. Louis Amus. Co. string of 30 houses in St. Louis and St. Louis county, have all been extended to next July 1. It is reported that the same terms and conditions will prevail during the extension.

Ray G. Colvin, who organized the Exhibitors' Supply Co. 18 years ago, has sold it to E. Eldon Peek, Oklahoma City, and R. W. Amos, Dallas. Peek and his wife own the Oklahoma Theatre Supply Co. and the Missouri Theatre Supply Co., the latter in Kansas City.

S. M. Taft, former manager of a drive-in at Des Peres, Mo., has opened his own on the outskirts of Springfield, Mo.

Ferguson & Henley Co., Jefferson City, has lighted its new 200-seater in Auxvasse, Mo.

Herb Jenkins has sold the Advance, a 200-seater, Advance, Mo., to Mrs. M. Sherman, who also owns the State, a 300-seater, in Bloomfield, Mo. Mrs. Sherman changed the tag of her new house to the Sherman.

Fred Wehrenberg has abandoned plans for the erection of a new 1,200-seater in Affton, Mo., since Milton Probstein, nephew of the late Harry Koplar, started construction of a pre-fabricated house a few blocks from where Wehrenberg's site is located.

Helen Sydorka to Palace, Cleve
Cleveland.

Helen Sydorka, former assistant treasurer at the RKO Palace, shifted to the Allen as assistant manager. Howard Higley is manager. Raymond Porris resigned as assistant.

Richard Leathers, from the Palace in Columbus, O., was simultaneously moved to the Cleveland Palace to become assistant to Max Mink, zone manager. John Quinlan, former house manager, was transferred to the Hill Street, Los Angeles.

Des M., Indpls. Surveys

Theatre survey of the Des Moines territory, 12th in the series of directories on the country's 31 exchange areas being issued by the Motion Picture Assn., shows a total of 416 theatres with an aggregate capacity of 172,906. Of the total number of theatres, including nine shuttered houses with seating capacity of 2,577,161 are circuit-operated with remaining 264 owned by indies having less than four theatres apiece.

Survey of the Indianapolis territory, 13th in the series, reveals a total of 475 theatres with 282,485 seats including two drive-ins with 900-car capacity. Of all theatres, 218 are circuit operated with remaining 276, owned by indies.

Ga. Exhibs Pledge 200G To Dimes Collections

Atlanta, Dec. 16.

March of Dimes 1948 theatre campaign got off to a fast start here last week when the Motion Picture Theatre Owners and Operators of Georgia pledged their houses to raise more than $200,000 in collections, Jan. 24-30. Figure is almost double the $110,000 garnered in '46 or the $90,000 raised last year.

Meet at the Hotel Piedmont was addressed by Producer Charles (Buddy) Rogers. Basil O'Connor, National Foundation for Infantile Paralysis prexy, also spoke at the gathering.

Wichita's Anti-Checking

Wichita, Kans., Dec. 16.

Pressing its current organizing drive among exhibs in the Kansas and Missouri territory, National Allied is urging indies to fight for local ordinances, similar to those in Wichita, which limit the distributor practice of blind checking. According to Wichita law, anybody engaged in checking has to pay a local fee of $5 per day.

According to Allied's organizing bulletin, exhibs being agitated into forming a united front to lay down an ultimatum to distributors to use only out-of-town checkers or no checkers at all.

New York Theatres

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ROGERS · WILDE
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★ PLUS A BIG STAGE SHOW ★
ROXY 7th Ave. & 50th St.

Gentleman's Agreement
BRANDT'S MAYFAIR 7th Ave. & 47th St.
20th CENTURY-FOX

RADIO CITY MUSIC HALL
Rockefeller Center
M-G-M's "GOOD NEWS"
June ALLYSON · Peter LAWFORD
Patricia Marshall - Jean McCracken
in TECHNICOLOR
GREAT CHRISTMAS STAGE SHOW

Esther WILLIAMS
Lauritz MELCHIOR · Jimmy DURANTE
Johnnie JOHNSTON · Xavier CUGAT and his orch.
M-G-M's THIS TIME FOR KEEPS in Technicolor
IN PERSON Paul WHITEMAN and orch.
Gene SHELDON
Extra Added Marilyn MAXWELL
CAPITOL

LOEW'S STATE
Starts Tom'w. Dec. 18
'VARIETY GIRL'
BING CROSBY
BOB HOPE
ALAN LADD
Dave APOLLON
Molly PICON
Jack CARTER

RAY MILLAND · MARLENE DIETRICH in "Golden Earrings"
A Paramount Picture
A MITCHELL LEISEN PRODUCTION
In Person BILLY DE WOLFE
RAY McKINLEY
CLARK BROTHERS
FRANKIE LAINE
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

RKO PALACE B'WAY AND 47 ST
ROBERT MITCHUM · JANE GREER
'Out of the Past'
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A PARAMOUNT PICTURE

The THEATRE GUILD presents
the RKO RADIO PICTURE
"MOURNING BECOMES ELECTRA"
TWICE DAILY 2:30 and 8:30 PM
3 PERFORMANCES SUNDAY at 2:00, 5:15 and 8:30 PM
RESERVED SEATS ONLY
GOLDEN THEATRE 45th St. W. of B'way

Acad Ups Dues
Hollywood, Dec. 16.

Prexy Jean Hersholt notified Academy members that dues will be increased Jan. 1 from $2 to $3 a month.

Reason is increased operating expenses.

Metro-INS

Continued from page 3

amounts to 51% of the total stock. Other 49% is owned by Loew's, Inc. With such a majority, Hearst could conceivably put the reel to whatever use it wanted, unless contractual agreements with Loew's ruled otherwise. Metro has already expressed strongly that it wants nothing to do with television in any shape or form, at least for the present, and Hearst has reportedly bowed to Metro's wishes.

INS, meanwhile, is reportedly prepping a major announcement for the video business and some industry observers believe such a merger with News of the Day for tele purposes is still in the wind.

Those newsreel officials favoring sales to video broadcasters point out that they've been operating in the red since the advent of sound. Addition of sound in itself greatly increased their operating costs and, moreover, they've been expanding their services constantly. Theatres, during the same period of time, haven't been convinced that they should pay more for the product. As a result, the reels have been operated more as a service to exhibitors than as a money-making venture.

Top executives of the film companies, however, are still opposed to participation in tele. Until they are brought around, the reel officials themselves believe there's not much they can do to hasten the time when they can enter the video field.

Par Appraises

Continued from page 5

ready for fast action if the high court ruling affirms the lower court.

Appeal is to be argued the week of Jan. 12 with several months delay thereafter likely before a decision is announced.

Skouras On Divorcement
Chicago, Dec. 16.

Spyros Skouras, prez of 20th-Fox, addressing 350 members of Allied Theatre Owners of Illinois last week (11), warned that 20th-Fox would be in a dangerous financial position if divorcement of theatres and producers went ahead.

Talk, delivered at the fifth annual Allied Buying and Booking Assn dinner for Allied's prexy Jack Kirsch, stressed that the film industry is meeting its greatest crisis. Unless film rentals continue on the same scale and production costs lower, he said, houses would be restricted to an inferior product, with attendant cuts in grosses.

Skouras estimated that foreign revenues from films in 1947 would be 19 or 20 million dollars, but that sum would be cut two-thirds, if not more, because of money controls and other international restrictions. He also estimated that 20th's profit for 1947 would be $15,000,000, of which over $11,000,000 comprised National Theatres earnings. If divorcement were accomplished, he said, that $4,000,000 profit of production, with threatened cut in 1948, would turn to a loss.

Major Prexies

Continued from page 3

to fire. They will have lost not only the battle but the campaign.

"Watch-and-wait" policy adopted by the majors is now considered in same quarters a mistake. As time goes on, with little indication of any relaxation of the tax which would lead to lifting of the American embargo on film shipments, the settlement which can be achieved looks less and less favorable.

It's fairly certain that a compromise can be reached, but not such a good one as might have been possible had more vigor been expended in that direction earlier, it is said. The expected protests from the British people at the threat of loss of American pix has failed to materialize. And even the cries of exhibs, who maintain they may have to shut theatres and fire employees if they can't get access to Hollywood's output, have been rather weak. Realization is too apparent that bread must come before films.

It's not certain whether or not MPA prexy Eric Johnston will accompany the presidents to Europe, if and when they go. Johnston heads for his home in Spokane at the end of this week for the holidays and is expected to be in Hollywood in early January.

LITTLE CARNEGIE OPS STAY FIVE YEARS MORE

Max Goldberg and Erwin Lesser, operators of the Little Carnegie, art theatre on W. 57th street, New York, have won the right to the house for the next five years. Appellate division of the N. Y. supreme court by 3-2 vote reversed the lower court and tossed out the suit of Goldwurm & Schwartz, rival operator, which had bought the theatre from Carnegie Hall.

Dispute centered on question whether the Hall, plus the new theatre owner, could cancel Goldberg & Lesser's lease. That document gave cancellation privileges to the Hall if it sold the theatre "in conjunction with any of the properties contiguous thereto."

Court held "contiguous" meant other properties than those in which the theatre was located. Louis Nizer and Walter S. Beck of Phillips, Nizer, Benjamin & Krim repped for the tenants.

Brit. Quota

Continued from page 3

compelled to play more native pix in their houses.

British producers, on the other hand, stand to lose by one section of the act which requires payment of $2 per foot on all films which qualify as quota product. That's a bite of $15,000-$20,000 per pic.

The government is continuing the provisions of the 1938 renters' quota act with some important changes. Block booking, for instance, takes its death warrant from a proviso which requires separate rental for each film delivered to an exhibitor. The ban on block sales applies equally to British and Yank distribs.

Quotas to Be Fixed

How the general level of quotas will be effected is still problematical. Quota percentages are to be fixed as necessary by a Board of Trade order made after consultation with the Cinematograph Films Council and subject to affirmative resolutions of Parliament. Quota orders must be made three months before the beginning of the quota term to which it relates.

Circuits over 200 theatres are subject to further restrictions. The Board of Trade can refuse to license any additional theatres acquired by these groups. This may be the equivalent to the theatre acquisition freeze imposed in the U. S. by judicial ukase. Furthermore, the board can compel each circuit to show at each of its houses, six first-feature British films yearly, these to be pix certified by the board as suitable.

New system is set up which provides separate quotas for first features and for remaining footage in programs. The old law had separate quotas for long and short pix. First feature quota is to be calculated on the number of days of exhibition of each film and a quota for supporting program based on footage.

Board may apply the new act to narrow-gauge pix. Cinematograph Council will be reduced by two members. To put the crimp on any attempts to play British pix at off-times, bill also provides that the British pic must be played at least once between 5 p.m. and 10 p.m. if it's to be included in the quota.

Theatres with average net weekly takes of $400 or less are relieved entirely of quota obligations. Power is given the board to specify lower quotas for theatres whose competitive position make is difficult for them to acquire the requisite number of British films.

THERE'S ONLY ONE
Lord Tarleton
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OCEAN FRONT • 40th to 41st Sts.
Reservations Invited • Walter Jacobs

WEBS PLAY A CHECKER GAME

Wanted—A Bossman

Need for a strong hand to take over the Chairmanship of the Federal Communications Commission is becoming increasingly apparent. This need is dramatized by the recent bout between Commissioner Clifford J. Durr and neophyte member Robert F. Jones. In the absence of former FCC Chairman Charles R. Denny, Jr., these two now stand out as the Commission's "strong men" in shaping policy.

Unfortunately, they are poles apart ideologically and their break leaves the rest of the FCC bench in an unenviable position. The four other Commissioners are communications-wise career men and technical experts who tend strictly to their knitting. It is no secret they are unhappy over the publicity the Commission is receiving on Capitol Hill and in the press. They remember how FCC's budget and prestige suffered when former Chairman James Lawrence Fly tilted with reps of other agencies, and they fear a recurrence.

Meanwhile, if the Senate is amenable, the FCC may get a chairman early in '48, Wayne Coy, former Roosevelt aide and presently manager of the Washington Post stations WINX and WINX-FM, has apparently agreed to accept a White House nomination for the No. 1 vacancy at FCC. Should he assume leadership of the radio agency, one of his toughest assignments will be closing the breach now apparent between the cautious and the more outspoken members of the FCC bench.

Durr, outspoken liberal and perennial dissenter, is described even by his enemies as "honest and fearless." His seven-year term expires next June 30, and it is not likely that he will seek reappointment. However, for as long as he remains with the government, Durr can be counted on to take issue with any decision or policy with which he disagrees. As the first Communications Commissioner to challenge the tactics of the Special Cox Committee of the House, namad to probe the FCC in 1943, and the most energetic promoter of the controversial Blue Book, the Alabama member will continue to play an important role in directing FCC activities for at least several more months.

Equally vigorous and outspoken is Commissioner Robert F. Jones, an admitted conservative and "Taft Republican" who is working around-the-clock to acquaint himself with FCC matters and has shown no inclination in his early days at the Commission to hide his light under a bushel. His forthrightness at FCC has continued to win him friends among the GOP and conservative Democrats on Capitol Hill.

As a result, he is believed a logical candidata for the FCC chairmanship in the event of a Republican victory in '48. And, judging by the stern reprimand he administered to his fellow Commissioners for failing to follow through on FBI leads on allegedly "disloyal" persons in radio, it is apparent be could be counted on to make plenty of changes in the composition and procedures of the radio agency.

Ironically, Jones has joined with Durr, in dissents in a dozen radio cases in the past two and a half months—but, usually, for totally different reasons. Following a pattern first apparent in his years in the House of Representatives, he has shown an "aggressively independent" attitude.

For example, his vote against six FM stations for a farm co-op group in New York state was reported by his critics to reflect his opposition to such a grant in Dewey territory. However, in calling for a hearing on the transfer of WCAU, Philadelphia, to Robert McLean, publisher of the Philadelphia Evening Bulletin, Jones was clearly not motivated by political considerations.

ABC's $43,548,057 In '47 a New High

ABC's gross billings for 1947 will amount to $43,548,057, a gain of 7.2% over last year's $40,604,000 and a new high for the web. Increase will put ABC out front in percentage gain for the year, inasmuch as CBS and NBC are expected to bill about the same, or a little less than in 1946, while Mutual's total will be down considerably.

A sharp spurt in business during the past quarter put ABC over the top. Web was running cumulatively in the red in comparison with last year until this past July.

Web execs, in releasing the 1947 billings figure, incidentally refuted speculation that recent cancellations (Henry Morgan, Jack Paar, etc.) would cut into ABC's expected gross dollar showing for the year. It was pointed out that the major cancellations aren't effective until near the end of this month and that the net already has taken up some of the slack via sale of "Metropolitan Auditions" to Farnsworth Radio and expansion og Hancock's "Point Sublime" to a coast-to-coast hookup.

WHITE HOUSE ADMITS COY WILL GET NOD

Washington, Dec. 14.

White House sources broke down last Thursday (11) and confirmed earlier reports that President Truman expects to nominate Wayne Coy, vice president in charge of the Washington Post radio stations WINX and WINX-FM, to the post of FCC Chairman. Move was tipped in VARIETY several months ago.

Same White House execs said that the President will send Coy's name to the Senate in January after the regular session of Congress convenes. They said they anticipated little opposition to the appointment in the Senate Interstate Commerce Committee.

WOV's OFF-AIR QUIZ

Plays Cash Giveaway Game With Time Buyers in N. Y. Agencies

WOV, the Bulova-owned N. Y. indie, hasn't been making much of a fuss about it, but for the past couple of months it's been playing a quiz game with the agency time buyers in Manhattan in what adds up to the year's neatest trick in making the agency folk WOV-conscious.

Twice a day the station's "quiz girl," Guida Hill, calls a time buyer, gimmick being to test the effectiveness of the indie's advertising in the trade papers. The question asked is: "How can you take the guess out of buying?" and if the answer is "WOV's Five-Audited Audiences" it means they're hep to the station's ad campaign and they grab off the cash jackpot. (Station puts $5 a day into the fund.)

Results thus far: Of 63 time buyers queried 39 have lost; 24 have won.

SHOW'S LOCATION IS WHAT COUNTS

The new economic picture has, according to observers in the trade, brought about a drastic shift in the ways of competitive selling among the networks. The revised technique suggests a greater emphasis upon program location and sequance than upon the relative superiority, although maps and figure continue to be important requisites of a salesman's portfolio.

As the observers point out, the tendency to spotlight the selling argument on schedule position is not of the networks' preference, but is rather something resulting from advertiser pressure. Whereas the concern was once directed at picking the show that contained the potential for delivering a substantial rating, the primary objective now is to make certain that the network spot itself will not only start the program off with a sizeable premium in listeners but offer reasonable assurance of costing less per listener than a similar spot on a competitive network.

This thinking in terms of maximum audiences for a specific investment in radio dollars has a motive that is somewhat different from the pre-inflation days when the bigness of a rating was linked to mere pride. The problem facing the average major corporation is to keep up profits as costs of production increase and the price level ap-

(Continued on page 40)

Hour-Length Conscious CBS Now Shopping For Sat. Eve 60-Min. Stanza

CBS is becoming increasingly 60-minute programming conscious. Already represented with its Tuesday night "Studio One" sustainer, which is batting a higher Hooper than any show ever matched against NBC's Fibber-Hope brace of top-rated programs, CBS is currently shopping around for an hour stanza to slot in the 8 to 9 Saturday evening stretch.

Hour length show would be part of the revamped Saturday schedule which will find the Hoagy Carmichael and Listerine-sponsored Abe Burrows 15-minute programs slotted back-to-back in the 7:30-8 niche and possibility of "It Pays to Be Ignorant" going in 7 to 7:30. "Ignorant" has been bought by CBS, following its Philip Morris divorce, with likelihood that it will be co-oped.

Heslep's Mutual Exit

Washington, Dec. 16.

Charter Heslep, Mutual's Washington representative since November, 1944, will check out Jan. 2 to become executive editor of the Congressional Quarterly News Service here. He has plans to create and develop a radio service by CQNS. No details yet, however.

Heslep's successor in the Mutual spot hasn't been named.

Elaborate Web Com'l Presentation To 'Sell Radio' to Agencies, Sponsors; Tees Off in N.Y. Before U.S. 'Tour'

As it presently shapes up, the commercial presentation being prepared by the networks to "sell radio" to advertising agencies and sponsors will be the most elaborate in the industry's history. Between now and next spring, when the presentation will be ready for launching in New York before taken on a coast-to-coast tour, not a single stone will be left unturned in the bid to convince advertisers that, for a multiplicity of reasons, radio today offers unparalled returns.

Not even the current so-called cat-and-dog-fight between CBS and NBC, in which the two webs have reached out to the consumer press to extol their individual virtues, will have any effect on the united front that the networks are putting forth to impress Mr. Advertiser. For the underlying keynote of the upcoming major campaign will be, in effect: it doesn't matter whether you take your business from NBC or CBS to ABC, or vice versa, so long as you continue to embrace the medium in preference to magazines or newspapers.

Mutual, for various reasons, has decided to "sit this one out," a fact which is generally regretted among the other networks since it prevents them from utilizing the research talents of MBS' "Jimmy" James in the exhaustive preparation. Similarly, it's the feeling among the three participating networks that Robert Swezey, exec veepee of Mutual, would have been a natural to "emcee" the presentation at its official launching, which will take place at the Waldorf-Astoria, N. Y. Nevertheless, it's pointed out, Mutual's failure to tie in doesn't preclude the possibility of that network deriving some of the benefits in the way of new business.

An unusual aspect of the presentation is the fact that it will embrace the thinking of the agencies and the advertisers, along with the networks. For the web chieftains are taking no chances. Critics of radio who in recent months have reorientated their

(Continued on page 40)

Tailor-Made Fade

Common as it has been for NBC to fade Fred Allen off the air before he'd completed his script at the 29:30 point, the network's identification line last Sunday night (14) for the first time sounded as though it had some relevancy to the preceding dialog. To some listeners it may have had the aspect of a planted gagline.

The closing four lines runs ran as follows:

Jessel: What's that you're singing?

Allen: I'm singing a capella.

Jessel; Is this a capella?

NBC announcer: *This* is tha National Broadcasting Co.

Xmas-in-April For NBC Execs; 'Jrs.' Out in Cold

Very much on the q.t., NBC informed its upper echelon execs that they would not be included in the Christmas bonus distribution last Monday (15), but that they would be eligible for an "incentive" bonus next April—provided they are recommended by their superiors on a basis of their job showings.

Amount to be distributed, it's said, will be determined by how much profit the company makes in 1947. Top brass will "grade" the second-level department heads and other execs under them, the grades they get determining how much "incentive bonus" they'll be put down for. It's expected the divvies will range up to a month's pay.

What has some staffers burned, is that some of the in-between junior executives who weren't cut in on the Christmas handout have been informed that they also are ineligible for the Christmas-in-April deal. Some loud gripes reported echoing through the corridors at 30 Rockefeller Plaza as a result.

NBC's Christmas bonus, distributed Monday (15) to non-union employees earning less than $5,000 per year, turned out, incidentally, to be half a month's pay, rather than one week's.

Meantime, at CBS, the web's board of directors set a meeting for this morning (Wed.) to decide what the network would do with regard to Yule bonuses for employees.

NBC in Survey Of Newspapers

NBC's press dept. in New York has embarked on an ambitious survey—probably the first exhaustive examination of its kind undertaken—designed to find out at first hand what kind of a play the daily newspapers throughout the country give to radio.

NBC boys are currently sifting 1,750 dailies, and are basing their findings on a perusal of a solid seven-day period for each paper, to determine just how many of them use logs, how many use advertising in logs, how comprehensive the logs are, and how much space is devoted to text, illustrations, and signed critical-news comment.

Newspaper treatment of radio will be broken down in all phases to serve as a future guide for web publicity operation.

Survey will take another few weeks to complete.

MCA SEEKS 'HIT PARADE' AS 60-MIN. VARIETY

Music Corp. of America is trying to sell Lucky Strike on the idea of converting its "Hit Parade" into an hour's variety show with Phil Silvers as m.c. The other acts on the bill would consist of one big name and two or three acts that pop into sudden attention through a hit phonograph record, nightclub booking, etc.

CBS submitted the same idea to the account a couple months ago on the basis of the program being expanded to an hour.

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Trafalgar Square

Webs Agree to Mediate Directors' Dispute, Easing Setup Somewhat

Prospects of breaking the stalemate which drove the N. Y. chapter of the Radio Directors Guild to call a strike for Jan. 1 against the four major networks brightened slightly this week when the webs agreed to mediation of the dispute. Miss Mabel Leslie, director of the Art Workshop and member of the State Mediation Board, who mediated RDG-web negotiations two years ago, was approved by both sides to undertake the task again. First meeting since the stalemate took place Monday (15) afternoon; a second session was held yesterday (Tues.) afternoon.

Webs continued a policy of complete silence regarding the negotiations. From guild sources, however, it was learned that Monday's meeting was devoted to acquainting Miss Leslie with both sides of the dispute.

Meantime, Guild toppers said they were going forward with strike preparations "just in case." Indication that the Radio Writers Guild will stand by RDG, probably to the extent of recognizing directors' picket lines in event of a strike, was passed on to RDG'ers by William Sweets, N. Y. chapter prexy of RDG. The writers, at a meeting last Wed. (10), Sweets advised, passed a resolution: "Resolved that the Radio Writers Guild approves the demands of the Radio Directors Guild in their negotiations with the networks and is referring the overall problem to the Strategy Committee for a recommendation on appropriate action."

Directives Issued

RDG's exec council issued directives suggesting that no member sign a personal contract for services "subsequent to Dec. 8 and until further notice;" and directing that no Guild member replace another Guild member removed from a program as a result of any strike action.

Mobilization of the 250-member local for effective strike action resulted last week also in appointment by the chapter council of eight committees to direct various phases of the possible walkout.

Those named:

Ways and Means: Eddie Byron, chairman; Arthur Hanna, Lester O'Keefe, George Zachary, Ernie Ricca, Frank Papp, Martin Andrews, Roger Bower, Eddie Downes.

Organization of Pickets: Carl Eastman and Charles Harrell, co-chairmen; Alfie Bester, Charles Polacheck, Jock MacGregor, Betty Todd, Paul Roberts, Robert Heller, Anton Leader, Chick Vincent.

Advertising: Robert Shayon, chairman; Carle de Angelo, Morris Novik, Maurie Robinson, Herbert Moss, Earle McGill, Theo Gannon.

Financial: Mitchell Grayson, chairman; Harold McGee, Kenneth MacGregor, Leo Hurwitz, Robert Steen, William H. Schwarz, Fred Weihs.

Research and Information: Wynn Wright, chairman; Norman Sweetser, Sylvia Lowy, Leonard Blair, Walter McGraw, Tom De Huff, Bill Patterson.

Liaison: Oliver W. Nicoll, chairman; Tom Bennett, Tex Weiner, Paul LaPorte, Nicki Burnett, Carl Eastman, John Dietz, Aldo Ghisalbert.

Welfare: Don Gillis, chairman; Larry Harding, Charles Harrell, Roger Bower, Theodore Yates, John Macdonell, Joe Graham.

Legal: Ted Corday, chairman; Ace Ochs,

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DONALD, IN ODD PACT, GETS 3-WAY DAILY SHOW

Deal for Stanback Headache Powder sponsorship of the new Peter Donald transcribed show in New York is one of the most unusual ever pacted for a single market, giving the comedian a three-way daily showcasing.

Stanback is plunking down $100,000 for the 15-minute cross-the-board program, coin involving purchase of time on both WINS and WNEW. Program, which teed off Monday (15), is first heard daily during the noon hour on WINS at 12:30, then gets a couple of nighttime repeats, one at 10 o'clock on the same station, and again at 11 o'clock on WNEW.

Admiration Coffee In 35-Station Yule Splurge

Houston, Dec. 16.

Steele agency of Houston, has purchased time on 35 stations in Texas, Louisiana, Arkansas, Oklahoma and New Mexico for Admiration Coffee. It's the second annual presentation of Oscar Wilde's story, "The Happy Prince," a one-shot, half-hour dramatization for the Christmas Week.

John Paul Goodwin, prexy of the agency, produced and directed the show, and enacts the lead role.

CBS-AFRA Code Tiff

Dispute between CBS and the American Federation of Radio Artists, involving an ultimate total of several hundred thousand dollars, goes to arbitration tomorrow (Thur.) before an American Arbitration Assn. panel in New York. The issue is a matter of interpretation of the network production code.

The question in dispute is whether staff announcers, during regular hours of employment, should be paid commercial fees in addition to their staff salaries, for 30-second spot announcements they deliver during station-breaks. The union claims they should be paid, and the network argues that reading the announcements comes with the announcers' regular duties.

This matter arose last fall when, after Bulova time blurbs had been read over the air for years, with the sponsor paying extra fees without question, numerous stations began selling the chain-breaks to local advertisers. Although the issue is being pushed by CBS in behalf of several of its outlets, the decision will affect numerous other stations and, as a consequence, involves a large financial outlay.

Arbiters for the hearings are Walter Barry, an attorney with the firm of Coudert Brothers, for CBS; Michael Halperin, of the theatrical law firm of Wilzin & Halperin, for AFRA, and, as impartial member selected by the other two, Whitney North Seymour, a downtown New York corporation lawyer. Jaffee & Jaffee, AFRA counsel, will represent the union.

Nelson Case to Be N.Y. AFRA Prez

Nelson Case is the sole nominee for president of the New York local of the American Federation of Radio Artists in the annual election to be held Dec. 31. Clayton Collyer, incumbent president, had told friends he would not run for re-election, and he was not nominated by yesterday's (Tues.) deadline.

Virginia Payne, former national first vice-president and former president of the Chicago local, was nominated for the first vice-presidency of the New York local. Other nominations were Eugene Lowenthal, second vice-prez; Joe O'Brien, third v.p.; Carl Swenson, fourth v.p.; John Neher, fifth v.p.; Anne Seymour, recording secretary, and Ben Grauer, treasurer.

Although there may be write-in votes, possibly a substantial number, in the balloting Dec. 31, the entry of a single slate of officers apparently insures the election of that ticket. Since every nominee was on the slate of local council candidates put up by the Independents in the recent election, indications are that the Artists Committee faction has decided not to campaign.

With the announced dissolution of the Independents group, there was a general feeling in local AFRA circles yesterday that factionalism in the union may be largely past, at least for some time. Representatives of various groups in the organization have expressed the hope such political activity would cease, once the elections are over. However, it's figured that question will probably be decided by the policies and actions of the new administration.

FIRST CO-OP OWNED FM BREAKS GROUND IN D.C.

Washington, Dec. 16.

Ground was broken here Saturday (13) on construction of FM indie WCFM, publicized as the "first listener-owned co-op radio station in the U. S." Station expects to be on the air by May with the second indie FM signal in town.

WCFM is owned by eight consumer cooperatives in the area and is gearing its program schedules to fit special interests of the 25,000 listeners whose families are represented in local co-op groups. Helmuth Kern is manager.

WRFD, Columbus, O., which took to the ether earlier this year, held the title of first co-op station. It is 100% owned by the Ohio Farm Bureau.

JOINS KLZ WRITING STAFF

ELLIOT WAGER

A graduate of Marquette School of Journalism and recently a copy writer for a large Denver department store, Elliot Wager joined the KLZ production staff as a writer on December 1, is writing KLZ's "Divorce" series.

KLZ, DENVER.

Reps Prepping Case Study Of Spot B'casting

National Assn. of Radio Station Representatives last week got down to the business laying the foundation for a documentary study of spot broadcasting. It examined some material dealing with case histories on spot radio which promotion men for various rep offices had gathered. This material will serve as part of a complete compendium on spot which the association hopes to compile for the industry and advertisers use within the near future.

The meeting also approved a clarification-of-objectives advertising campaign directed at stations. Purpose of this was to demonstrate that part of the commissions from station business is being plowed back in promoting the story of spot radio and also to assure the stations that the founding of the association was not primarily a defensive measure against CBS' expansion into the station rep field.

The reps likewise listened to Edward Petry report on the status of the association's complaint to FCC against CBS.

Texaco Disking Met Op Auditions for San Juan

Metropolitan Opera broadcasts will have a transcription offshoot as the result of Texaco's buy of time for them on WAPA, San Juan, Porto Rico. They will be aired on the island Sundays, or eight days after their origin on ABC.

Deal was set for WAPA by National Export Advertising Service last week.

Tom Means Back to CBS

Tom Means, manager of WFAK, new Mutual station in Charleston, S. C., is checking out this month to return to CBS' ad-promotion department in New York, where he put in a hitch during the war. He'll report to the web Jan. 5 to write ads and mailing pieces for Columbia-owned stations under the direction of Jack Cowden.

Means was promotion manager of WOL, MBS-Cowles station in Washington, prior to returning to his native Charleston to assume managership of WFAK.

Radio's
Art Henley
discourses on the
"ABC of Comedy Writing"
in the forthcoming
42d Anniversary Number
of
VARIETY
Out Shortly

News, Special Events Coverage Comes Into Own Via Magnetic Recordings

Adding a new dimension to radio reportage, use of magnetic-type recordings is rapidly coming into the act as one of the indispensable tools in network coverage of news and special events. Although receiving its biggest publicity flurry when Bing Crosby introduced the Magnetophone machine to record his show, wire and tape have worked far more important changes in the broadcast scene through its multiplying of radio's basic range and flexibility.

Since the technique's initial full-dress tryout early in 1946 when CBS covered the New York State constitutional convention via wire, magnetic recordings have increasingly been used by the nets to broadcast the highlights of speeches, trade union conventions, Congressional hearings and other spectacles. These events, which usually run on for hours and days, are frozen onto tape, edited down to a tight package of normal program length and then slotted into a convenient network spot with minimum disruption to commercial schedules.

Straight news shows are also being enhanced through the cueing of brief recorded segments. CBS news department, for example, is now dropping little bits of actuality into its shows. Instead of the announcer quoting from a speech by Marshall, Vishinsky, Bevin or any other important figure in the day's news, the actual voice is heard, wherever possible, through the insertion of a section of tape. CBS is also taping in advance of airing the early morning reports of its international correspondents, eliminating through fil-

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CBS' Rangertone

Reflecting CBS' accent on tape-recorded pickups as a coming technique in news coverage, the web's news chief, Wells (Ted) Church, reported this week that the net has ordered a newly developed Rangertone recorder, said to be the hottest thing evolved in this line since the German-made Magnetaphone, which U. S. engineers have been unable thus far to duplicate. CBS apparently will be the first web to install a Rangertone. Delivery of the machine is expected within the month.

Additionally Church disclosed that Lee Bland, the net's special events director, is making "dry runs" on a once-weekly "radio newsreel" program which would make use of selected tape-recorded pickups from CBS' correspondents across the country and around the world.

Attention, Scripters

New York.

Editor, VARIETY:

Regarding the VARIETY story of Dec. 10, that many alleged "freelance" shows are not actually free and are dominated by "stable boys," I hope some of the discouraged freelancers will turn their talents to "Molle Mystery Theatre." They'll be welcome. This is a legitimate freelance operation. The 50 scripts presented during the past year were written by 24 different writers. Ten of the 24 writers submitted their scripts from out of town. This reflects the fact that, regardless of its source, a good script will always find a sale here. The script fee is good and only first radio rights are purchased. When a script is repeated, which happens frequently, the writer is again paid the full fee.

I want to emphasize that there is no dissatisfaction with the past scripters, whose work has made the show one of the top-ranking mysteries (Hooper rating, 11.9), but in view of the implication of your story, that good writing talent is going to waste, here is a market.

Frank K. Telford,
Young & Rubicam.

DeMille's AFRA Case Tossed Out

Los Angeles, Dec. 16.

The California Superior Court, highest tribunal in the state, upheld by unanimous opinion today (Tues.) the decision of the lower court against Cecil B. DeMille in his suit against the American Federation of Radio Artists. The decision ends the case, at least in the state courts, and leaves only the U. S. Supreme Court for further appeal by DeMille.

In upholding the state Supreme Court's decision, the Superior Court confirmed AFRA's right to collect a $1 assessment from its members. DeMille had sued to gain reinstatement to the union, which expelled him for refusing to pay the assessment. The money was used in a political campaign against a proposed anti-closed shop law in California.

As a result of DeMille's expulsion from AFRA, he lost his regular m.c. spot on the Lux "Radio Theatre" program on CBS, which he had held for several years.

SO Tex, Jinx Airer No Bar to Ayem Session

Standard Oil, anxious for a network showcase, is still pondering the Jinx Falkenberg-Tex McCrary nighttime show it's auditioned, with likelihood of a decision soon.

If Standard Oil picks up the Tex-Jinx tab, however, it will have no bearing on duo's morning cross-the-board WNBC program. There's a little matter of a five-year firm contract between the NBC flagship station and the Mr. & Mrs. team which assures a continuance of the ayem session.

ABC Snares 'Sublime'

ABC came through with the winning pitch versus CBS in the competition for John Hancock's "Point Sublime" sponsorship. Stanza, which Hancock has been testing on a 13-station ABC hookup in California and Texas, will move into ABC's 8 p.m. Monday spot (exited by the Groucho Marx show) starting Feb. 2 on between 80 and 90 stations.

CBS offered its 10:30 Wednesday segment, but Hancock chose to buck "Cavalcade" and "Inner Sanctum" rather than Jimmy Durante and, if he's still on, Henry Morgan. "Sublime" pulled a 4.4 in its first and only rating so far in the Pacific Hooper.

ACKERMAN TO BERMUDA

Harry Ackerman, who quits a Young & Rubicam vice-presidency Jan. 1 to become CBS executive producer in the east, planed to Bermuda last Friday (12) for a 10-day vacation.

His wife, actress Mary Shipp, was written out of the "Aldrich Family" and Milton Berle shows to accompany him.

MUTUAL DENIES BLOCK GETS IN KREML'S HAIR

Reports emanating from the Coast that Martin Block and Mutual are headed for a parting of ways were flatly refuted in New York this week by MBS program veepee Philip Carlin. "T'ain't so," Carlin asserted, pointing out that Block's current contract runs until next May. Web also says Kreml is satisfied with the selling job Block is doing.

Stories that Block wanted to ease out of the network disk jockey chore, following a "run-in" with Mutual brass on the Coast and fadeout of Block's segment on Mutual-Don Lee, gained credence when the ace wax spinner came east two weeks ago. Carlin, however, denied knowledge of any difficulties between Block and the net's Coast execs and said Block's trip east had nothing to do with his Mutual stint.

There was speculation, meanwhile, that Block was tiring of Coast and wanted to relocate in New York.

John (Ak-Sar-Ben) Gillin

Omaha, Dec. 16.

John J. Gillin, Jr., president and general manager of WOW, has been given one of the highest civic honors in Omaha. In recognition of his civic and patriotic activities, he has been named to His Majesty's Council of the Knights of Ak-Sar-Ben. In Omaha, that's big stuff.

Appointment puts Mr. Gillin high in the councils of Omaha affairs as he is now serving as a director of the Chamber of Commerce, and the Greater Omaha Assn. He has about a dozen other civic and charity jobs.

N. Y. INDIES' 1947 B. O. UPBEAT

'We Deal in Other Bands'—FCC

Washington, Dec. 16.

There is little chance that the FCC will move toward adoption of a rule to prevent the networks from signing a contract with James C. Petrillo which does not specifically provide for duplication of AM programs on FM stations—or vice versa. The FM Assn. asked the FCC to hold a hearing apropos such a rule last month, but Commission men are doing little about it, according to reports here.

In line with its usual procedure, the FCC has written letters to all four webs seeking their reaction to the FMA petition. To date, Robert D. Swezey, Mutual veepee, is the only net rep to reply. His letter is expected to typify the answers of NBC, CBS and ABC.

Swezey pointed out that the webs are now knee-deep in negotiations with the musicians' union, adding "In our opinion, there is no need either for the hearing or the adoption of the regulation sought." He concluded: "One of the points which has been specifically scheduled for discussion with the Musicians' Union is the entire matter of duplication of AM programs on FM facilities."

The FM'ers will be satisfied, it was believed, if their petition insures that duplication is authorized in the 1948 AFM-web contracts.

WFOR Censorship of CIO's NBC Program Stirs 'Civil Rights' Row

Washington, Dec. 16.

The question of "civil rights" in broadcasting was called to the FCC's attention here Sunday (12) by the CIO. The union published a strong letter protesting censorship by WFOR, Hattiesburg, Miss., of a CIO "America United" program broadcast over the NBC network, Sunday Dec. 7.

WFOR cut the broadcast off the air after 19 minutes on the plea it was "too controversial." Program was a four-man discussion of "Our Civil Rights—Are They in Danger?" The show was silenced, the CIO letter declared, when the discussion touched on treatment of Negroes in the 1946 Mississippi election. One Negro, Leslie Perry of the National Assn. for Advancement of Colored People, participated in the broadcast.

The CIO said it received a phone call from the WFOR station manager in which he explained: "We are down in the Deep South and you got off on the racial question..., We cut it off....telling the radio audience this is a controversial issue and that both sides were not represented." By "both sides," the manager said he meant "someone representing the South and someone representing the colored people."

The union described the WFOR action as "a serious infringement of civil rights" and urged the FCC to take it into consideration when the station's license comes up for renewal.

FCC spokesmen said there have been relatively few complaints of this type, since the FCC's decision in the WHKC, Columbus, case in 1945. Most stations, it was reported, have made it a practice of selling and giving time to unions and have seldom censored discussion shows on controversial issues.

That Simple?

Luella Gear, of musical comedy and pictures, who has been professionally inactive for some time, made a radio appearance last week on "To Mary, With Love," the presentation of the CBS sustainer "Studio One" out of New York.

Actress just popped in on director Fletcher Markle and said: "Hello, I'm Luella Gear. I'd like to try radio."

WOR Program Stockpile Grows Despite Setup

WOR, N. Y., is a station without a program director, but not without program planning. More than two months have passed since Rod Erickson checked out as program chief and still no successor has been found. In the interim, however, a programming triumvirate composed of Norman Livingston, Don Hamilton and Bob Simon has been stockpiling an unprecedented backlog of show availabilities and quietly giving the repeated-audition treatment to the more promising ones. As one of the results, WOR has an upcoming rash of new stanzas, several of them considerably removed from the groove of time-worn programming.

Pre-testing of shows, to work out the bugs before they're put on the air, of course is no WOR original or monopoly. But it's becoming more and more this key Mutual station's policy, Livingston explains, to insure new programs of becoming "milestones instead of tombstones" by

(Continued on page 40)

CBS' 'Us-Too' On Rate Policy

CBS followed NBC's suit yesterday (Tues), to no one's great surprise, and advised agencies and advertisers that, effective immediately and "subject to current contractual commitments," the net's advertisers will be protected against rate and discount changes for only six months, instead of one year.

Sales veepee William Gittinger, citing the general postwar rise in operating expenses, said it was "not possible now to forecast broadcasting costs at long range." At the same time, he took occasion to point out that between 1940 and 1947, CBS' circulation costs day and night declined 19%.

Halving of the protection period by CBS differs from NBC's action in that the latter web won't make the move effective until next May 1.

Kennett Quits Radio Sales

Bob Kennett, in charge of program coordination with Radio Sales, CBS subsid, has resigned, effective Jan. 1. He is dickering on a station program directorship in Florida which will probably be closed within the week.

Kennett previously was in CBS station relations doing program contact among affiliates.

Robinson Huddling On Coast With Partner On Rooney Newspaper Melo

Hubbell Robinson, Jr., CBS programming veepee, is currently on the Coast for huddles with Ernie Martin, his Hollywood assistant, with the auditioning of the new Mickey Rooney half-hour show the major item on the agenda. It'll be a melodrama with a newspaper background, based on an idea conceived at CBS.

Sam W. Taylor, magazine writer, is being brought in to collaborate on scripting the show, which will have an approximate $10,000 price tag and will be one of the most expensive packages to date in the CBS house-built roster of shows. Milton Geiger will collab wih Taylor on the writing. Ted Scherdeman will direct, joining the CBS Hollwood staff when show is launcned.

In any event, show can't preem before mid-February at the earliest. Rooney has a four-week Palladium, London, engagement coming up next month. He's booked in at $15,000 a week.

RATE-CUTTING IS STILL IRKSOME

With but few exceptions, the New York indies' boxoffice score for 1947 reflects a healthy upbeat in the metropolitan market. As an example, WNEW, the Arde Bulova-owned operation, will top the $2,500,000 mark in billings; WHN, the Loew-owned station, is heading for an approximate $2,000,000 mark; WOV, the Bulova bi-lingual station, will top $1,000,000 for the first time, representing a 28% hike over '46; WMCA, the Nathan Straus public service-minded indie, will probably wind up with around $800,000 in billings.

The flagship stations of the four networks are also claiming impressive tally sheets on local business for the 12-month period. WNBC, for example, is excited about a 60% hike in December biz in comparison with the same month last year, and an overall 28% upbeat in billings for the full year.

The Manhattan indie situation is not all rosy, however. There have been periodic squawks throughout the year over the rate-cutting practice among some of the stations and from all indications it's still going on.

The year '47 found the Shouse-Dunville-WLW combo transplanting Cincy thinking into the WINS operation, which has gone 50,000 watts, but for the most part there's a "show me" attitude among Manhattan radioites, feeling generally being that the station has yet to come up with a distinct pattern and operational format. Baseball sponsorship has been the strong factor in keeping the billings up.

Situation at WLIB, the New York Post-owned indie, also continues to stir speculation as to its ultimate fate, with reports that it's still a red ink operation.

FCC Takes Carlson For La. Hayride

Washington, Dec. 16.

In one of the first cases of its kind, the FCC last week denied a renewal license for WJBW, New Orleans, to Charles C. Carlson and assigned the license to his divorced wife, Mrs. Louise C. Carlson.

The station has been on the air with short-term temporary licenses ever since 1943. Owner Charles C. Carlson was on the hot seat with FCC for a round dozen or more repeated violations of Commission rules on technical operation and provisions for radio operators at the station, etc.

Carlson was also in Dutch with the armed services for violating military security regulations during the war and with the Civil Aeronautics Administration for his failure to light his tower adequately to warn pilots over the New Orleans area. Mrs. Carlson obtained a divorce in 1942 and applied for the WJBW license. Louisiana has "community property" laws which gave her a 50% interest in the station which was acquired during their marriage.

Hal Kanter
Tells the Sad, Sad Saga
of a Radio Scriptwriter in
"In Memoriam"
* * *
A Bright Feature in the
Upcoming
42d Anniversary Number
of
VARIETY

WTOP Manhunt Points Up (To CBS) Low Ebb in Local Program Building

His month's failure to find the right man to fill the post of program manager at WTOP, Washington, was cited last week by Howard S. Meigham, CBS v.p. in charge of stations administration, as spotlighting the low state of local program creativeness into which the business has fallen. Meighan said that he and his aides had interviewed scores of candidates for this job, which pays $10,000 a year, and they didn't find any one who even approximately measured up to the characteristics sought in prospects.

Meighan thinks that the blank he's drawn so far is reflective of a condition that exists throughout the business of station operation. He attributes his failure to find ingenuity and resourcefulness in the interviewees to the circumstance that local program men haven't been encouraged for years to exercise these qualities.

It's Meighan's contention that a program man can't create and devise when his boss thinks mainly in terms of transcriptions and announcements. A local program builder must depend on local talent and local talent can't be developed, says Meighan, if the station operator keeps looking to transcriptions for his chief source of programming and has no compunction about loading up his schedule with spot announcements.

Few of the candidates, Meighan found, had some understanding of the human factors associated with the technique of broadcasting. While they knew relatively much about the mechanics of putting a program on the air, they seemed to have a limited conception of how to obtain the maximum effect in communicating with listeners, such as realizing that at the other end of a signal is not an assembly or a group but a single person and that the intimate quality of radio has been and is its touchstone of success. This angle was brought out via questions directed at the interviewees on the type of approach they would expect an announcer to use in projecting straight sales copy.

Oh, Mr. Spitalny

Hollywood, Dec. 16.

Nearly everything has been tried out on comedy shows, but it remained for Danny Thomas to just about dissipate the word "nearly." When he tees up his new exhibit of wit and persiflage for General Foods (Sanka) Jan. 2 over CBS there'll be some strange hair-do's behind the music stands. Femme coiffures, to be precise. All 15 of them distaffing at the instruments, but a male shall lead them, Elliott Daniel, currently music supervisor for Walt Disney.

The Phil Spitalny influence, no doubt.

Food Concerns Going in Heavy For Spot Ads

Food processors continue to feed the kitty for spot broadcasting in a big way. General Foods is buying live minute announcements in behalf of its ginger bread brand at the rate of six or more spots a week in various parts of the country, effective Dec. 29, while at the same time doing a concentrated job in five New England markets for its Birdseye frozen orange juice. The latter campaign involves from 13 to 20 blurbs a week through April. Young & Rubicam is sparking these two campaigns.

Blue Bonnet margarine, a Standard Brands product, is lining up, through the Ted Bates agency, stations in 48 markets across the country to carry a blurb campaign. This will tee off Jan. 12 and run until March 31. Proposition calls for six announcements a week. SB recently set off an intensive ballyhoo for Chase & Sanborn coffee on some 200 stations.

Ward's Tip Top Bread, which cancelled its "Tennessee Jed" stanza on ABC, may do some extra spreading of spot coin after New Year's. This is a J. Walter Thompson account.

Burl Ives Going Live So's He Can Hit the Road; Bing All Set Till March 17

Burl Ives, Philco's plattered running mate of Bing Crosby, goes live on his Mutual 15-minute weekly airer Jan. 16. Sponsor (actually the Philco dealers) is said to have no dissatisfaction with the balladeer's waxed stint, but wants to cash in promotionally on a p.a. tour he will tee off on that date. Ives will originate his Jan. 16 and 23 editions from New York, then hit the road, winding up in Los Angeles Mar. 26.

Whether his show will return at that time to disk form hasn't yet been determined.

Bing Well Stocked

Hollywood, Dec. 16.

Bing Crosby by the year's end will have cut enough Philco platters to last through March 17.

Whether the show goes live thereafter depends upon Petrillo's decision on transcribed music.

RADIE HARRIS WRAPS UP 14 SPONSORS IN 2 WKS.

Radie Harris, who now has a cross-the-board show biz interview co-op stanza on CBS, is credited with turning the neatest co-op trick of the month, having wrapped up 14 sponsors in as many markets in less than two weeks.

Deal for sponsorship of the stanza on WCBS, the New York flagship, is reported cooking, with some possibility that General Electric, which bankrolls the adjoining "House Party" show, may latch on for the additional five-minute ride.

Slater Vice Ayres In R&R Revamp

Charles T. Ayres, vice-president and business manager of radio for the Ruthrauff & Ryan agency, is checking out at the end of this month, his exit seen stemming from a conflict in personalities at the agency. Exit took his associates by surprise.

Ayres' duties will be taken over by Tom Slater, who went to R&R 13 months ago as a radio supervisor. Previously he was special events and sports director of the Mutual network. He's a brother of Bill Slater, WOR-Mutual announcer and emcee. Whether Slater will immediately get a veepee title isn't certain. Agency said no announcement of the switch is to be made "at this time."

Ayres, who has been with R&R for 13 years, said his future plans are uncertain, but that he has "several things in mind."

Coke May Lose Faith Due to Simms Pullout

Reports are current that Coca-Cola may drop its half-hour CBS Sunday musical, with its 65-piece Percy Faith orchestra and guest singers, at the close of the present cycle. The decision is said to be influenced by the sudden pullout of Ginny Simms. Meanwhile the coke outfit is reported considering several other shows.

It's also pretty certain now that Faith won't accompany the Carnation Show to the Coast when it moves there shortly after the first of the year. An arranger may be elevated to batoning as Faith's successor.

Tele Move to Coast Would Shackle It, Sez McCrary; Warns Pix to 'Cooperate'

Warning that television's emigration to the Coast would make it subject to the same fears and "lack of ideas" that have hit Hollywood in the wake of the House un-American Activities Committee's Red probe, Tex McCrary last week put it squarely up to the ad agencies to keep the tele production centre in New York. At the same time, he warned the film industry to begin cooperating with tele soon or take a chance of losing out entirely in the new medium.

Speaking before the Advertising Club of N. Y., McCrary told the agency toppers that retention of N. Y. as tele's program centre was their problem, since the control of video program development rests with sponsors and not with indie producers or banks as in Hollywood. Warning of tele's possible fate if it emigrated to the Coast, he declared that talks with various film toppers had convinced him the "state of terror in the white rabbit community of Hollywood is such that 'Best Years of Our Lives,' which won nine Academy awards, couldn't be produced this year for fear it would be labeled subversive."

Consensus on tele among film officials in N. Y. and on the Coast, according to McCrary, is that they'll wait until radio irons out the bugs. Then if it's good, they'll get in and buy it out. Tele can seriously dent the film boxoffice, though, McCrary pointed out, and unless the film industry begins to take an active share in it, it might be too late. Several Coast execs have already expressed nervousness about tele's future

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MacDonald 'Pay-As-Go' System Seen Cropping Up In New Chicago Survey

Chicago, Dec. 16.

Zenith prexy E. F. MacDonald, who's been unheard from in the last several months, has apparently not abandoned his idea of instituting a "pay-as-you-go" television system. Plan, which involved the payment of a small fee by viewers via their telephone companies for special tele programs, was broached by MacDonald several months ago.

LaSalle Univ. Extension here has just instituted a survey among set owners asking them whether they'd be willing to pay a "reasonable fee" for specialized shows. Although there's nothing to connect the survey with MacDonald, industry officials are certain it's being conducted at his instigation. After asking viewers whether they're satisfied with present programs, the survey asks whether they'd be willing to pay the fee in addition "for you and your family to see in your own home and on your own receiving set firstrun movies, Broadway plays and major sports events not now available for free television."

Film industry execs at the time the plan was first broached, strongly maintained they would never permit their firstrun product to be transmitted to televiewers, no matter what fee was paid. Only attempt on record to transmit a Broadway play directly from a theatre was stymied when Equity and other unions demanded a full week's pay for each member of the cast and stagehands for the single performance. Broadway plays staged in tele studios have always been free to viewers, as have the major sports events.

SEE COAST VIDEO NET READY BY MID-1949

Hollywood, Dec. 16.

The co-axial cable linking southern California with San Francisco and points north will definitely get under way shortly after the first of the year, according to 'phone company insiders. That means that Coast regional networking of video shows looms as a possibility by mid-1949 when the company expects to preem its link—providing radio relaying hasn't preceded it by that time, another long possibility.

Utility is currently clearing right-of-ways and already has its engineering and surveying under way for the Frisco-L. A. link. Lines running from Frisco north will be ready by mid-1948, it's said, there already being some short strips laid in Oregon and between Marysville and Sacramento, both in California,

Marge Kerr

pleads

"Take Them Teeth Out of My Wrist"

* * *

a humorous piece in the upcoming

42d Anniversary Number

of

VARIETY

Par Expects To Go It Alone

Television broadcasters can look for no immediate help from Paramount's intermediate film method of video in expanding their networks. Par tele veepee Paul Raibourn declared this week that the company has no plans to date for licensing the tele film recorder to other broadcasters.

(See story on use of the Paramount system for theatre television on page 1.)

Par system, which was unveiled publicly for the first time at the Television Broadcasters Assn. meet in N. Y. last week, involves use of a specially-devised camera which is able to take pictures off the end of a

(Continued on page 38)

FPC SOLD ON TELE AFTER LOUIS-WALCOTT FIGHT

Toronto, Dec. 16.

Following his viewing of theatre-screen size televised coverage of the Louis-Walcott fight, as presented in New York at the annual "clinic" of the Television Broadcasters Assn., J. J. Fitzgibbons, president of Famous Players (Canadian), will meet with Paramount officials in New York this week to complete arrangements for acquisition and use of the requisite equipment. (FPC has nearly 350 film houses across Canada; is building some 35 additional.)

Application by FPC to set up television equipment in its theatres has been filed with the Canadian Broadcasting Corp.

Television Reviews

THE PURPLE DOORKNOB
With Judith Evelyn, Ethel Griffies, Joanna Roos
Writer: Walter Prichard Eaton
Director: Frederick Coe
Tech. Director: William States
Producer: Richard Harrity
30 Mins.; Sunday (14), 8 p.m.
Sustaining
WNBT, N. Y.

Second in the series of 12 programs being jointly produced by NBC and the American National Theatre and Academy, "The Purple Doorknob" was a witty and whimsical comedy neatly tailored for video as a medium for dramatic presentation. As such, the frame of this one-acter was diminutive and the action centered on the area of a dime. But skillful scripting, superlative thesping and clever direction gave an illusion of some scope and direction. The play was nothing more than a clever flight of author Walter Prichard Eaton's fancy, but it won viewers over to its premise through its charm and consistency. And that, of course, is the full magic of the theatre.

The setting, which was simple but adequately suggestive, was a bedroom of a New England home and the airy plot revolved around the effort of a Broadway actress to buy the front door's purple knob from the bed-ridden lady of the house. After the bored old lady agreed to make the sale for the price of a performance, both Judith Evelyn, as the actress, and Ethel Griffies, as the invalid, carried off a perfectly sustained ultra-grandiloquent play-within-a-play. Miss Griffies, featured in the Broadway hit, "The Druid Circle," registered with standout effect in her warmly human and subtly inflected portrait of the old woman. Joanna Roos assisted competently in a minor role.

Except for one minor lapse, the production was flawlessly handled with the cameras, covering the action fluidly with a minimum of obtrusive switchovers. Single directorial error occurred when Miss Evelyn's hat was allowed to completely cover Miss Griffies' face while the latter was talking. It was the sort of accident that would be inconspicuous on the stage and cut out of a film, but which sticks out like a sore thumb on video.

In a preface to the play, Raymond Massey made a pitch for public support to ANTA. Author Eaton also came on for a brief bow.

Herm.

AMERICANA
With John Mason Brown, Lewis Gannett, Millicent Fenwick, Russell Maloney, Merle Miller
Director: Frederick Coe
Producer: Martin Stone
35 Mins.; Mon., 8:10 p.m.
Sustaining
WNBT, N. Y.

Martin Stone, producer of "Author Meets the Critics," has a promising entry in this new quizzer. It certainly has broader appeal than the fairly bookish "Author," being a video version of "Information Please"—even to awarding sets of the Encyclopaedia Britannica. Televiewers

(Continued on page 54)

Inside Television

Katz agency, one of the top radio station representatives, has set up what's believed to be the first television department in the national field. Edward Codel, former publisher of Telecasting Publications and wartime manager of the American Broadcasting Station in Europe (ABSIE), will head up the new operation.

Projection television receiver said to make possible a 7x9 foot picture has been developed by Colonial Television Corp., new indie outfit operating under RCA patents. Labeled the "Vision Master," the new set operates as a mobile unit, throwing its picture on a specially-designed screen accompanying the receiver. "Throw" is adjustable from two to 15 feet, with picture adjustable in size from six to 63 square feet.

Set lists at $2,195. First 15 of them were delivered to dealers this week, with 30 scheduled for production during December.

New York Telephone Co. expects to expand its service to N. Y. television broadcasters in the near future with a microwave unit mounted on a truck with receiving equipment in a centrally-located tall building, it was revealed by A. T. & T. exec M. E. Strieby at the Television Broadcasters Assn. meet last week. New arrangement is expected to facilitate the installation of more remote pickup units for N. Y. broadcasters.

Strieby declared that Bell Telephone had already installed about 7,000 miles of coaxial cable or radio relay, all of which will eventually be made available to video. He pointed out, however, that completion of the routes for telephone service doesn't mean they'll be immediately available for tele, since "very considerable additional equipment and special engineering are required to make the installations suitable" for video.

Despite television's limited audience at present, advertisers are getting better results in terms of listener interest, if not actual sales, than radio can offer with its millions more sets. Latest example is Jay-Jay Junior, Inc., N. Y. teenage fashion outfit, which bankrolls the "Mary Kay and Johnny" show Tuesday nights over WABD (DuMont, N. Y.).

Sponsor recently offered novelty mirrors with built-in flashlights to the first 200 women requesting them by mail. As a safeguard, the company ordered 400 of the gadgets. Results were almost overwhelming, with 8,600 requests rolling in within two weeks after the first announcement. Figure reached well over 10,000 before the sponsor decided to call his staff off the counting tables.

With approximately 80,000 sets now operating in the N. Y. area, that meant one request for each 10 sets. And according to John McNeil, now director of DuMont commercial operations, no radio show ever came close to rolling up such a record during his years as station manager of WJZ, ABC's flagship radio outlet in N. Y.

Co-Ops on Tele Shows Won't Pay Off Until Net Facilities Are Expanded

Edgar Kobak

President of MBS

asks

"Is Radio Burdened With Young Fogeys?"

* * *

a bright feature in the

42d Anniversary Number

of

VARIETY

Out Soon

Twin Cities Tele Picking Up

Minneapolis, Dec. 16.

KSTP has received approval from Civil Aeronautics Authority of its plan to build a 568-foot television broadcasting tower in the midway district between the Twin Cities, president Stanley Hubbard announced.

Approval ends disagreement between Hubbard and the Metropolitan Airports Commission, which had objected to height of the tower as a potential danger to airplanes and wanted it shortened 97 feet. CAA ruling takes precedence over MAC and clears way for FCC construction permit.

Provided that comes through immediately, the tower should be ready for use some time in January, Hubbard said. Station is now broadcasting experimental television from a temporary 75-foot tower.

Twin City Television laboratory has leased 11,000 feet of space on second, third and fourth floors of Lyceum theatre building as a television studio and is preparing an application for a permit to operate a television-FM station, president Joseph Beck announced.

Deal includes priority on use of Lyceum theatre stage for presentation of shows, and rights to televise legit productions playing the house. Twin City Television is a division of Beck Studios, Inc., parent also to Beck School of Radio.

Image-orthicon apparatus of latest type has already been installed. Laboratory plans to present courses in television broadcasting for students, and its schedule includes elaborate remodeling of building space into large and modern studios.

Detailed plans are to be announced at open house Friday night (19), program including demonstration of various types of tele shows. Proposed television-FM station would be the only one restricted to ultra-shortwave radio in Twin Cities area.

McCrary Whips Up Tele Daily Newspaper Show With 'City Room' Staff

New television show that will incorporate all the features of a daily newspaper in a one-hour package to be aired seven nights a week is currently being whipped into shape by Tex McCrary. He's rounded up top names from all phases of show biz into an outfit called Television Features, Inc., which will produce the package.

Tentatively titled the "Daily World Mirror," the show is to be set in a newspaper city room, with the audience supposedly reading their paper over the editor's shoulder. It's to be sponsored on a participating basis, with sponsors buying time just as they would buy newspaper space, meaning they won't have any part in production. Show is tentatively scheduled to tee off within the next two months on an as yet undesignated station.

McCrary will serve as managing editor. Milton Caniff will draw a special continuous comic strip, and Robert S. Allen is to be cut in from Washington nightly with news from the capital. Frank Farrell, N. Y. World-Telegram feature writer, will handle special features; Ted Eshbaugh, one of the original film

(Continued on page 63)

Cooperative program sponsorship, which has greatly reduced the per-show cost for advertisers in radio, won't be feasible for live tele shows until the current network facilities are greatly expanded. Tele time salesmen see co-ops taking their place in the business, however, through film shows, same as transcribed radio shows have made it possible for different advertisers to bankroll the same show in different market areas.

With video already having followed radio's pattern of straight sponsorship and participation shows, co-ops remain the only form of AM bankrolling not yet incorporated into the newer medium. With the biggest network today limited to four stations in a three-state area, however, it would hardly pay for advertisers to sponsor shows on a co-op basis for such a limited audience.

Closest idea yet to a tele co-op were several pro football games aired over the NBC net from Philadelphia during the last season. Atlantic Refining bankrolled the pickups over WPTZ, the Philly station, while Luckies sponsored the games over the other three stations in the net. Instead of representing a true co-op, however, it was more of a split network affair. In addition, the same agency, N. W. Ayer, handled both clients.

Broadcasters are looking for co-op sponsorship immediately in film shows. Series of such programs are already being produced by various outfits, such as Jerry Fairbanks. Usual idea is to turn out the films in 13 or 27-minute running times, leaving room at the opening and closing for a commercial. Such plugs could be furnished by a different sponsor in each city in which the films were aired.

CBS 'On Location' Being Expanded to 5 Days a Wk., 25-Hour Program Log

CBS television, which has experimented for six months with its studio-less, "on location" technique of programming, has decided the system is good enough to expand it from the present four days weekly to five days. New schedule goes into effect this week with the addition of Friday night programming to the web's regular log.

Under the new plan, CBS will be on the air Wednesday through Sunday each week. Monday and Tuesday are blank, in line with the web's union contract of furnishing its crew two days off a week in succession. CBS will go on the air those days, though, in case of some outstanding sports event or national affair of sufficient interest. Addition of Fridays to the schedule will give CBS a weekly programming log of some 25 hours.

New schedule tees off this Friday with a feature film. Next week, CBS will pick up the pro tennis matches, featuring Bobby Riggs, Jack Kramer, etc., from Madison Sq. Garden, N. Y. Ford Motors has signed to bankroll the show.

In addition to adding Fridays to its schedule, CBS recently moved its Sunday sign-on up from 7 to 6:30 p.m. It's also doubled its daily test pattern transmission from three to six hours for the benefit of retail set dealers during the Christmas rush season. All these factors, along with CBS' sharing of shows with WMAL-TV (Washington) and WMAR-TV (Baltimore), gives it semblances of a true video network.

Prep Construction Of NBC Coast Tele Outlet

Hollywood, Dec. 16.

Town's number four station, NBC's, should be in the works by Jan. 1, following close on the heels of its AM affiliate, KFI, which is well under way. Announcement was made this week of a start on transmitter building, etc., atop Mt. Wilson "within a few days" but it's more probable that said few days may stretch into a fortnight, weather permitting.

Contracts have been signed with the Austin Co., for the construction estimated to cost $150,000, exclusive of equipment

NETS PILE UP OWN PACKAGES

Tele Package Availabilities

Following is a list of network-produced packages available for sponsorship on the three N. Y. television outlets. Most can be bought on a network basis (two or more stations), depending on program schedules in other cities and availability of the coaxial cable. Nets have set no specific price on any show, preferring instead to work out the costs with buyers.

WABD—Du Mont

Program	Day	Time
Small Fry Club*	Mon. thru. Fri.	7-7:30 p.m.
Doorway to Fame*	Monday	7:30-8 p.m.
Swing Into Sports	Monday	8:35-9 p.m.
Sylvie St. Clair	Wednesday	8-8:15 p.m.
Birthday Party*	Thursday	7:30-8 p.m.
Charade Quiz	Thursday	8:30-9 p.m.
Wrestling Matches	Friday	9:30-closing
Photographic Horizons	Tues.	7:30-7;45 p.m.

* Available to single sponsors or for sponsor participation.

WNBT—NBC

Program	Day	Time
Americana	Monday	8:10-8:30 p.m.
Newsreel	Mon.-Thurs.	7:50-8 p.m.
Musical Merry-Go-Round	Thurs.	8:30-8:45 p.m.
Theatre Guild*	Sunday	8:40-10 p.m.
ANTA legiters†	Sunday	8:30-9 p.m.

* One monthly, with four shows remaining.
† Twice monthly, with 10 shows remaining.

WCBS—TV—CBS

Program	Day	Time
Television News	Evenings	15 mins.
To Queen's Taste	Thursdays	8:10-8:40 p.m.
Quickie Quiz*	Evenings	5 mins.
Let's Go Skiing*	Thursdays	5-10 mins.
Come Into Kitchen*	......	15-30 mins.
Scrapbook	Sunday	7-7:45 p.m.

* Previously showcased but not now on the air.

Bill Eddy, Eyeing Chi as Tele Hub, Ready to Feed Area's Small Stations

Chicago, Dec. 16.

Capt. Bill Eddy, director of WBKB here, last week disclosed that plans to expand the station's relay facilities are in the "midst of contract negotiations." In other words, the WBKB relay network forecast in VARIETY several months ago now has reached the contractual stage.

Capt. Eddy also has announced that WBKB is prepared to offer network service to "certain small stations" at the rate of $40 per program. The "certain small stations" will be supplied with both film and live shows in any amount up to 40 hours weekly. The service, says Eddy, at present can be used within a 100-mile radius. Only existing tele station within this area to date is WTMJ-TV, Milwaukee, which isn't understood to be one of the "certain small stations."

As a submarine commander in World War I, Capt. Eddy is expert in the game of not tipping his hand until the cards are played. Construction of WKBK's relay link be-

(Continued on page 38)

Hep Promotion

Dealer in Westchester county, N. Y., is promoting the sale of television sets by offering to install a receiver for a month with the understanding that at the end of a month the householder will either buy it outright or pay a rental for the period.

The distributor has placed numerous sets within the past three months and he has yet to take one back. All placements are in homes of people who are in the higher income brackets.

Toni Seeks Tele Time Franchise

Toni Products, which has relied mostly on radio to expand from a $5,000 company into one that will gross $20,000,000 this year, is now eyeing television as the next step in its sales campaign. Don Nathanson, director of the outfit's radio department, huddled in N. Y. last week with Foote, Cone & Belding tele veepee Ralph B. Austrian over the right type of video show with which to invade the new medium.

Since Toni, which sells a home permanent wave product, must make its pitch at a mass audience, the company isn't interested so much in tele right now as a method of boosting sales, according to Nathanson. Outfit feels, however, that it should experiment at this time to gain knowledge for the future and is also interested in getting its hands on a suitable tele time franchise.

Toni, which has gone in mainly for audience participation shows in its radio work, will probably follow the same pattern in video, Nathanson said. Company plans to apply everything it's learned in radio, incorporating meanwhile the necessary visual techniques for tele. Present plans call for some show in which the audience can actually appear on the screen and take part in the proceedings.

Flock of New Tele Bids Brings Total Up to 64

Washington, Dec. 16.

Twelve more television applications reached the FCC last week and early this week, bringing to a total of 64 the video station requests now pending. One of the latest filed was by CBS, for Channel 9 in Boston. It's an 11th hour bid by the radio web to get into the Hub City with video, and a battle for remaining channels is anticipated.

Matheson Radio, Boston, also filed, seeking Channel 13.

Two more newspapers were

(Continued on page 38)

Biow's Lawrence To Make Six 'Encore' Shorts for Schenley

Hollywood, Dec. 16.

Bill Lawrence, radio producer for the Biow agency, has closed a deal direct with Schenley Laboratories for the production of six one-reel pictures to be televised in nine cities. Entire series will be based on scripts used in a recent Schenley program, "Encore Theatre," intended as a salute to the medical profession for its development and use of penicillin. Schenley Lab was one of the pioneers in the compounding and packaging of the wonder drug.

Film subjects will be made in both 35m and 16m gauge, with Lawrence supervising production. He has been making a study of television technique by observing camera work in picture studios for the past few weeks.

AFRAID AGENCIES WILL TAKE OVER

By BOB STAHL

Television broadcasters, in an effort to make certain they'll never have to compete with the ad agencies for programming honors as their radio confreres have done, have been working intensively during the last several months lining up shows to dangle before potential sponsors. Survey of the three N. Y. outlets reveals a total of 19 such network-produced shows that are either now on their air as sustainers or that are fully prepared to take the air once a suitable sponsor is lined up.

Agencies took over the major share of radio programming in the industry's early days and not until very recently have the nets been able to reassert themselves with their own package shows. Tele broadcasters, fully aware of the money, prestige and control of programming they can lose by giving way to the agencies, have refused so far to have their position usurped. With the possible exception of remote pickups of sports and other events, only two or three shows, such as the Kraft "Television Theatre" on NBC, have been agency-produced.

Of the three N. Y. stations currently on the air, WABD, the DuMont outlet, has the most shows to offer. Compared to WABD's average of 50% of shows now sold, though, WNBT (NBC) has almost 66 2/3 of its program log paid for by advertisers. WCBS-TV (CBS), with no studio shows to offer and the majority of its sports pickups already sold, has about the same number of package shows available as WNBT.

Willing to Make Deals

All three webs are reluctant to divulge the cost to sponsors of the various packages, since they're still willing to make cutrate deals with potential advertisers to lure them into the business. For example, WCBS-TV under its present system claims to charge sponsors only the facilities cost. Thus, John Reed King's "Missus Goes A'Shopping," now aired Wednesdays from 1:30 to 2 p.m. with four sponsors rotating in bankrolling it, bears a weekly cost of $900 for the complete package.

Probably the most expensive shows now up for sponsorship are the NBC-Theatre Guild series of legiters. Two shows already aired in that series have been extravagant studio presentations, featuring former hit plays with name casts. Four shows remain to be aired in the series under the NBC-TG contract and, while NBC has made no special pitch to sponsors, it's an open secret that the web would be glad to tag a bankroller. Same situation exists with the legiters produced by NBC in cooperation with the American National Theatre and Academy, of which 10 of the 12 pacted for remain to be aired,

All three N. Y. stations are already members of established tele networks, meaning a sponsor can expand his audience by paying the freight to air a show on a network basis. NBC has four stations in its present web, including, in addition to WNBT, WRGB (Schenectady), WPTZ, (Philadelphia) and WNBW (Washington). DuMont, in addition to WABD, has WTTG (Washington). CBS,

Carroll Carroll
Has Authored an Interesting
Editorial Feature on Radio
(per usual)
"Headin' for the Five-Fifteen"
* * *
In the forthcoming
42d Anniversary Number
of
VARIETY

Video Considering Its Own Code, 'More Strict, If Anything, Than Radio'

With the National Assn. of Broadcasters now wrapped up in establishing a new radio code and the film industry having recently strengthened its production code, television broadcasters last week began serious discussion on working out a code of standards for video shows. Indications that it would be a serious problem were cited by Television Broadcasters Assn. prexy J. R. Poppele, who pointed out that other industries had been wrestling with it for 25 years and "still haven't found an overall formula."

Poppele urged an "overall guide" for the present, which could "serve as a basis for future action on a code after we have crossed the bridge of preliminary experience." He declared, however, that tele as an art has "barely gotten its feet wet and it would seem foolhardy to create a rigid set of standards based on operation of only a handful of stations." He also pointed out the public responsibility already evidenced by stations now on the air.

Apparently reluctant to wait for the establishment of an industry-wide code, Harry Bannister, general manager of WWJ-TV (Detroit), last week informed his staff that tele has now grown to the point where a code of some kind is needed, adding that, "if anything, it should be more strict and severe than in radio." Bannister pointed out the following standards to be followed by the WWJ-TV staff:

"I feel that our television programming should at all times be so meticulously proper and correct that, like Caesar's wife, it will be above suspicion. There must be no use of blue material or of anything even remotely susceptible to double entendre. There must be nothing in our schedule which will cause the lifting of an eyebrow by even the most strait-laced in our audience.

"Appearance, langauge, intonation, gesture must all be beyond reproach. Racial comedy types must be avoided. References to God or religion must always be reverent. Crime and drunkenness, when used, must be condemned.

"I cite just a few taboos. There will be many others. In all cases good taste, propriety and the avoidance of offense must be the ultimate criteria."

The Finger Points

Philadelphia, Dec. 16.

Phil Klein, head of a Philly ad agency, is the sponsor of a television show on WFIL-TV.

Star and m.c. of the show is Phil Klein.

A review of the program, titled "Philadelphia — a Great City," was printed in VARIETY a couple of weeks ago. The review said that the only thing wrong with the program was Klein.

Last week Klein fired himself as m.c.

Canned Com'ls, (Ford, Luckies), Cop TBA Awards

With television broadcasters and ad agencies still feuding over the merits of live as against filmed commercials, awards of the Television Broadcasters Assn. last week would seem to give films the nod. Two advertisers receiving awards were American Tobacco (Luckies) and Ford Motors, both of which have used film plugs exclusively in shows they've sponsored during the last year.

Award citations highlighted the TBA's one-day television clinic

(Continued on page 38)

Greater Cleveland Has Video Debut as WEWS Is Off to Regular B'casts

Cleveland, Dec. 16.

Television makes its debut in the Greater Cleveland area tomorrow night (17) with the Scripps-Howard station WEWS starting regular video broadcasts with a pickup of the Press' annual Christmas show featuring Jimmy Stewart. Press is a Scripps paper.

Already operating a 17-hour-a-day FM station, WEWS plans to utilize afternoon and evening stanza for video, with afternoon programs at 3 o'clock, and evening spots beginning at 8. Civic events and sporting engagements will get prominent billings.

First commercial pact has been inked by Standard Oil of Ohio, a half-hour program Saturday night called "Television Talent Search." The program starts after Jan. 1 with talent at each telecast competing for prizes. Stuart Buchanan, producer of the Ohio Story airer, is in charge of the program.

James C. Hanrahan, general manager, is a longtime Scripps-Howard employee, and John Hartley, station manager, is an ex-NBC'er who was associated with John Royal.

WEWS studios are located in the site of the former Cleveland Women's Club. Entrance of WEWS tele has brought boom in television sets in this area with Hanrahan reporting an estimated 1,000 sets either installed or in the process in this area.

Tele Comes to Boston

Boston, Dec. 16.

Filene's Department store here will sponsor the first public demonstration of television tomorrow (Wednesday) in a special show that will include a pickup from WCBS-TV (CBS, N. Y.) over the Bell System's recently-installed microwave relay link.

Fourteen sets have been placed in the store's windows, with their speakers set up outside. Show will go on the air at 9:30 a.m. with a series of films prepared by Trans-Vision. CBS will be cut in at 1 p.m. for a half-hour film, with John Reed King's "Missus Goes A'Shopping" to be picked up from CBS from 1:30 to 2.

Ballantine's 300G Yank Series Pacted

N. Y. Yankees became the first to assign television rights for the 1948 baseball season Monday (15) night, pacting with the Ballantine brewery and the DuMont web in a special show televised over WABD, DuMont's N. Y. outlet. With members of the N. Y. sports press present, occasion marked the first time that such news had broken to the press and public simultaneously.

Deal calls for Ballantine's to sponsor all 77 of the Yanks' home games. Reported price is $300,000 for both tele and radio, with Ballantine's splitting the radio sponsorship with White Owl. Tele price is believed to include $800 time charges per game, plus $100,000 paid to the Yanks for the rights, bringing the total tele deal to some $175,000. Agency for Ballantine's is J. Walter Thompson.

Contract calls for Mel Allen and Russ Hodges to announce simultaneously for both radio and tele, with the radio end being broadcast over WINS, N. Y. indie. Yankees prez Dan Topping intimated the deal called for future options for both Ballantine's and DuMont.

SINSHEIMER QUITS PECK

Arthur Sinsheimer, founder of the Radio Executives Club of New York, and w.k. in radio field, announces severance of his long association with the Peck agency as Director of Radio and Television, as of Jan. 1.

Says new affiliation will be announced soon.

HORACE HEIDT

With orchestra, vocal quintet, guest contestants
Writer-Director: Jerry Bowne
30 Mins.; Sun., 10:30 p.m., EST
PHILIP MORRIS
NBC, from Hollywood,
(Biow)

Horace Heidt and his orchestra and a mixed vocal quintet have moved into the 10:30 slot Sunday nights on NBC, vacated by "The Big Break," with Eddie Dowling. As it happens, the Heidt stanza is also an amateur talent contest.

How much the Heidt show is like "Big Break" and the other current performer contest series, the Arthur Godfrey "Talent Scouts" program on CBS for Lipton, probably isn't too important. Amateur contests, in some form or other, are presumably as old as show business, and after the late Maj. Bowes' splurge with them, no one is in position to claim more than temporary squatter's rights. The important thing about the Heidt stanza is obviously the simple question of how entertaining it is.

On the basis of last Sunday night's (14) second broadcast, from the Univ. of Southern California, Los Angeles, it's neither very good nor very bad, but seems moderately listenable. As always on these operations, the quality of each broadcast varies to a great exent on the skill of the individual performers. But in the case of this series, it bogs down a bit in pretentious, ponderous and complex "routine."

After the elaborate opening sponsor musical theme, with the familiar "call for Philip Morris" product signature, there's an explanation of the program's touring arrangement, the contest format and the pyramiding prizes. Then, for each amateur spot there's a choral jingle, "knock on the door of opportunity" and door-opening sound effects, intro by midget "Johnny" and an interview with Heidt. Drastic script editing might give the program a chance to reach the dialer.

On the show caught the three new contestants, all USC studes, included an ex-GI singer, a hot trumpeter and a femme singer, and the carryover from the previous week's broadcast was a Fresno highschool accordion player. Latter won the audience applause nod again, thus copping a second $250 prize and remaining in the running another week for the quarterly award of $750 and the season's prize of $5,000, plus stage, screen and radio "contracts." One of the USC football players also appeared on the program, carefully reading an award of a "golden key of opportunity" to the Fresno youth and then receiving a "golden trophy" as the "outstanding player of the 1947 season."

Besides the numerous product mentions throughout the continuity, there were two major commercial announcements, making the familiar claims that Philip Morris cigarets are "less irritating" and "cleaner, milder, fresher" (than what?), that they're "made in America, by Americans, to please American taste" (presumably the agency has cleared this with Rep. Parnell Thomas) and, finally, that "if every smoker knew what Phillp Morris smokers know, they'd all change to Philip Morris." Copyright laws being what they are, no other sponsor can make those statements. *Hobe.*

WORLD FRONT

With Howard Chamberlain, moderator; William H. Hessler, Carl D. Groat, Carroll D. Alcott, Gil Kingsbury; Kenneth C. Reyall, guest; Will Lenay, announcer
30 Mins.; Sun., 12 p.m.
BUNTE BROS.
WLW, Cincinnati
(Presba, Fellers & Presba)

A World War II baby, springing from Pearl Harbor Day, when news staffers huddled for a discussion of the Jap attack, this Sunday panel series celebrated its sixth birthday as one of WLW's most popular regulars. For the past three years the airings have been extended to 20 NBC stations.

In quick order the pattern came to be three panel members and a guest observer from among prominent writers, statesmen, military, professional and business men. To date there have been 297 guests, recognized authorities in their fields.

Programs are informal; an announcement explaining also that they are unrehearsed, although panel members prepare themselves with authentic information on the news subjects to be discussed. It is seldom that a guester gives indication of reading from script.

Numerous topics of national and world interest are taken up at single sittings. On the sixth anniversary program, with Kenneth C. Royall, First Secretary of the U. S. Army, as guest, there was informative discussion of inflation, French Commies, atomic bomb proving base in the Pacific, CIO wage demands, State Dept. worldwide broadcasts, exports to Russia, political splits on the Marshall plan, treatment of Navajo Indians and the wheat market situation.

This roundtable proceeding followed an interview of Royall by Gil Kingsbury, WLW's staff reporter in Washington, piped from the national capital. It had to do with the Army's present-day strength, practices and preparations.

Commercials on this series for Bunte Bros. have always been a credit to good programming. Spotted at the start, middle and finish, with separate handling by an announcer, they are plain, brief and impressive. *Koll.*

WANTED—A BABY

With Santos Ortega, Elspeth Eric, Everett Sloan, Mercedes McCambridge, Teresa Keane; Phil Tonken, announcer; John Gart, music
Writer: Arnold Perl
Director: Mitchell Grayson
Producer: Elsie Dick
30 Mins.; Wed. (10), 9:30 p.m.
Mutual, from New York

Second in Mutual's series of three documentaries on "Your Children Today," this stanza packed the same dramatic sock the initialer did, thanks to a topnotch cast and expert handling by the same production combo. The stanza hopped on a timely topic, the lately exposed "black market" in baby adoptions, and sought to drive home the importance of following proper, established procedures in adoption of a baby.

Arnold Perl, one of the deftest hands in the documentary scripting biz, got the airer away to an attention-grabbing start with a pre-intro sequence in which an alleged lawyer called on a childless housewife and offered to "arrange" an adoption—for $3,000. Main body of the program set forth the case of a prominent obstetrician who allowed the arguments of an unwed mother and an overly sympathetic nurse to sway him into permitting direct adoption of a child. Four months later, the real mother wanted the child back, while the doctor found out that the couple who adopted it had done so in a futile attempt to prevent breakup of their marriage. Windup pitch was that, even though the red tape of adopting a child through established social service agencies results in long, irritating delays, "the answer is still wait," rather than attempting shortcuts via direct adoption. Also, adoption facilities should be expanded "so the black market won't prosper."

The stanza might have been more sensational had it gone in for an expose of the black market in babies, but wisely aimed at the more constructive goal to showing the dangers of eluding safe adoption procedures. Cast was consistently excellent. Mitchell Grayson's forceful direction of Perl's clean-cut, persuasive script gave the item an overall grade A quality. John Gart's score fitted neatly. *Doan.*

Transcription Reviews

PETER DONALD SHOW

With Three Flames; Dennis James, announcer
Producer: Charles Stark
Writer: Peter Denald
STANBACK
15 Mins.
(Charles Stark)

Peter Donald has parlayed his dialect stories into one of the top single-personality audience draws in the nation. In addition to his Ajax Cassidy contrib on the Fred Allen show, and his "Can You Top This" storytelling for Colgate, he now has his own 15-minute transcribed cross-the-board stanza, for which Stanback Headache Powders is picking up the tab. In the N. Y. market, it's slotted three times daily in a two-station (WINS, WNEW) deal.

It's an unpretentious package, pointing up anew Donald's inimitable yarn-spinning dialectics.

Sandwiched in between the three-way Donald spread are musical inserts by the Three Flames, a guitar-string bass-piano combo that gives the show the same sort of intimacy and casualness that Donald achieves.

Dennis James handles the announcing chores, with a heavy dosage of commercials worked in. *Rosé.*

CAVALCADE OF 1947

Writer: LeRey Pope
30 Mins.
Sustaining
(United Press)

As a service to its radio news clients, United Press is supplying them gratis with this half-hour dramatic show built around the top news events of 1947. It's a timely end-of-the year offering that will coincide with similar features in the daily press and on the screen via newsreel clips. Selected by UP editors, the year's biggest headline streamers as named on this platter cover such various happenings as the serio-comic Congressional investigation of Howard Hughes and Bennett E. Meyers, to the tragedy of Palestine.

Several of the events have been selected for dramatization as they were seen through the eyes of UP correspondents. Opening episode is based on the Moslem-Hindu violence resulting from the partition of India which succeeds in projecting the terror prevailing in that country several months ago. In a hair-raising juxtaposition, the platter's focus shifts to the baseball World Series in an unintentional ironic comment on a type of U. S. fanaticism. The spot on the housing shortage is amusing but superficial, even if true, while the recreation of the Texas City disaster is highly effective.

All in all, it's a lively show proving that yesterday's news is not quite dead. *Herm.*

Follow-up Comment

Martha Tilten joined the Dick Haymes-Autolite show (CBS) last Thursday (11), replacing Lina Romay, and her presence didn't seem to add much spark to a half-hour which apparently bases its reason for existence on the final 10 minutes, namely, the specially written "opera." It's not one of those shows where a girl singer has a chance to showcase her talent with plenty of elbowroom. She's in good professional company—Haymes — but this highly sylized stanza allows her a quickie of a number on her own and nothing after that but spasmodic bouncing in and out of a production number, the "opera." The "opera" idea is beginning to show wear around the edges and the erosion that comes with the exhaustion of imaginative themes.

Spike Jones and Dorothy Shay are offering a much improved show over the one that bowed in the season in the Friday night CBS spot for Coca-Cola. As heard last Friday (12), they hit a pleasant blend of straight music and the Jones brand of louse-house rhythm. As one of the latter numbers, the band did an okay version of "Kiss Your Hand, Madame," then booted it around the studio. Miss Shay's clear, luminous singing of "How Soon?" was a standout, but Mel Torme, making a guest appearance, lost the value of "Making Whoopee" by murmuring it as a ballad. Doodles Weaver's dementia comedy is funny for a short spot. The show's continuity, with Jones and Miss Shay reading most of the lines, is tastefully brief and unpretentious. The Coca-Cola commercial copy is already established in the trade as par for the course.

George Jessel and Fred Allen made with the small-talk, some of it a little too fly, regarding "booking" Allen for New Year's eve reservation at the Carnival, where Jessel is the current headliner. Incidentally, Allen has been doing a great institutional trailer for WINS' Jack Eigen, all nite disk jock from the Copacabana. . . . Tex and Jinx McCrary invariably have bright guests, notably on Sunday, and Sam Goldwyn's relaxed, natural and un-press-agenty interview ranked with the best of them. The studio audience incidentally evidenced their acceptance of the producer's sincerity in focusing on quality product only. . . . Finch and Rayburn are a brighter pair of breakfast hour platter-chatterers, doing their frequent commercials with sufficient good humor (WNEW) to take the curse off it.

Tighter direction and better performances characterize the recent "Christopher Wells" Sunday night CBS airings of the past few weeks, particularly since Les Damon and Vicki Vola (the latter doubling from Ed Byron's other dramatic stanza, "Mr. District Attorney") have taken over the leads.

Program no longer strains listener's credulity, as it did in the beginning, and it now fits snugly into the nighttime dramatic programming pattern.

The disk-jockey is readily seen as one of the most powerful influences in radio, when every performer of note in a given area will turn out in full force to honor a platter-pilot. The first anni celebration, Friday (12), of Andre Baruch and Bea Wain, the Mr. and Mrs. Music of WMCA, N. Y., produced, for example, a powerful parlay of cuffo entertainment. Virtually every entertainer and bandleader with aspirations in the record field turned up to contribute to the program.

It was practically an all-day shindig with several sessions held during the day. Those who appeared included Buddy Clark, Charlie Spivak, Larry Adler, Rose Murphy, Larry Clinton, Joan Edwards, Connee Boswell, Frankie Laine, Stan Kenton, Eddy Duchin, Jack Smith, Percy Faith, Phil Silvers, Charlie Barnet, Sara Vaughn, Erskine Hawkins, Noro Morales, and the Deep River Boys. And with Milton Berle, yet, ad-libbing ad-infinitum.

The disparity on the play-by-play of the Cleveland Browns-New York Yankees and the New York Giants-Los Angeles Rams pro football games Sunday (14) was pretty obvious. Sam Hayes, who handled the latter game from the Los Angeles Coliseum (WHN, N. Y.), was constantly mouse-trapped in his detailing, being confused and uncertain about the players, the score, etc. At the same time, Mel Allen, on the Browns-Yankees game (WOR and WINS, N. Y.), fluffed occasionally, but was utterly incidental to his generally fine description of the All-American Conference championship game at New York's Yankee stadium. Quite possibly the top baseball announcer, Allen is getting to be, also, tops on the grid stuff. And, perhaps, in the not-too-distant future, his WINS, N. Y., diskjockeying may likewise become the best of its type. He's constantly improving in that matter though there's still the suggestion that he's not too familiar with things musical.

LOST SHEEP

Writer-Producer: Jeff Baker
30 Mins.; Wed., 11:30 p.m.
Sustaining
WRC, Washington, D. C.

This is a new series on juve delinquency, which, bypassing the usual Boy Scout approach to the subject, delivers a package with plenty of appeal—and, incidentally, instruction — for adults. Though pitched with a strong moral—particularly to parents—"Lost Sheep" is good because it goes to a lot of trouble to present high-quality dramatic entertainment.

Entire series is built around authentic case histories culled from the files of Dr. Ben Karpman, senior psychiatrist at St. Elizabeth's hospital. As such, the stanzas have both the ring—and the fact—of authenticity. Producer Jeff Baker wisely banks on the almost universal appeal of psychiatry in scripting and directing the series.

Show opens with a child's voice reciting the Biblical parable of the lost sheep. From there Dr. Kaufman takes over, explains the psychiatric basis of most criminal behavior and introduces a particular case history. The criminal himself then becomes narrator. Flashback technique is used, with mood music and dramatization of key incidents in the criminal's early home and social life. The script is well-developed and well-acted. And the NBC station pulls no punches in discussing subjects which radio has usually shied away from. The dramatic sequences are introduced by Kaufman with a professional diagnosis of how each incident affects the attitudes of the young criminal toward society.

Kaufman is played to good effect by actor Thomas Cahill. Entertainment value of each stanza appears to vary directly with the interest aroused by each case history—the more complicated and unusual ones, of course, pulling more audience.

In line with NBC prexy Niles Trammell's ban on crime shows befora 9:30 p.m., show has to be aired at only free spot after that hour. It is unfortunate that it does not take to the ether until 11:30 p.m., since listening audience is necessarily limited. *Holl.*

CROSS-SECTION, U. S. A.

With Dwight Coeke, Interviewers, Guests
30 Mins.; Sat., 3:30 p.m.
Sustaining
CBS, from Washington

With the end of the football season, CBS has revived this hybrid forum-interview series Saturday afternoons. As before, it is offered as a sustainer, and has little potential for anything else. Not only because of its inherently controversial nature, but because of its audience-getting limitations, it is obviously "public service," to be spotted and handled accordingly.

The seasonal opener last Saturday (13) dealt with the pros and cons of President Truman's proposed anti-inflation program. With Dwight Cooke as m.c., tone-setter and argument-summarizer, from Washington, the broadcast hopped from a midwest stockfarm, to a St. Paul livestock pen, to a St. Lake City paint factory, to the kitchen of a CIO steelworker in Atlanta, to an Indiana chickenyard. In each pickup a local broadcaster interviewed the spokesman for a particular viewpoint, with a background of appropriate sounds, such as the lowing of steers, grunting of hogs, cackling of chickens, rumble of machinery and clatter of kitchenware.

For a show of the kind, this probably increases public knowledge and awareness, and thus serves the "public interest, convenience and necessity." Although it obviously has negligible interest to the trade, it's presumably one of the essentials of a working democracy. *Hobe.*

CHRISTMAS ADVENTURES OF CUDDLES AND TUCKIE

Producer-Writer: Mrs. Winthrop Williams
15 Mins.; Tues. thru Fri., 5:30 p.m.
EMERY-BIRD-THAYER CO.
WDAF, Kansas City

The cartoon-story feature of Cuddles and Tuckie, lad and lassie, devised and written by Mrs. Winthrop Williams, has gotten into radio form the past three seasons in series of quarter-hour transcriptions. This one involves a story about Santa's lost reindeers, and the 14 episodes find Cuddles and Tuckie coming through to find Kris Kringle's motive power and delight a flock of local kiddies in the four-ten age group.

Mrs. Williams' weekly cartoon strip, which originated in the Kansas City Star, has been transformed to radio as a project of the Kansas City Junior League. Cast is a combo of experienced local pros and amateurs for school crowd. Art Ellison as Santa himself carries much of the show, and does it creditably. Others of the cast are okay to hold the interest of the juve listeners.

Emery-Bird-Thayer, local department store, sponsors the series for the second year as a means of getting kiddies to come in, with Walt Bodine on the commercial. It's a natural tieup at this time of the year and probably will continue as an annual series under the same producers and sponsors. *Quin.*

FOREIGN REPORTER

With Robert Sturdevant; George Hayes, announcer
Producer-director: Robert Tormey
15 Mins.; Sun., 12:15 p.m.
Sustaining
ABC, various originations

ABC's new program is an interesting commentator's switch. It's an on-the-spot reporting of world events, in a new weekly series of comprehensive commentaries analyzing conditions and news developments in world trouble-spots, with the addition of being answers to questions submitted by U. S. listeners on these conditions. Buttressed by ABC's reliable staff of correspondents, this program is bound to be a vital one—as Sunday's (14) opener proved.

Robert Sturdevant, ABC's Paris correspondent, opened the series with a discussion of the current situation in France. Question submitted was, is France turning towards Communism? And Sturdevant's answer was, No. He told why not, but went on to outline the dangers ahead, the effect of the recent elections, the way the Reds were preparing for future battles, and the political background to the current scene. It was a clear statement of clean thinking, delivered in plain, everyday speech and assured, assurring manner. Reception from overseas was very good, and the listeners got a valuable political lesson in the brief quarter-hour. *Bron.*

ORCHESTRAS OF THE NATION

With Vancouver Symphony; Jacques Singer, conducting
60 Mins.; Sat., 3 p.m.
Sustaining
NBC, various originations

As a cordial gesture NBC teed off this series of Saturday matinee concerts by giving the No. 1 nod last weekend (13) to an across-the-border organization, the Vancouver Symphony orchestra. Since there are two more Canadian symphonies on NBC's list of pickups during the 1947-48 series the broadcasts could have also been tagged "Orchestras of the Continent." It is assumed that NBC isn't going to snub the neighbor to the south, Mexico, whose pride in her symphonies can't be brushed off just like that.

The hour with the Vancouver symphony was according to accepted pattern for radio. The program notes in this instance were well documented and brief. Also included in the continuity was some interesting background about the founding of the Vancouver orchestra 29 years ago and the career of its current conductor, Jacques Singer. The latter, a protege of Leopold Stowkoskl, exercised his predilection for contemporary works by highlighting on this event Ralph Vaughn Williams' "Symphony No. 5" and Paul Hindemith's "Cupid and Psyche.."

Some addicts of long hair music may not fancy the time NBC has marked out for this series, that is, if the network proposes to include a few of the major symphonic archestras in the roster, since the NBC hour runs parallel to the "Metropolitan Opera" broadcasts (Texaco) on ABC. Perhaps these can get into the habit of skipping over to NBC for at least a sample while the ABC program is filling in one of the entr'actes with a quiz session. *Odec.*

PHILADELPHIA ORCHESTRA

With Eugene Ormandy, Harl McDonald; Norris West, announcer
Producer: James Fasset
60 Mins.; Sat., 5 p.m.
Sustaining
CBS, from Philadelphia

Return of the Philadelphia Orchestra to the air Saturday (13) brought the last of the Big Three (Boston Symph and N. Y. Philharmonic being the other two) to the ether again. Starting its fifth season of concerts over CBS, the superb organization directed by Eugene Ormandy gave a felicitous performance of two works (Shostakovich's Fifth Symphony and Khachaturian's "Gayne" ballet excerpts), and established anew its eminence on the airwaves.

Harl McDonald, the orchestra's manager who is unique already as the only American composer of note who is also business manager of a symphony orchestra, provided the intermission commentary. For the opening program, McDonald discussed the orchestra rather than the works to be played, generalizing on various musical ensembles and their individuality, and pointing out the specific characteristics of the Philly band. It was good to hear the Philadelphians again and to know that tha Saturday 5 p.m. CBS slot would again be filled with the world's finest music by one of the world's finest orchestral ensembles. This is real public service. *Bron.*

100 FOLD

With Joe De Santas, Al Riley, Ira Stadler, June Harven, Jack Ferren, Barbara Ceburn, Phil Sterling, Cy Farkas; Herb Ross, announcer
Writer: Ira Marion
Producer: Ken Joseph
30 Mins.; Sun. (14), 4:30 p.m.
Sustaining
WNYC, N. Y.

Ira Marion, staff writer with the American Broadcasting Co., did a moving, imaginative, professionally tailored script for this stanza, aired in behalf of B'nai B'rith call upon Americans to observe a "Deprivation Day" Monday (15) by contributing one day's food to Europe's hun-

(Continued on page 41)

Blue Book Test Case Emerges In WADC Court Fight

Washington, Dec. 16.

The FCC is clearly making its current court fight with WDAC, Akron, a test of its authority over programming and of the controversial Blue Book.

In a brief filed with the U. S. District Court of Appeals for the District of Columbia, the FCC last week flatly denied that it had illegally censored programs proposed by WADC in violation of Sec. 326 of the radio act. The Commission rejected a bid from WADC for a 50 kw. power hike because the station proposed to carry nothing but CBS network programs throughout the network day. The FCC found this a delegation of licensee responsibility "not in the public interest," but WADC is describing the decision as "program censorship."

The Commission declared: "The licensce (WADC) . . . cannot fulfill its obligation to operate its station in the public interest merely through an assumption of narrow responsibility for technical operation and administration of expenditures and receipts, while delegating the task of making judgments as to specific programs and general program policies to others beyond his control."

FCC cited a half-dozen court precedents, including the 1943 Supreme Court decision on the chain broadcasting regulations to bulwark its authority. Louis Caldwell, counsel for WGAR, Cleveland, which won the 50-kw. grant over WADC, upheld the FCC's authority to reject WADC on this ground.

'MEET YOUR HERO,' 5G, GETS ABC AUDITION

New Herb Moss package show, titled "Meet Your Hero," will be auditioned tonight (Wed.) in New York for ABC network. It's a half-hour program, backed by a 20-piece orchestra, with Mel Allen as emcee and Russ Hodges as another regular.

Show is designed to give kids a chance to meet real heroes, permitting for a flock of top guest personalities weekly, with Joe DiMaggio, John Garfield and Maxine Sullivan among those on the show being plattered for the audition.

Yacha Frank, collabbing with Moss on the $5,000-budgeted package, will supervise the scripting. Moss will also produce.

Client's Gotta Keep Ridin' 'Gangbusters' Till March

"Gangbusters" has as yet found no prospects for a deal which would relieve Waterman Pen from its contractual obligation for the crime stanza. Waterman is committed to underwrite "Gangbusters" on ABC until March under a straight 26-week deal, but it would be quite willing to step out for another account at any time in the interim if one such could be enticed by ABC.

Agencies which have been approached on the proposition give $6,000 as the program asking price. The reason given them is the price situation in the fountain pen and automatic pencil market.

Philco in the Clear

Philco Corp. bank loans, which hit a peak of $9,000,000 in April this year, have been entirely paid off and the company will end the year without any bank borrowings, according to John Ballantyne, company president, who summarized the corporation's financial and sales status in a letter to stockholders last week. Letter accompanied dividend checks for the quarterly dividend of 37½c and year-eend divvy of 50c per share.

Ballantyne revealed that sales of Philco for 1947 will run well over $215,000,000 or nearly three times the 1941 volume. Operations are exceeding all previous records in radio and refrigeration currently, with television already an important source of income for the company.

Ballantyne cited how the company had expanded in the refrigerator field. He pointed to $5,632,005 net income in first nine months of the year as against a loss of $20.477 in the same period last year because of conversion in first two quarters of 1946.

Nielsen Radio Index—Top 20 Nighttime Shows

(Week Nov. 2-8)

TOTAL AUDIENCE*

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Theatre	29.6	—0.3
2	3	Amos 'n' Andy	26.8	+3.0
3	2	Fibber McGee	26.2	+1.4
4	5	Truth or Consequences	25.7	+2.9
5	11	Duffy's Tavern	23.7	+3.2
6	6	Bob Hope	23.6	+1.1
7	NR	Mr. District Attorney	23.5	+4.8
8	8	Fred Allen	22.9	+0.6
9	4	Chase and Sanborn	22.7	—0.4
10	10	Jack Benny	22.4	+1.1
11	18	Your Hit Parade	22.2	+3.1
12	15	Date With Judy	21.9	+2.4
13	7	Fitch Bandwagon	21.7	—0.8
14	NR	Burns and Allen	21.4	+3.1
15	17	Great Gildersleeve	20.7	+1.4
16	NR	Big Town	20.6	+2.0
17	NR	Aldrich Family	20.5	+3.0
13	19	Godfrey's Scouts	20.5	+1.4
19	9	Life of Riley	20.4	—1.2
20	12	Red Skelton	20.4	+0.1

NR—Not ranked in Top 20 of preceding report.
* Includes only once-a-week shows, 15-60 Mins.

NRI HOMES PER DOLLAR

Cur. Rank	Prev. Rank	Program	NRI Homes		Change
1	8	Date With Judy	514		+59
2	3	Big Town	505		+15
3	7	Nick Carter	502		+47
4	12	Break the Bank	490		+67
5	19	Waltz Time	481	NC	+109
6	NR	Mr. Dist. Atty	449	NC	....
7	2	Louella Parsons	444	NC	—94
8	4	Gabriel Heatter	442		—44
9	11	Inner Sanctum	430		—5
10	17	Truth or Consequences	429	NC	+47
11	14	My Friend Irma	425	NC	+27
12	1	Curtain Time	442		—150
13	NR	Duffy's Tavern	421	NC	....
14	15	Godfrey's Scouts	421	NC	+28
15	5	Famous Jury Trials	420		—38
16	6	Fat Man	416		—40
17	NR	Green Hornet	413		....
18	NR	Those Websters	411		....
19	NR	Murder Mr. Malone	477		....
20	NR	Adv. Charlie Chan	407		....

N.Y. City Center, WNEW Plan Tieup for Opera 'Auditions of Air' Show

Another opera auditions of the air, similar to the Metropolitan Opera Assn. programs, has been in the talking stage in New York. Program involves the N. Y. City Center and indie station WNEW. Airer would be departure from the Met broadcasts (a) in that it would include instrumentalists as well as singers, since the Center has a resident symphony orchestra as well as opera company, and (b) it would be restricted to talent in N. Y.

Idea was broached to CC by Ted Cott, WNEW's program director, about two months ago, and Cott has been huddling with CC managing director Paul Moss, and Laszlo Halasz, artistic director, of CC's opera troupe. No decision has been arrived at, however.

There were rumors that CC was also considering a network show bid in a similar connection, but this CC officials have denied. WNEW has been particularly anxious to obtaiu a CC program, because of the all-New York angle of local indie and local opera-symph group.

ABC MULLS LOW-COST P.M. MUSICAL CO-OP

ABC is mulling a low-cost musical co-op show for its 2 p.m. cross-the-board slot as a result of James C. Petrillo's removal of the ban on live music on co-ops.

Gabber Walter Kiernan, who's been doing a co-oped stint in the afternoon strip, is exiting it to devote his time to an early-morning chatter and platter spinning session for WJZ (N. Y.) in which he'll buck WCBS' Arthur Godfrey.

R&R Gets 75G Chi Account In Two WENR Programs

Chicago, Dec. 16.

Morris B. Sachs, Chi clothing retailer, shifts his account from Wade Advertising to Ruthrauff & Ryan Dec. 29. Account, held by Wade since 1938, amounts to about $75,000 in annual gross billings. Client bankrolls a weekly amateur hour on WENR and "But Not Forgotten" cross-the-board on same station.

Skedded shift to R&R has brought a fast about-face by Herbie Mintz, pianist-packager of "But Not Forgotten." Following a clash with Wade over its methods in picking a new announcer for the show, Mintz turned in his resignation last month. Resignation, effective Dec. 19, has been hastily recanted.

Olsen's New Quizzer

Johnny Olsen, whilom m.c. of "Ladies Be Seated," has cut for Mutual a half-hour daytime audience participation show with the emphasis of singing and other modes of entertaining housewives. Includes a jackpot angle, with the winner of a day's program competing with other like winners on subsequent shows unless she's eliminated by the audometer.

It's primed for an across-the-board schedule.

What Have We Here?

Strange company has moved into the Hooper Top 15 preferred listing for the Dec. 1-15 period, with the usual Fibber & Molly-Bob Hope top-rated sequencing missing from the ranks.

The Gillette-sponsored Louis-Walcott fight on ABC is in the leadoff position, with a 41.5 rating for the one-shot. That's strictly a dream audience on anybody's kilocycles, contrasting, for example, with the 27.7 Jack Benny rating in the No. 2 slot.

Third high was Ralph Edwards' "Truth or Consequences," with a 26.8 rating payoff on the "Miss Hush" finale.

HOUSE AFM HEARINGS AWAIT PETRILLO MOVE

Washington, Dec. 16.

If James C. Petrillo goes through with the strike against recording companies Dec. 31, the House Labor Committee may resume hearings on American Federation of Musicians activities on or around Jan. 19. Committee is waiting for the music czar to call the plays but may hold off the hearings if it looks like the radio and recording industries are making progress in AFM negotiations.

Meanwhile Rep. Carroll Kearns (R., Pa.), chairman of the House Labor Committee probing Petrillo's activities, said the committee is writing the Justice Department this week urging prosecution of the music czar under the anti-trust laws.

FCC Holds Hearings On Charge WJOL Aired Racing News for Chi

Chicago, Dec. 16.

FCC hearings of charges that WJOL, Joliet, was used by Chi for disseminating racing news were opened at nearby Joliet Monday (15). Station is charged with being a main link in a system setup several years ago in an attempt to supply nationwide racing news. System was in opposition to the news service of the late James M. Ragen, who was shot down here.

Opening session was attended by Rep. Fred Busbey (Rep., Ill.), chairman of the congressional committee that recently investigated the parole of four onetime Capone hoods involved in the million dollar shake of film magnates.

WJOL has not broadcast racing news during the last year.

Olds First of GM Group To Launch Spot Campaign

Oldsmobile will be the first of the General Motors family to launch a major spot campaign. The brand is scheduled to unveil a new model soon and the advertising appropriation for it includes a chunk for announcements.

The spot plugging among automotives so far has been confined among such independents as Packard, Hudson and Kaiser Frazer.

Mich. Publisher Gets FCC Nod Over Dow Chemical Execs, Who Run Town

Washington, Dec. 16.

The FCC last week resolved a tough two-way contest for a radio station in radioless Midland, Mich., by the almost unprecedented procedure of preferring the bidder who publishes the town's only newspaper. It is one of the few cases in which FCC has permitted the only publisher to run the only station in a town.

The Commission admitted it was between the devil and the deep blue sea, but decided to deny the competing bid of the Midland Broadcasting Co., because all but two of its stockholders hold executive positions or stock in the Dow Chemical Co., which virtually owns the town. The Commission pointed out that the Dow Co. "necessarily dominates the lives of most of the inhabitants of the community" and concluded that the second bidder—Rich Publishing House, Inc., was to preferred. Fact that stockholders in the newspaper company would participate in operation of the station, were longtime local residents and would run the station independently of the newspaper also weighted the FCC's decision.

The NAB pounced on the decision on another count, hailing it as indicating a retreat from the FCC's Mayflower ruling of 1941 forbidding station's the right to editorialize.

NAB singled out the following quote as evidence of this: "The broadcast station would not editorialize, but if Mr. Rich should use the station to expound his own editorial opinion, he would do so only under arrangements which would permit others to state their views." Elsewhere the applicant promised to present a "balance of controversial opinions" and "unbiased news reporting."

Told of the NAB angle, as reported to member stations in NAB Reports, FCC spokesmen pointed out that the Mayflower ruling nowhere is specific that a license may not speak into his own mike on controversial issues, but only insists that all points of view on a particular subject be given equal access to the air. FCC men said that any decision to come out of the March 1 hearing on the editorial-ban will be "crystal clear" on this point . . . "either one way or the other."

Jean Hersholt
Amusingly Complains
How He Has Become
"Typed"
In the forthcoming
42d Anniversary Number
of
VARIETY

State Dept. Asks $40,000,000 For 'Voice' Next Year

Washington, Dec. 16.

The State Department expects to ask around $40,000,000 for its "Voice of America" overseas information program next year, according to reports here. Department is known to have won tentative approval of this figure from Rep. Karl Mundt (R., N. D.), who is sponsoring legislation to establish a permanent overseas info agency, and from members of the Senate Foreign Relations Committee.

State asked for $31,000,000 last year but was pared down to a mere $12,400,000. Congressional leaders, who got a first-hand view of the Russian shortwave operation in Europe last summer, are reported favoring a substantial hike in the "Voice" budget for '48.

Meanwhile, the House - backed Mundt Bill was returned by the Senate last week to the Foreign Relations Committee for further amendments. One of the amendments under consideration would provide for an advisory board of top-level pix, radio and press men to advise the State Department on its overseas propaganda program.

CAMEL TO SPONSOR COTTON BOWL 'CAST

R. J. Reynolds (Camel), via the Esty agency, will bankroll Mutual's eighth consecutive airing of the Cotton Bowl game next Jan. 1. Way was opened for the web to peddle the gridcast to the ciggie outfit last Friday (12) when Gillette, which had first call, decided to pass up the deal, reportedly because an oil company has an exclusive on the game's airing in the state of Texas. Camel deal will cover Mutual's full net outside the Lone Star state.

Gillette, however, will again sponsor the MBS broadcasts of the Blue-Grey clash at Montgomery, Ala., Dec. 27, and the East-West classic at San Francisco Jan. 1, following the Cotton Bowl airing.

Sloane Hops to Europe For Series of UN Shows

Allan Sloane, freelance scripter, flew to Paris last Friday (12), commissioned by the United Nations' radio division to wire-record material for two half-hour air shows highlighting the activities of UN specialized agencies. He'll tour France, Germany, Switzerland, Holland, Czechoslovakia and possibly Hungary, returning to New York early in January to wrap up the stanzas. One will deal with the refugee organization, the other with the Children's Emergency Fund.

A third show for UN also will be done by Sloane following his return. U. S. distribution of the airers hasn't been set, but an effort will be made to get a network slot for them. Stanzas have already been asked for, however, by hookups in Canada and six other nations.

WINS' Hospitality Mat For 'Harlem Hospitality'

WINS, N.Y., takes over a ready-made audience in Harlem next month when Mutual's "Harlem Hospitality Club," knocked by the web's flagship, WOR, moves over to the Crosley-owned indie. Latter will take a feed for 11:30 p.m. playback of "Hospitality's" Christmas show next Saturday (20), then on Jan. 3 will begin airing the web stanza live Saturdays at 8:30.

WINS carried the show for several months earlier this year, but handed it over to WOR early last fall. Latter station has run in a local show in place of "Hospitality."

130G Tex. Station Deal

San Antonio, Dec. 16.

Negotiations are under way by Howard W. Davis, owner and operator of KMAC here and KPAB, Laredo, for the purchase of KWBC, Fort Worth for a reported sum of $130,000.

KWBC operates with 1,000 watts daytime hours on 970 kilocycles.

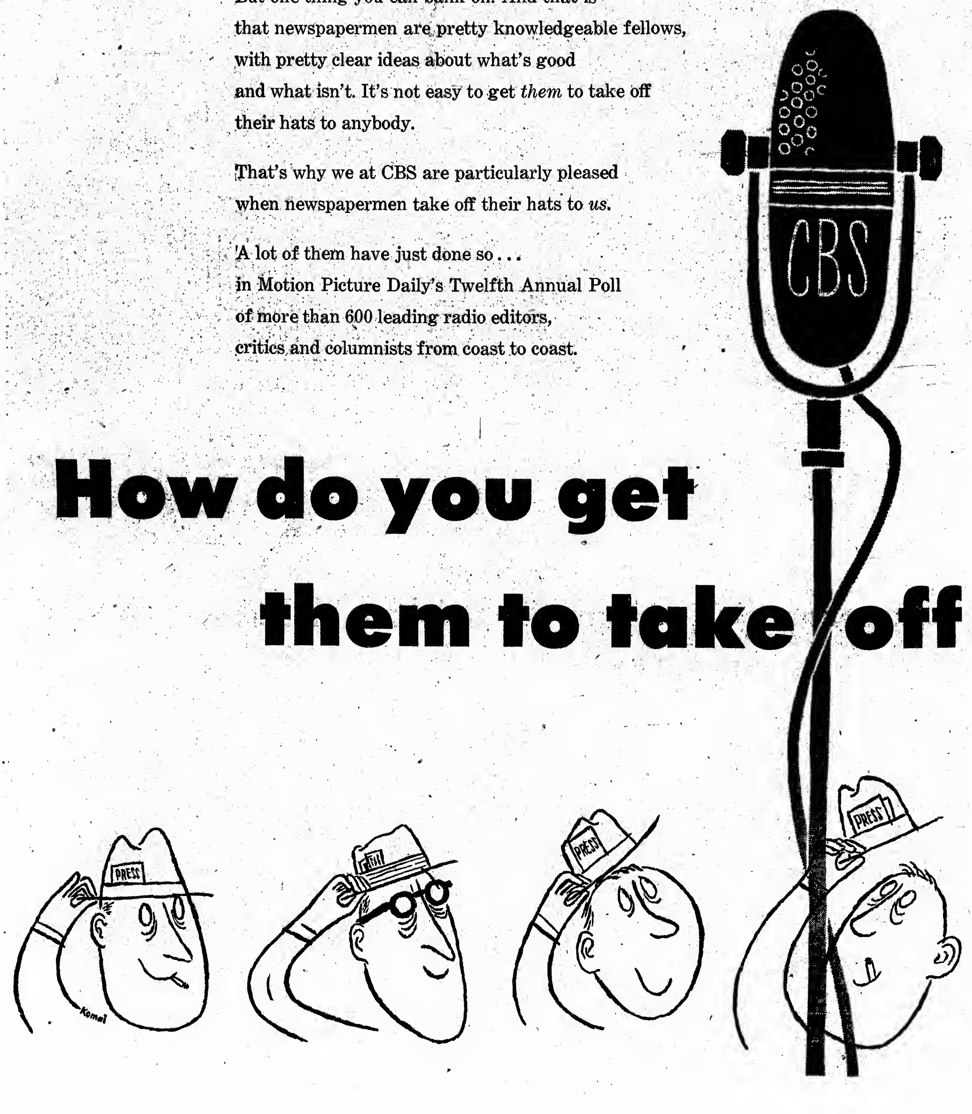
Not everything you hear about newspapermen is true. For instance, not all newspapermen wear their hats all the time, like in the movies.

But one thing you can bank on. And that is that newspapermen are pretty knowledgeable fellows, with pretty clear ideas about what's good and what isn't. It's not easy to get *them* to take off their hats to anybody.

That's why we at CBS are particularly pleased when newspapermen take off their hats to *us*.

A lot of them have just done so... in Motion Picture Daily's Twelfth Annual Poll of more than 600 leading radio editors, critics and columnists from coast to coast.

How do you get them to take off



Best 1947 News Job by Radio	**CBS, for Newscasts by Edward R. Murrow**
Best Dramatic Program	**Lux Radio Theatre (tie)**
Best Comedienne	**Joan Davis**
Best Symphonic Orchestra	**New York Philharmonic**
Best Dance Band	**Vaughn Monroe, Guy Lombardo (tie)**
Best Female Vocalist (classical)	**Rise Stevens**
Best Female Vocalist (popular)	**Dinah Shore**
Best News Commentator or Analyst	**Edward R. Murrow**
Best Program for Children	**Let's Pretend**
Best Network Publicity Service	**CBS Press Information**

And that's by no means the whole story.
CBS programs and performers also won *fifteen more* "placings":
nine second-place votes, and six third places.

Our thanks to Motion Picture Daily and to the hundreds of working newspapermen and women all over the country who write about Radio.
By applauding us for our achievements – yes, and by slapping us down when we miss – they are doing an important job in raising Radio's sights and in bringing Radio's story to their readers – who are also Radio's listeners.
It's our turn to take off our hats . . . and we do.

COLUMBIA
BROADCASTING
SYSTEM

their hats?

IT'S JOAN DAVIS

again
again
again
and again!

Named Radio's best Comedienne for the 5th consecutive year... by the nation's leading newspaper and magazine radio editors, columnists and critics in the annual poll conducted by Motion Picture Daily.

The Joan Davis Show is still available on a cooperative basis for sponsorship in a few cities. This is your opportunity to create greater sales for your product by delivering your advertising message into the millions of homes where Joan Davis rules as America's Queen of Comedy. For exclusive sponsorship in a particular market or group of markets, call or write CBS Co-op Program Division, New York, Chicago, Hollywood.

A CBS CO-OP PROGRAM

From the Production Centres

IN NEW YORK CITY . . .

Philip Carlin, Mutual program topper, in Chicago for biz huddles this week....C. E. Hooper bedded with a cold....Ditto ABC program veepee "Bud" Barry....Charles Powers resumes direction of the Henry Morgan show with return of the stanza to N. Y. tonight (Wed.)....CBS news director Ted Church to spend January on the Coast, combining web biz with pleasure....Daughter, Lydia, born to CBS veepee Adrian and Mrs. Murphy Dec. 9....Connie Martin, Earl Ferris publicist, leaves for Kansas City this weekend to wed Patrick J. Ryan, ex-N. Y. public relations man and now in Kaycee industry....Charles Godwin, Mutual director of station relations, calling on Carolina and Georgia affiliates for 10 days, then hiking to New Orleans for fortnight's vacation....Barbara Stanger of Compton Agy. radio publicity wed to Merrill Pollack, associate editor of Promenade magazine ...WOR expected to open up a weekend spot for Alan Lomax's Mutual folksong airer....J. Ford Keating moved downstairs from WOR to Mutual to succeed Henry Viscardi as assistant supervisor of commercial productions....Lillian Supove, WNYC's news, publicity and special events director, has been Mrs. Edwin J. Blake since Friday (12). Husband's with National Surety Corp.....The Harry Ackermans have adopted a second child, this one a boy.

Mr. and Mrs. George V. Denny, Jr., will get in two weeks' skiing by airing "Town Meeting" from Lake Placid next Tuesday (23) and Saranac Lake Dec. 30....Teresa Keane and Nora Marlowe into the "Helen Trent" cast. Dorothy Francis and Ray Van Sickle added by "David Harum." Helen Claire, Craig McDonnell and Robert Pollock new trio in "Young Widder Brown." Kermit Murdock new to "Stella Dallas"....Claire Corsover, secretary to Robert J. Landry, fell on a red brick stoop and laid up with gashed leg....Sylvia Berger (now Mrs. Albert Redman) will honeymoon over Christmas holidays....Over 600 persons attended last week's funeral of Charles Gaines, radio executive of Frederick Ziv....Alma Marks, formerly with William Morris as radio literary agent, is in California... Everett Sloane has had another eye operation....Mary Hunter studying scenic design at Museum of Modern Art....Henrietta K. Harrison opening own offices after Jan. 1, to specialize in consultation and production of institutional and organizational radio programs. Continues in present capacity as National Radio Director of Y. M. C. A.'s and becomes consultant to National Board of Y. W. C. A.'s and Women's Action Committee for Lasting Peace.

Len MacKenzie, commercial writer and composer with the Compton agency, has moved to Silvermine, Conn.....Freelance director Ed Downes and his wife, actress Viola Griswold, spending the holidays with her family in Ashtabula, O.....James Stabile, eastern executive-secretary of the Radio Writers Guild, recuperating after a second eye operation at Medical Center, N. Y.....Donald G. Augur, formerly with the Magazine Advertising Bureau, N. Y., has joined the Lindsey agency, Richmond, Va., as a copy and radio commercial writer....Tony Leader planed to Chi yesterday (Tues.) to whip up the elaborate production for next Sunday's Zionist Golden Jubilee Festival, being staged at the Opera House with Sam Jaffe as the star....Joe Mansfield has resigned from NBC director staff to freelance.

WOR blueprinting a show dramatizing the lives of showbiz biggies, with the subjects being brought in for brief bows at the curtain....Robert Q. Lewis slated for a new quarter-hour CBS strip, 11:15 p.m., after first of the year....Bert Lee (Bertram Lebhar, Jr.) to call the plays on the WHN airing of the Yale-Cornell cage tilt at Cornell Friday night (19). Upstate assignment will give Lebhar a chance to visit his son, Bertram III, a Cornell frosh....Hat Research Foundation, formerly a Grey agency account, has handed its biz to Foote, Cone & Belding. Some radio may be in the works....NBC has put Charles Kebbe, freelance working on the Frank Luther Show (WNBC), and Jim Hayes, with the web before the war, on the staff as associate directors. Reported the net at the same time promoted three associates to full directorship...."Let's Pretend," CBS Saturday ayem kid show, to do a one-shot special dramatizing "Cinderella" on New Year's eve, 9-9:30 p.m.....Luden's has added 40 CBS stations to give "Strike It Rich" full net airing.... Jack Paar, who's staying on ABC's air, sponsor or not, slated to get Henry Morgan's 10:30 Wednesday spot.

IN HOLLYWOOD . . .

Ernie Martin added three new members to his network production staff at KNX. Martin Leeds takes over as business manager; Anne Roberts Nelson coordinates the cooperative programs, and Norman McDonnell will be assistant director...."Murder and Mr. Malone" picked up for another cycle on ABC by Wine Growers Guild....Jennings Pierce, NBC's Coast director of public service and station relations, in New York to confer with Ken Dyke on change in operations between the general program department and public affairs division....Estelle Dodge, frau of Biow agency's Bruce Dodge, made her film debut in "Man-Eaters of Kumaon"....Armed Forces Radio Service is reviving "Jubilee" in response to scads of requests from GI's still overseas and in hospitals. Program was popular during the war and features jump music and jive artists....Eddie Williams, for 33 years with J. Walter Thompson in Argentina. on his first visit to this country and studying our broadcast technique....Helen Wald now writing "What's Doin' Ladies?" for ABC with Jay Stewart continuing as emcee and production dueted by Frank Morris and Dick Mulcahy.... ABC's frequency modulation antenna will rise atop KECA's tower and programming gets under way after first of the year.

Barry Keit, formerly with Mutual, now national advertising manager of KWIK in Burbank on a move from Bowling Co., which recently absorbed Universal Radio Sales....Tom Brown and Susan Miller set for the romantic spot with Abbott & Costello....Prize crack of the year was Jim Doane's "dialog on the show sounded like something scraped off old tombstones"....Bob Redd, producer of the Jack Carson show, moved fast to guest-book Tournament of Roses queen day after she is crowned in Pasadena....Someone who saw the checks says that the weekly payoff for one of the network co-op shows was less than $500....Mike Shore has whipped up a frenzied interest in "Rebuttal," a half hour show which would give those wronged by columnists and commentators a chance to strike back. Clifton Fadiman is said to be so hot for the idea that he'd like to emcee it. Another Shore project is a travesty on daytime serials called "John's Other Lot," to be sponsored on KFWB by "Honest John," used car dealer, who is actually opening up a new location....Don Quinn grinding out the scripts again with Phil Leslie for "The McGees" after time out for tummy trouble....John Nesbitt's "Passing Parade" goes co-op on Mutual starting in February... Arnold Stang's situation comedy piece ready for the wax works under direction and co-authorship of Howard Harris....Lum & Abner will cut a record of a half-hour show and may switch over like Amos 'n' Andy did....Deal is near closing for Bobby Lee and Jerry Lawrence to write and direct the Dinah Shore-Harry James show....Nat Wolff produces the audition broadcast of Brian Donlevy's "Danny" on KFWB's "Preview Theatre of the Air"....Marie Windsor, who quit radio for pictures, has shifted into reverse and is back at the mike in Alan Ladd's "Box 13."

Philadelphia—A tour of vet hospitals in Pennsylvania, New Jersey and Delaware will be made Dec. 18 through 23 by "Lits Have Fun," daily variety-participation show aired over WCAU for Lit Bros. department store. Programs will be transcribed and replayed four days after live show.

Syracuse—Al Godwin has replaced Ray Servatius as program manager of WNDR, Syracuse, in a recent personnel change. Leo Bolley, pioneer Syracuse sportscaster, also has been released, with Godwin taking over his section, too, Manager Walter Bligh announced.

WNEW in 5-Pronged Traffic Series Via Drama, Documentary, Talks

A fresh approach to New York's increasing traffic problem will be a series of five programs which WNEW, N.Y., will present next month. Station will do five programs on successive nights, starting Monday, Jan. 5, at 10 p.m. and running cross-the-board for 15 minutes nightly, with fifth and final program running a half-hour. Various techniques will be employed to make series more effective.

First night will consist of a documentary, dramatizing the problem. Then will come the various solutions. Second night's program will consist of a roundtable by professional drivers, such as cabbies, truckdrivers, etc. Third night's airer will contain recorded broadcasts from three cities, Detroit, Pittsburgh and Chicago, with transcribed pickups from experts who solved the problem in their cities. Fourth session will be a listener's program, with letters from listeners aired, and prizes awarded. Final half-hour program will have five major traffic experts presenting their solutions.

Series is being produced by WNEW's special events department.

Raleigh—John Ellis Smith, Jr., has been named manager of WSAT, Salisbury.

NEVER!
NEVER!
NEVER!
HAS WAAT BEEN A BETTER BUY!
........RATINGS PROVE IT.......
RESULTS PROVE IT.......
FOR WAAT ADVERTISERS WHO KNOW THAT

WAAT DELIVERS MORE LISTENERS PER DOLLAR IN NORTH JERSEY AND NEW YORK CITY THAN ANY OTHER STATION ...INCLUDING ALL 50,000 WATTERS

- FIRST IN AM
- FIRST IN COMMERCIAL FM
- SOON FIRST IN FACSIMILE
- SOON FIRST IN TELEVISION

New Jersey's 1st Station
WAAT
970 ON THE DIAL
NEWARK·NEW JERSEY

Ether To Be Filled With Goodwill As Four Networks Set Yule Programs

America's ether will be jampacked this and next week with renditions of "White Christmas" and "Silent Night," recitations and dramatizations of oft-told Yule tales, and other aural evidences of the season. In their wholehearted zeal to celebrate the occasion, the major radio networks have unreeled Yuletide program schedules in which not less than 200 airers, in a span of one week, will contribute their bit. Many sponsors, overcome with goodwill, will forego their usual commercials. On the nation's 1,500-odd stations, the performances of "Jingle Bells" will undoubtedly run into the tens of thousands.

NBC tops the network field in the number of programs, special and regular, to salute the Yule in song, drama, comedy, talks and special events coverage. The tally in program listings issued last week ran: MBS, 59; CBS, 53; ABC, 28, and NBC, 60 (including a television network show).

Hummerts' Yule Binge

The Hummerts — Anne and Frank—are parlaying their flock of NBC daytime serial time segments into an all-star Christmas Day show to hypo the holiday kilocycle listening.

With Frank Hummert producing, 60-minute musical layout replacing the soapers will comprise, among others, Thomas L. Thomas, Donald Dame, Margaret Daum, Jean Dickinson, Evelyn MacGregor, Bob Hannon, with orch and chorus directed by Victor Arden.

It'll be slotted in the 4 to 5 segment as opposition to the Elgin musical-variety show on CBS.

Biggest all-star air show will again be Elgin's Christmas Day "Two Hours of Stars" via CBS from Hollywood, with Don Ameche emceeing. Top guestars will be Bob Hope, Edgar Bergen and Charlie McCarthy, Amos 'n' Andy, all incidentally from NBC's roster.

Runnerup among the variety specials will be Mutual's "Joyful Hour" Saturday (20), narrated by Ethel Barrymore and Pedro de Cordoba, with such guestars as Bing Crosby (ABC), Dick Haymes (CBS) and Dennis Day (NBC) in addition to a raft of filmites.

NBC will air a 90-minute Christmas Eve special at 11:30 p.m. Wednesday (24), with pickups from N.Y., Chi and Hollywood. NBC Symphony will participate.

ABC, meanwhile, has a U. S. exclusive on Pope Pius XII's Christmas message from the Vatican next Wednesday, 12:30-1 a.m. The net also will air, for the 12th consecutive year, Lionel Barrymore's Christmas Eve reading of Dickens' "A Christmas Carol."

All four networks will carry President Truman's lighting of the Christmas tree on the White Lawn Christmas Eve.

G-Men Hunt Santa

On Jerry Devine's "This Is Your FBI" (ABC) this week, Santa will become a missing person and the G-Men will be called on to locate him. On the "Lux Theatre" (CBS), Edmund Gwenn, John Payne and Maureen O'Hara will reprise their film roles in "Miracle on 34th St." Eddie Cantor (NBC) will do a Christmas Day special from a vets hospital in Van Nuys, Cal. On "Juvenile Jury" (Mutual) Yule greetings recorded by kids of other lands in their native tongues will be aired. Gabriel Heatter's show (Mutual) will offer a Hector Chevigny original about two Broadway sharpers who try to cut in on Santa's "racket."

Jimmy Fidler, (ABC and MBS), for his 14th year, will read an open letter to Santa, NBC, on "World's Great Novels," will reprise Stephen Vincent Benet's "A Child Is Born," originally presented on "Cavalcade." Milton Berle (NBC) will kid Dickens with a sketch on "How Scrooge Got That Way." Abe Burrows (CBS) will do his own version of "Jingle Bells" and some other carols.

That's just a random sampling of what's in the works.

The webs' flack departments aren't stinting themselves either with special Yule letterheads for press releases, etc. ABC's upcoming log is described as "a long, gay list of audible gifts which will peal across the nation." CBS "to the nation's Christmastide jubilation . . . will add a brimming measure."

Three sponsors who customarily forego commerical announcements in their shows over five New York indie stations—WNEW, WHN, WMCA, WHOM and WINS — on Christmas Day and New Year's Day, this year will go a step further and give all their plus time to airing WNEW's jingles promoting tolerance.

Bankrollers are Barney's Clothes, Canadian Fur Corp., and the Friendly National Shoe Stores. Emil Mogul ad agency handles all three accounts.

Closing the Barn Door

The National Bureau of Fire Underwriters is sponsoring national distribution on platters of the fire prevention spots originated at WNEW, N. Y. (Spots are heard now on 80 stations).

Latest request received by the bureau is from Maine, where 20 stations sent in for the series. Maine was scene of the big forest fire two months ago.

New Eng. Femmes Huddle

Boston, Dec. 16.

New England members of the Assn. of Women Broadcasters setting up fifth annual national convention in the Mayflower Hotel, Washington, D. C. from Jan. 28 to Feb. 1.

N. E. group will have annual meeting in the Hub in May.

WSM's 'Year of Dedication' Series To Utilize 200-Person Talent Roster

Nashville, Dec. 16.

A half-hour show, 15 minutes of which will be transcribed exclusively for WSM at the United Nations in Flushing Meadow, becomes the first of a new series of programs being aired over this station as part of its 1948 "Year of Dedication." The show, to be inaugurated the first week in January, is in addition to an hour long musical documentary on the Freedom Train scheduled the same week.

Documentary, utilizing WSM's 200-person talent production and dramatic staff, is being written by Saul Carson. Program, set for class "A" evening listening period, will replace regular NBC commercial shows for that hour. Coincidental with the arrival of the Freedom Train in Nashville, WSM will launch its rededication campaign of which the United Nations program and the hour documentary will be the first shows.

With a talent staff that is the largest of any station in the country, WSM plans to use its entertainers to make 1948's public service programs as listenable as any commercial shows. Typical of this is the welcoming program of the Freedom Train.

Already scheduled for the show is

(Continued on page 40)

A true story.

Names on request.

That client who "comes from Missouri"

may toss these questions at you

Take the case of adman Wilson:

Mr. Wilson's client makes high grade flour, sold mostly to farm women who do their own baking. Mr. Wilson recommended a strong radio campaign...proposed a half-hour evening comedy program. His client came back with three important questions:

1. *What proportion of the program's audience is farm women?*
2. *Can we reach farm women economically with this nighttime program?*
3. *How does the program's audience break down into economic groups?*

Since the program he favored was on a Radio Sales represented station, Mr. Wilson passed the questions on to Radio Sales' Bill Jennings. Four days later he had the answers. They showed: a valuable and clearly defined audience among farm women—reached with real economy; data on education and buying power. That's what Mr. Wilson needed to convince his client. That's what the *extra* in Radio Sales research was able to provide.

It's an *extra* which analyzes audiences living far beyond the limits of inside-the-city listener studies. It explores late evening and early morning listening, audience flow from program to program, psychological reactions to individual programs, program types and commercials.

We think that a Radio Sales man can be more helpful to an advertiser than someone who does not have this fund of knowledge available. Mr. Wilson thinks so too. So, we think, will you. When you have a radio choice that may mean more effective selling, let Radio Sales tell you how these great stations can work effectively for you.

Radio Sales

Radio Stations Representative...CBS

WCBS 50,000 watts New York City	KNX 50,000 watts Los Angeles	KMOX 50,000 watts St. Louis	WBT 50,000 watts Charlotte	WRVA 50,000 watts Richmond	WCCO 50,000 watts Minneapolis-St.Paul	Columbia California Network
WBBM 50,000 watts Chicago	WEEI 5,000 watts Boston	WTOP 50,000 watts Washington	WAPI 5,000 watts Birmingham	KSL 50,000 watts Salt Lake City *(as of Jan. 1, 1948)*	WCBS-TV CBS Television New York	Columbia Pacific Network

NBC *network*

most popular... according to Hooper Program Surveys. Year after year NBC has carried an overwhelming majority of the most popular programs on the air. Today, 19 of the 25 highest rated programs are on NBC.

most listened to... according to the Broadcast Measurement Bureau, the industry's official audience gauge. BMB, in a completely impartial survey of actual *listeners* to all networks, found that each week NBC reaches nearly 3,500,000 more radio *families* in the evening and over 2,500,000 more radio *families* in the daytime than the second network.

most effective... in the judgment of advertisers. Last year, according to Publishers' Information Bureau, gross expenditures for network facilities by the hundred largest radio advertisers, were $65,000,000 on NBC—nearly $13,000,000 more than on the second network. Further, NBC not only delivers larger audiences and more popular shows, but on a straight comparison of facility costs and BMB families, NBC *delivers more listeners per dollar,* both day and night, than the network with the second largest audience.

of the stars

These are the stars of the 19 NBC programs which today are among radio's top 25. (HOOPER REPORT NOV. 15-21)

KEY

1. *Bob Hope*
2. *Jack Benny*
3. *Fibber McGee and Molly*
4. *Charlie McCarthy*
5. *Amos 'n' Andy*
6. *Fred Allen*
7. *Red Skelton*
8. *Mr. District Attorney*
9. *Ralph Edwards*
10. *Al Jolson*
11. *Alice Faye & Phil Harris*
12. *Duffy's Tavern (Ed Gardner)*
13. *Burns & Allen*
14. *The Great Gildersleeve*
15. *William Bendix*
16. *Frank Sinatra*
17. *Henry Aldrich*
18. *Judy Canova*
19. *Jack Carson & Eve Arden*

DRAWINGS BY SAM BERMAN

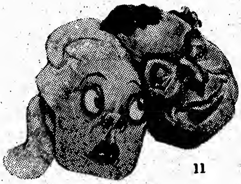
16

4

14

1

13


11

9

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10

12

America's No. 1 Network

the National Broadcasting Company

A service of Radio Corporation of America

Revised, Improved White Bill Slated For Senate Action in Early January

Washington, Dec. 16

A brand new version of Sen. Wallace White's proposed radio bill has been unanimously approved by a Senate Interstate Commerce subcommittee and will likely come before the full committee for decisive action early in January. Though still fitted with plenty of teeth, the amended bill is definitely good news for broadcasters.

NAB and the networks, however, may find one provision a bitter pill. This draft leaves unchanged legislation authorizing the FCC to review past program performance of stations in renewing licenses. This was one of the chief targets of NAB and web spokesmen, who wanted FCC shorn of all but technical powers.

Senate spokesmen left little doubt that the Senate Interstate Commerce Committee will report the bill out to the Senate in the next session. Committee advisor Edward Cooper is now drafting a favorable subcommittee report. Until the full committee acts, the measure is still under wraps. Some of the NAB top brass are predicting the bill, in any event, will bog down in the house.

Unanimous subcommittee approval is looked on as an expression of the Senator's resentment of the recent NAB network publication, "Broadcasting and the Bill of Rights." This was a compilation of industry statements at hearings on the bill last summer, but omitted all cross-examination reflecting the views of the solons themselves. As a result, the Senate committee pushed up release date of its own hearings, and expedited consideration of Senator White's bill—generally regarded as a slap in the face to NAB.

New Provisions

Entirely new are provisions in this draft calling for a nine-man FCC, and hikes in salary from $10,000 to $12,500 a year for members of the Commission bench (move to boost salaries to $15,000, fell on deaf ears since the solons themselves have to struggle along on the latter figure).

Another provision hits at Commissioners who depart FCC to practice law or join up with industry. This would forbid them to practice before FCC for a stipulated period. Ruckus over the recent departure of ex-FCC Chairman Charles R. Denny, jr., to NBC dramatized the long-felt need for such a rule.

On the other hand, the Senators have softened the original provisions spelling out arbitrary limits on station ownership and invoking elaborate rules on identification of news sources and commentary. Simple identification of newscasters and distinction between news and comment is still required—but along lines suggested by radio newsmen at last summer's hearings.

FCC spokesmen would not comment on the content of the bill but expressed satisfaction with the gist of it as reported from Capitol Hill. They were particularly happy that FCC is relieved of weighing economic factors in handing out station licenses. How much of the anti-monopoly network regulations are spelled out in this draft is not known, but FCC and industry reps both argued against including them in legislation, and urged that they be left flexible in the hands of the FCC. Bill is still in process of amendment at the committee offices.

Flock of New

Continued from page 29

among this week's applicants. The Kansas City Star filed for Channel 4 in Kaycee and the Erie Dispatch asked for Channel 12 in Erie.

New bids came from the following: Pearl Lemert, formerly secretary to radio pioneer Dr. Lee DeForest, who is seeking the No. 10 channel in Bakersfield, Calif.; Lehigh Valley Broadcasting Co., operator of WSAN and the Allentown Morning Call and Evening Chronicle, for the No. 8 channel in Allentown, Pa.; and the Wyoming Valley Broadcasting Co., WILK, for the No. 11 slot in Wilkes-Barre, Pa.

Most recent requests were entered by: KROW, Oakland, Calif. for Ch. 11—the last of six assignments to the San Francisco area, and South Bend Tribune for Channel 13 in South Bend, Ind.

Eleventh-hour bid from WPIT, Pittsburgh, means a hearing there on the four applicants for the town's three remaining tele channels. Same fate is in store for Allen T. Simmons, WADC, bidding for Akron, O., if his request is thrown in the pot with those already in hearing for nearby Cleveland.

Two more bidders entered the picture deep in the heart of Texas. The A. H. Belo Corp., licensee of 50-kilowatter WFAA and L. F. Corrigan, doing business as the Texas Television Co., both applied for the No. 10 channel in Dallas. The Dallas bids are due for hearing even if the Lacy-Potter Television Broadcasting Co., permittee of WBTV, hands in its permit following the death of partner Rogers Lacy in Longview, Tex., last week. Lacy was putting up most of the money for WBTV and planned to locate the station in a new $10,000,000 hotel he was building in Dallas. KRLD-TV expects to be on the Dallas ether next fall and the city's third channel has been requested by Paramount subsidiary, Interstate Circuit, Inc.

Cleveland—WHK has purchased a four-story commercial building for around $250,000. The new quarters will house the station's AM, television and FM plants.

Canned Com'ls

Continued from page 29

staged last Wednesday (10) at the Hotel Waldorf-Astoria, N. Y. More than 300 active and affiliate members gathered to discuss, in closed sessions, the problems still confronting the industry and to swap ideas on various phases of programming and station operation. Also featured on the agenda was Paramount's first public demonstration of its intermediate system of large-screen theatre video.

Par veepee Paul Raibourn, a member of the TBA board and chairman of the awards committee, handed out the citations. They want to:

1. Dr. Frank G. Back for development of the Zoomar lens, which makes possible instantaneous following of action by the camera.

2. Capt. William C. Eddy, manager of WBKB (B. & K., Chicago), for "the application of existing microwave equipment to a relay between South Bend and Chicago, thereby bringing to the Chicago television audience the Notre Dame football games."

3. Paul M. Hahn, American Tobacco exec veepee, for the "skillful application of commercial technique to television broadcasting."

4. Ben R. Donaldson, chief of Ford's passenger car advertising, for the "extensive experimentation with and support of commercial television in diverse market areas during the past year."

Committee also cited for honorable mention John H. Platt, Kraft advertising veepee, for the "conception and execution of a series of highly-entertaining and commercially successful dramatic telecasts." Kraft hour-long plays have been aired Wednesday nights for the last year over the NBC web.

TBA board, meeting during the clinic, elected NBC veepee John F. Royal as veepee, succeeding General Electric's G. Emerson Markham. Other officers were reelected, including J. R. Poppele as prez; Will Baltin as secretary-treasurer, and Raibourn, as assistant secretary-treasurer. Three new members elected to the board were Dr. Allen B. DuMont, Curtis W. Mason of KFI, and F. J. Bingley, Philco veepee.

Board also approved the applications for active membership of Associated Broadcasters of San Francisco, which has a tele construction permit; WDSU, New Orleans, with an application pending; Daily News, N. Y., with a c.p. for WLTV; Radio-Television of Baltimore, with a c.p.; Milwaukee Journal, operators of WTMJ-TV, and the Baltimore Sun, operators of WMAR-TV. Board also approved as affiliate members the Mutual network and International News Service. Mutual is the last of the four major webs to enter the fold, while INS is the first of the wire services to join TBA.

Par-Tele

Continued from page 28

standard tele receiving tube. Films demonstrated last week, though not perfect, were easily good enough for retransmission over video channels. System represents, consequently, just what most broadcasters have been looking for in the way of "electrical transcriptions" of all live shows.

Similar camera was demonstrated by Eastman Kodak at a meeting last October of the Society of Motion Picture Engineers. Eastman camera, however, could take pictures only on 16m film and had not been developed to the point where it could also record the tele sound. Par's camera will take either 16m or 35m films and records the sound on film in the process.

Through use of such a device, broadcasters would be able to make permanent film records of all live shows and use the film in the same way transcriptions are used on radio. Thus, they could be air expressed to other stations around the country, forming a "celluloid network." Programming personnel could also use the films to study their work via playbacks and they could be filed for reference use in case of a libel suit or similar legal entanglement.

Par engineers have been working on the system for the last 10 years, according to Raibourn. Potential trouble with labor unions and copyright difficulties prevent its immediate use for large-screen theatre television.

It's 'Mr. Care' In Hartford, With Press Tie-In To Aid Europe

Hartford, Dec. 16.

WTIC in cooperation with the Hartford Courant and the Hartford Times is sponsoring a contest similar in format to the mysterious "Miss Hush" contest of the Ralph Edwards show. It's all being done for another charitable cause, the furtherance of CARE, the organization sending food allotments to the destitute of Europe.

Contest is tagged "Who Is Mr. Care" and has a jackpotted award of more than $1,000 valuation at the moment. It's being sponsored by the Junior Chamber of Commerce. Follows on the heels of the Edwards airer and hits when public interest is at height.

The two papers are playing the promotion to the hilt, thus making for plenty free space for the station.

Bill Eddy

Continued from page 29

tween Chi and South Bend, Ind., for example, was shrouded in secrecy until completed. A 125-foot relay tower built on Eddy's farm was described to the curious as a "water tower."

This fall, when the relay link was brought into use for telecasts of Notre Dame home games, Eddy pointed out the obvious fact that a link can transmit at both ends and intermediate points. A low-power transmitter was installed at the South Bend end of the link, purportedly for the benefit of students unable to get into the stadium.

Temporary permit obtained from the FCC at that time won't be sought on a permanent basis by WBKB. Instead, the South Bend Tribune, which operate WSBT and plans to add tele, probably will join the WBKB net. Fact that WBKB shortly will train key technicians for George Storer's Fort Industries, which has CP's for Detroit and Toledo, may also be interpreted as portending a future tele relay extension to those cities. From Toledo, the next logical jump would be Sandusky, Ohio, thence Cleveland and into the eastern markets.

It's understood that Capt. Eddy isn't thinking in terms of a transcontinental network at this time. His immediate plans seem to envision Chi as the tele nerve center of some 15 states between here and the east coast. Construction of tele stations in this region is expected to boom because of the comparatively low cost program service that WBKB offers.

Relay tele figures out at about 40c per mile for network service, according to Capt. Eddy, as compared to $90 per mile for the Bell System's coaxial cable.

WDRC's 25th Anni

Hartford, Dec. 16.

WDRC is celebrating its 25th birthday this month. The 5,000 watt, CBS basic for Connecticut, was the first station in the state.

Walter Haase, manager, has been with the station practically through the entire span. Chief engineer I. A. Martino has been with the station 25 years and originally aided in setting it up.

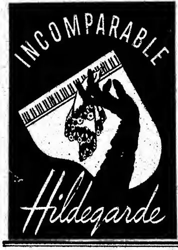
Puerto Rico Rich In Stations Tho Thin in Revenue

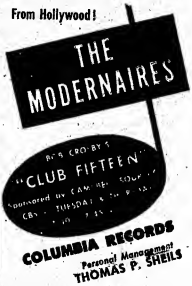
Export advertising men recently returned from Puerto Rico say that if American broadcasters think that the continental U. S. has become overloaded with radio they ought to get a look at what's happening in the island possession. With a population of 2,200,000, about half of whom can be figured as potential buyers of advertised goods, Puerto Rico now has 17 stations going and is slated to get five more. There's also a report that the island's government is thinking of setting up a station of its own for the primary purpose of spurring through competition the privately owned outlets to better programming efforts.

Even though in the aggregate commercial radio business on the island is continuously on the upgrade the coin is spread so thin that a number of the stations are just managing to get by. As far as creative programming is concerned, it's just enough of a stab here and there in most instances to keep within requirements of the franchise.

As a market for American brands the island has become so active in recent years that several American agencies have had to establish branch offices in San Juan, among them being McCann-Erickson and Young & Rubicam. The radio accounts include Chesebrough, Lambert Pharmacal, Quaker Oats, Ruppert Beer, Heinz, Lever Bros. and Hudnut. Lever has just bought a Puerto Rican version of a soap opera on WIBS, San Juan.

The export ad experts report that the tendency of almost all the Puerto Rican stations is to go 10,000 watts, with some favoring 5,000 watts directional, to meet a geographical condition peculiar to the island. Mountains separate the northern and southern portions of Puerto Rico and the problem of making reception of their signal easier along the northern coast is the basic reason for the rush to increased power.



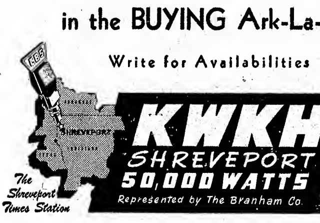


Heard by most . . .

Preferred by most

in the BUYING Ark-La-Tex

Write for Availabilities



FOR SALE

"Ross Dolan, Detective"
(*formerly "I Deal in Crime"*)
starring **WILLIAM GARGAN**

Saturdays, 8:00 pm EST

Movie star Bill Gargan plays Ross Dolan, two-fisted, smooth-talking private eye who deals with crime, corpses and cops! It has rated as high as 10.2!

Also . . .
SO YOU WANT TO LEAD A BAND...with Sammy Kaye...Mondays, 9:30 pm EST
ELLERY QUEEN...Thursdays, 7:30 pm EST
CANDID MICROPHONE...Thursdays, 8:00 pm EST
THE OPIE CATES SHOW...Mondays, 8:30 pm EST

ABC PROGRAM DEPARTMENT
CIRCLE 7-5700

CIRCLING THE KILOCYCLES

Rochester, N. Y.—Mort Nusbaum, after a three-year absence (one as radio director of 20th Century-Fox and two as a pressagent), is back in Rochester doing two daily shows for WHAM, NBC's 50kw outlet here. One of the stanzas is a seven-a-week, midnight to 2 a.m. disk jockey airer from the Triton hotel's cocktail lounge. It's sponsored by the hostelry, representing the biggest single time purchase in local history (14 hours a week). Nusbaum's other stint is an afternoon quizzer, "Cinderella Weekend."

Durham—Guy Griffin, for the past two years sales promotion manager of WFBR, Baltimore, has assumed duties as general manager of Durham's WSSB, owned and operated by the Public Information Corp. He has been in radio since 1938, most of that time with WFBR.

Providence—Appointment of Arnold F. Schoen, Jr., to the post of general manager of WPRO, was announced Saturday (13). Schoen has been local sales manager at the station for a year.

San Antonio—Noel E. "Bud" Thompson, formerly with KGNC, Amarillo, has been named program director of KTSA here replacing Merrill Myers, who has resigned.

Pittsburgh—Kate Smith's Mutual co-op show has finally picked up another sponsor on KQV, the Ward Baking Co., which will begin bankrolling it locally after the first of the year. Program has been coming through here on a sustaining basis for last several months. It was originally bought shortly after being launched by Weaver's Candies but that outfit dropped the airer after a few weeks.

St. Louis—Bruce Barrington, news editor of KXOK, is becoming a lecturer. For the second consecutive year he has been invited to address radio classes at the two local Grade-A schools, the St. Louis and Washington universities.

Denver—Art Gow, former pianist-arranger with the Johnny Davis band and for the past several years a staff organist at KLZ, has been named musical director of the station, succeeding Les Weelans, resigned to enter private business.

Kansas City—Barbara Draper is the new continuity editor at KCMO, ABC affiliate here. She steps up from the department, replacing Ann Fitzgerald, former chief, who has left the station.

Hartford — WTIC has been awarded the 1947 Award for Distinguished Service to Safety by the National Safety Council. Award came in the form of a plaque and was the second time station has been so accoladed in the 50,000-watt classification.

Cincinnati — A Certificate of Award for assistance in 1947 campaign is being awarded WCKY by the Greater Cincinnati Community Chest. The award will be presented on Bill Dawes' "Teen Age Party" portion of the Make Believe Ballroom. The "Teen Age Party" was turned over to the Greater Cincinnati Community Chest Committee during the October-November drive for funds.

Dallas—Bob Stanford has been named m. c. of the WFAA "Early Birds" program which is heard daily from 7:15 to 8 a.m. Monday through Saturday. He replaces Ken Lowell Sibson.

Albany—Ed Walker has left his promotion manager's position on the Hearst-owned Times-Union to join WROW, Mutual outlet here, as promotion director. He was formerly publicity director of WTRY, Troy.

Philadelphia—Zella Drake Harper, WIBG's director of women's programs, will conduct the fifth annual Christmas party for children from 14 homes and social aid groups at 10 a.m. Saturday, Dec. 20, at the downtown Keith's theatre. More than 1,000 underprivileged youngsters will attend.

St. Louis—"It's Wintertime," new ditty with lyrics by Letty Barbour, singer at KMOX, local CBS outlet, will be aired on the CBS net. Miss Barbour with Carmen Nappo, Chicago musician, in composing the ditty.

Harrisburg—Clarence G. Moss, for 15 years manager of WKBO, has resigned to direct a new station, WLTC, in Bloomsburg, as part owner with Clair McCullough. J. Robert Gulick, national advertising manager for WKBO, has been named acting manager until Moss' successor is announced about Jan. 1.

San Antonio—Tony Bessan, program director for KMAC and KISS (FM), has been elected prez of the San Antonio Advertising Club for the coming term.

COLUMBIA UNIV. TO AID IN VD DISKED SERIES

With an assist from a group of topflight radio scripters, Columbia Univ. is launching production on a series of transcribed programs on syphilis to be used in a nationwide drive against the disease by the U. S. Public Health Service. Erik Barnouw, Columbia faculty member and program director for the university's radio committee, will produce, with Frank Papp of NBC directing. Arthur Arent, Norman Rosten, Alan Lomax, Morton Wishengrad, Max Ehrlich and Sandra Micheal are among those expected to write the series at $250 per script.

According to Dr. Russell Potter, chairman of the university's radio committee, the e.t.'s will be used in one community at a time in intensive anti-VD drives sponsored by state and local health department and medical groups. Series will comprise 15-minute dramas and some documentaries which will persuade listeners to report to their doctor if they are infected with VD.

Jerry Strong Back At WINX; O'Donnell Reports

Washington, Dec. 14.

"The Jerry Strong show" which after a seven-year hitch had been off WINX and WINX-FM since June, was resumed here last week. Strong left WINX for a six-months stint at WEAM, Arlington, Va., but has now returned to the scene of his first big dent in radio with a 6 to 9:30 a.m. stanza at the Washington Post stations.

At the same time, WINX announced the departure of assistant station manager Regis O'Donnell. New station manager John Hayes, formerly of WQXR, N. Y., will operate without a full-time assistant, for the time being.

ALLIS-CHALMERS MAY BUY HUB SYMPH CO-OP

Allis-Chalmers, which sponsored the Boston Symphony Orchestra over the ABC network until a long strike tied up the midwest farm machinery outfit last year, may again put some of its ad money on the longhair concerts. With ABC deciding to offer the Tuesday night symph as a back-to-back co-op with "America's Town Meeting," Allis-Chalmers is now considering picking up the tab on the New York airing via WJZ. Reasoning, it's said, is that the symph on this outlet reaches industry and financial exec circles important to A-C from an institutional prestige standpoint.

Meantime, the Hub orch picked off its first local sponsor in its home town within 12 hours after co-op slotting of the concerts. Old Colony Trust Co. signed the symph over WCOP, Boston, starting Jan. 13. Tab is about $600 weekly.

St. Louis—Thomas E. Howard has been upped to chief engineer of KSD and KSD-TV, the St. Louis Post-Dispatch radio and tele station. He succeeds Robert L. Coe who will become manager of the New York Daily News tele station. Howard joined KSD in 1940 after completing the construction of the local police department radio station, and became Coe's assistant.

Midwest Writers Snarled With Webs On Pay, Classification Demands

Chicago, Dec. 18.

Efforts of midwest chapter, Radio Writers Guild, to extend the Minimum Basic Agreement to regional and local freelancers, snagged sharply last week (10) at the third of recent meetings with Chi reps of ABC-WENR, CBS-WBBM and NBC-WMAQ. Snag cropped up when webbers proposed a loophole in the "most favored nations clause" and rejected RWG demands for local and regional fees at 100% of those in the national pact.

As included in the national MBA, the so-called most favored nations clause provides that if, by contract or regulation, the Guild gives more favorable terms to any company in competition with the nets, then the same terms must be given to the nets. Chi webbers want the clause reworded to include Guildsmen "or any member."

Guild argues that "any member" opens the door to nullification of MBA. Non-Guild writers, it's pointed out, could conceivably be paid as little as $5 per script, with the balance made up in the form of future job offers or other deals. Nets could then cite $5 price in negotiating with RWG, which would be bound by contract to lower fees accordingly.

Webbers argue they're merely protecting themselves against competition from indies at local and regional levels. Indies aren't bound by MBA and are free to shop for scripters on their own terms. The Guild's reply is that indies don't constitute formidable competition for the nets and, besides, the indies will be pacted later on.

Guild demands for local and regional fees 100% of those set nationally were met by web proposals to pay 25% for local shows and 33 1/3 for regionals. The Guild contends that a script's a script. Grading into local, regional and net, say RWG spokesmen, is merely a fiction.

Under percentages offered by nets here, scripter of a 30-minute sustainer on a one-time shot would get $37.50 local and $112.50 regional. Writer of a 15-minute local commercial strip would earn $62.50 weekly. If the strip were on a 13-week non-cancellable basis, fee would be pared further by a 20% discount.

Web proposals were angrily rejected when broached at the last (10) negotiation session and, although contacts haven't been broken, Guild reps walked out.

tune-in tips
BY TED HUSING
A Sponsored Preview of Today's Top Radio Programs

★ A *NEW* WAY TO GET *MORE* LISTENERS FOR YOUR RADIO PROGRAM — AT A COST OF 8½c PER 1,000 CIRCULATION

★ TUNE-IN TIPS, A RADIO PAGE COLUMN, WILL APPEAR REGULARLY IN 52 NEWSPAPERS, WITH COMBINED DAILY CIRCULATION OF 11 MILLION, IN MAJOR CITIES

WRITE . . . WIRE . . . PHONE . . .

TUNE-IN TIPS CO. 521 Fifth Avenue, New York 17, N. Y.
Murray Hill 7-0148

† THE MEL ALLEN SHOW

Several weeks ago Mel Allen, nationally known sports announcer, put away his Yankee baseball records and became emcee of his own record show on WINS.

Now once again Mel Allen comes through with flying colors! Taking over the 2-5 p.m. bloc daily, the popular sportscaster is proving that whether he's on the playing field or in a studio there's power behind every Mel Allen performance. Currently — Jay Lord Hatters, Empire Diamond and Gold Buying Service, Maryland Pharmaceutical Co., Muntz Car Co., New York Yankees Football Club, Harem Night Club, Ben Tucker Hudson Bay Fur Co., Bill Williams Inc., Stewart Sales Co., and the Michigan Bulb Co., as sponsors on the MEL ALLEN SHOW, are feeling the pull of this personality who is winning more friends for them.

No wonder we say it's a hit!

In addition to delivering an audience this show is also important because it's serving as a yardstick for future program development at WINS. As the initial step in our plans for bloc programming, the MEL ALLEN SHOW is bringing listeners top entertainment and at the same time providing advertisers with the lowest possible cost-per-listener rate.

WINS 50,000 WATTS AT WORK

CROSLEY BROADCASTING CORPORATION

WINS
NEW YORK

FM'ers, Burned Up at AT&T, Demand FCC Hearing in Battle for Web Lines

Washington, Dec. 16.

The FM Assn. called on the FCC yesterday (15) to investigate the failure of the American Telephone & Telegraph Co. to provide FM'ers with desirable network facilities. The FMA petition demanded a public hearing and openly charged the phone company with discriminating against FM in favor of television and the AM networks.

Tha FM'ers pointed out that A. T. & T. gives television a free ride on its coaxial cable between New York City and Washington and has made specific plans for a nationwide video network linked by cable. On the other hand, FMA counsel Leonard Marks declared: "Considerable delay has occurred in furnishing data and in advising broadcasters regarding the plans of the A. T. & T. for the establishment of regional and national networking facilities for FM users." As a result, he said, "the progress of FM broadcasting has been considerably retarded."

At a June 9, 1947, hearing before the FCC when the phone company elaborated its plans for nationwide video networks, "actual and potential FM users of common carrier facilities outnumbered the same category of television users by a ratio of approximately 12 to 1." (At that time only 10 tele stations were operating and 55 video permits were outstanding. As of June, 220 FM outlets were on the air, with an additional 630 authorized.)

The FM'ers appeared particularly sore at A. T. & T. on two counts. While no charge was made for networking even commercial tele shows on the phone company co-ax between New York City and Washington, A. T. & T. refused a request by the Continental FM network for free use of the co-ax's FM sound track. The phone company argued FM networks, unlike television, are not in the "experimental" stage of development.

Secondly, the phone company told the FM'ers flatly it has few 15,000 cycle lines available for FM hookups but can spply them generally within a year of an actual order. The FM'ers claim that 15,000 cycle lines are necessary to reproduce the full fidelity of which FM is capable. Right now, the phone company is leasing 8,000 cycle lines to Continental at 22 cents per circuit mile. When the 15,000 cycle lines become available, the rate will be 30 cents a mile—or twice the rate paid now for AM network lines.

The petition pointed to eight regional FM hookups already in operation whose programming is handicapped by the phone company's delays in providing desirable facilities.

The FMA recommended a four-ply procedure for FCC to follow:

1. An investigation to see whether the phone company has complied with that section of tha Communications Act which forbids "discrimination" among users of common carrier facilities and imposes a fine for each such offense.

2. That the FMA petition be regarded as "an informal complaint" which FCC should discuss with A. T. & T. "in an effort to bring about satisfaction."

3. That FCC call a public hearing on FM networking and then "prescribe just and reasonable charges for the service desired by FM broadcasters."

4. In the interim, the phone company be required to make its network facilities available to FM on the same basis as to television.

Dead-line Dec. 31st

RECORD NOW!

WITH THE VOICES
that put the
ZING, BOFF, SELL
in
"JINGLES
that don't
JANGLE!"

F'rinstance:
Marlin Blades • Soapine • Sattler's Dept. Store • Cocilana • Adam Hats • Yankee Maid Frankfurters • Suchard • Adam's Clove Gum • Etc.

Write, wire or phone
LANNY & GINGER GREY
Radio Productions and Jingles
1350 Madison Ave., New York 28
ATwater 9-4020

WSM

Continued from page 35

WSM's regular 26-piece staff band, including the symphonic string section, scores of WSM pop and folk singers, a 15-person dramatic cast, and the Fisk University choir of 100 voices.

Promotion for the event includes a special broadcast premiere in New York City to which magazine and newspaper radio editors are invited. A closed circuit line pickup which WSM will pipe to New York will enable critics there to review the musical documentary.

Freedom Train coverage in addition to the documentary is being worked out between WSM and the American Heritage Foundation. Tentative plans call for transcribed broadcasts to be made on the train and a full special events coverage when it is on display here. The musical documentary on the importance of freedom will emphasize practical, realistic ways to keep America strong. Twelve programs on this theme will follow the opening broadcast.

United nations programs in addition to the first half-hour show being built for WSM will include a long schedule to run over this station throughout the year of rededication.

ON TARGET
Impact, skillfully delivered and advantageously followed up, draws million dollar gates. Weed and Company's sales impact on prospects fills clients' time schedules.
WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO
ATLANTA • HOLLYWOOD

WOR

Continued from page 27

giving them a saries of shakedown auditions before they hit the ether rather than trying to correct their faults after they're on the broadcast log.

The practice has paid off in the past on such now-established network itams as "20 Questions," on which five audition platters were cut, and "Juvenile Jury," which was auditioned four times to iron out its format. A recent sample is WOR's "Play at Home" quiz, which won favorable notices after four pre-test auditions.

Simultaneously, Livingston reports, WOR's programmers have been stockpiling shows as never before, not only as a guard against "last-minute clambakes" to fill sustaining spots or to supply a prospective sponsor with a type of show he wants, but to encourage staffers creatively in submitting and developing new show ideas and to give the station the greatest variety of material to draw from.

Lavish 'Program Pool'

The "program pool," as staffers call it, actually was started in mid-August but only now is beginning to be drawn on heavily for air material. Some of the "pool" shows recently preemed or set for airing soon are:

"The Song Writing Machine," half-hour show built around songwriter and ex-pressagent Pat Ballard's crank-handled machine which produces combos of notes from which pop songs can be composed.

"Top Secrets of the FBI," featuring Melvin Purvis, ex-G-Man who now owns and operates WOLS, Florence, S. C.

"Reviewing the Reviewers," a twist on the author vs. critics shows, which got a tryout airing Sunday (14) in Mutual's "For Your Approval" segment, 1:30-2 p.m. Guests included cartoonist Milt Caniff; writer John Lardner; Basil Davenport, of the Book of the Month Book Club; Richard Maney, Broadway pressagent, and Orville Prescott of the N. Y. Times, latter as "critic for a day." Dorothy Speer is the moderator.

Eddie Mayehoff in a 15-minute Saturday evening mimic show kidding the news commentators.

"Magic Curtain," Gabriel Heatter's new-talent show, to make its debut after the first of the year.

Horatio Alger stories, dramatized in a series of half-hour airers probably to get a Sunday night air time. Title not set. Format provides for a five-minute interview with a prominent personality who's had an Alger-type career.

A high-school hour, probably Saturdays 9-10 a.m., emceed by Stan Lomax and featuring high schoolers of the N. Y. area in disk-jockey, roundtable, dramatic, musical and other sequences each week. Format calls for continuing competition among high schools for awards to be offered on the stanza. Show will probably hit the air within the next several weeks.

Red Benson in a new comedy stanza.

Livingston is commercial program manager of WOR; Hamilton is assistant program director, and Simon is director of new program development.

Elaborate

Continued from page 25

thinking as to the medium's ability to offer the best returns for the money are being asked to actively collaborate in preparing the presentation.

The webs recall, for example, the note of warning sounded in Atlantic City a few months back by Neil McElroy, who has pretty much to say about Procter & Gamble's $20,000,000 "investment" in radio advertising. Thus McElroy, along with other critics of the medium, will assist in the framing.

Idea for the commercial presentation was conceived last June by Charles Hammond, veepee and the web's top promotion man. Hammond, along with CBS' Victor Ratner and ABC's Ivor Kenway, are engaged in the spade work.

After its "preem" before Manhattan agency and sponsor reps, the presentation will be moved to Chicago and the Coast, with plans under way for a tour of key cities throughout the country.

The actual preparation, it's reported, represents an investment in excess of $50,000.

Inside Stuff—Radio

An old radio tradition, that the talent (or the talent's agent) on a program generally hates the commercials and believes they chase listeners, was recently booted into the alley by Mark Hanna. As agent for Dorothy Kilgallen, whose weekly 15-minute star-interview series is heard Thursday mornings on ABC, he wrote the following note to Sylvia Dowling, Young & Rubicam commercial writer for the stanza:

"Just to weigh in with some kudos. This morning's 'Casbah' commercial was only wonderful! It segued cleverly from the Raft tag and was hilariously done by Jackson. As a matter of fact, I brag to others about the commercials on this show—but today's was the topper."

Miss Dowling also writes the commercials, usually comedy, for the "Duffy's Tavern" series.

Henry Gladstone, until recently a commentator on a health and home economics series on Mutual, obtained payment last week in settlement of his $457 claim against the American Institute of Food Products. The case, involving alleged breach of contract, was settled by Robert Bories, president of AIFP, a program package firm, during the course of an American Arbitration Assn. hearing. The defendant had argued that the AFRA network code did not apply to the case.

George Heller and Ken Groot, of AFRA, were witnesses for Gladstone, who was represented by the union's attorneys, Jaffe & Jaffe (with Mortimer Becker arguing the case).

In a unique attempt to create a critical, radio-wise audience, Girl Scouts of America are issuing special badges to encourage intelligent listening among its 615,000 intermediate members. The Girl Scout Radio Badge will be used to promote knowledge "of how radio programs are built, to analyze our own listening habits, and to become constructively critical as befits the citizens of a democratic society."

To earn the badge, the scouts will be required to plan a 15-minute broadcast based on their outfit's activities and visit a broadcasting studio to find out what's involved in the directing, writing, and producing of a regular program. In addition, the scouts will be required to handle eight other projects involving, among other activities, a critical estimate of their favorite radio shows.

Two of CBS' top brass stopped off in Washington last week for a chat with President Truman. Prexy Frank Stanton paid his visit last Thursday (11) and took with him three volumes of recordings of Truman broadcasts. Stanton refused to tell what else he and the chief executive discussed in their 15-minue session. Following day (12) CBS newscaster Ed Murrow paid his call and among other things probably gave Mr. Truman a quick fill-in on the royal wedding which Murrow covered for the network.

Webs Play

Continued from page 25

proaches the point of diminishing consumption. With the margin of profit per article reduced, the producer must sell that many more items to maintain previous net earnings.

That's where the rub in his advertising money comes in. It is no longer a matter of increasing his appropriation to get more business but to make his current appropriation pay off greater returns in consumer sales. Hence the concentration of interest in obtaining for his program fare the best possible spot in terms of an economic buy.

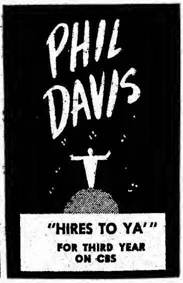
The situation has become pretty much of a checker game in the competitive pressure among the networks. CBS and ABC, particularly, are pitching after each other's accounts armed with elaborate mathematical data purporting to demonstrate the economic superiority of one of its spots or sequences to that now occupied on the competitive network. Or, that how by moving over several programs it can make savings that run into the hundreds of thousands.

So long as inflation shows no signs of abating, say these observers, the trend among advertisars to get maximum value out of the advertising dollar will become more and more pronounced. They predict that the second quarter of 1948 will see, because of this penchant, some hefty switching of network billings.

Chartoc-Coleman To Handle 'Drummond' Sales

Hi Brown has closed a deal with Chartoc-Coleman for that organization to be the national sales agency for "Bulldog Drummond," which has gone exclusively open end.

Waxed version starts Dec. 17 on WGN, Chicago, for Atlas Prager beer and on a sustaining run over WOR, N. Y., after the first of the year.



ANNOUNCING

The Formation of a New and Distinctive Singing Group (All Voices) Which Produce a Song and/or Musical Rendition with a Unique, Rhythmic, Orchestra-Like Effect, to Be Known as:

"BALLARD'S BALLADIERS"

(Reg. U. S. Pat. Off.)

Said Group, Together with Library of Special Arrangements Used by Same, Presented Exclusively by

PAT BALLARD MUSIC CORPORATION

New Kid Formula On WNBC Agenda

Jim Gaines, manager of WNBC, N. Y., is blocking out the entire 6:30-6:45 p.m. segment cross-the-board for children's programs.

New kiddie formula already has a two-night-a-week (Tues. and Thurs.) spread via the "World Over Playhouse," which is put on in cooperation with the Jewish Education Assn., and Godfrey Schmidt's "Story Teller" program. The NBC flagship station's decision to expand the early-evening programming is a direct offshoot of the web's "no-crime-shows-before-9:30" edict, feeling being that there's no virtue in the absence of an evil without some additional positive action.

The additional Monday, Wednesday, Friday programming is now being mulled and will probably bow in soon after the first of the year.

Old Gold, Nedicks Buy WHN Basketball Series

Old Gold and Nedicks Stores are jointly picking up the tab for broadcast of 10 regularly scheduled Ivy League basketball games, starting with the Yale-Cornell clash at Ithaca on Friday (19), over WHN, N. Y. Don Dunphy will do nine of the games, with Bert Lee on the initialer.

It now gives the station an almost complete cross-the-board major sports events on the air nightly, from now until the baseball season.

Webs Agree

Continued from page 26

Clark Andrews, Al Ward, Ed King, Murray Burnett, Marx Loeb.

Although the directors voted to observe AFRA picket lines when a strike by the actors' union was threatened last year, it was predicted this week that the AFRA national board would take no stand in the RDG-web dispute. Even in event of a walkout, it's doubted that AFRA would instruct its members not to cross RDG picket lines. Fact is cited that such action would place AFRA in the position of asking many members to violate contracts.

At the same time, however, there's no question but that a large body of AFRAites working on call would demonstrate where their sympathies lie by simply declaring themselves "busy" and unavailable when they saw directors parading in front of network entrances.

Coast Local Aloof

Hollywood, Dec. 16.

Threatened strike of radio directors in the east will have little bearing on the Coast branch of the Radio Directors Guild. The RDG in Hollywood will abide by its contracts with the nets, says Thomas Freebairn-Smith, prez of Coast local, no matter the situation in the east.

That will hold unless an attempt is made to move originations here, in which case the RDG Coastites would refuse to work the struck shows. Said contracts run until next fall. It may be noted, too, that such a move is unlikely since the space shortage here is acute.

WINS' Promotional Tiein With Associated Laundries

N. Y. indie WINS has made a tie with the Associated Laundries of Brooklyn whereby station will get unique promotion in return for air time. Laundries will get three 15-minute sections of Jack Lacy's show (10 a.m. to noon). In return, station will get 50,000 bundle insert plugs each week, plus pictures of Lacy on every laundry truck, and window displays in every laundry.

Associated includes all private laundries in Brooklyn, estimated at about 180. Tie was arranged by Charles Oppenheim, WINS publicity director.

Station has been making unusual moves to increase its exploitation ties, due to difficulties in getting newspaper listings. At the beginning of 1947, WINS wasn't listed in any N. Y. newspaper. It's now listed in six.

Radio Reviews

Continued from page 30

gry. It's a pity the piece didn't have the same expert handling throughout.

In dramatic form, the stanza traced the long, devious journey of an Italian peasant from his mountain village to the New York headquarters of B'nai B'rith to personally thank the organization for flour, beans and corned beef that arrived in his village in time to save the people from starvation. It was a simple but stirringly unfolded tale, so nicely fashioned that it got over despite its production faults.

Aired from a platter, the stanza suffered most from poor handling of wavy, screechy canned music bridges. Acting was uneven, the Italian characters sometimes lapsing in their accents, and direction was ragged. The sound effects were badly timed and in some cases hardly identifiable.

Probably the producers rate an A for effort, inasmuch as they pretty obviously had little budget to work on. If the item made its point with most listeners, however, it's largely to Marion's credit. *Doan.*

FALKENSTEIN VIEWS THE NEWS
With Ed Falkenstein
15 Mins.; Mon. thru Sat., 7 p.m.
WSRS, Cleveland

This new AM 250-watter on the Heights calls itself the "family station," but the families of the Greater Cleveland's east-side suburbs deserve better.

The idea is good: bringing onto the air the editor of the suburban paper who ostensibly should know the area's inner details and machinations. It's a departure from the usual news show wherein the announcer hikes in five minutes before air time, rips off five minutes of radio news and proceeds to read it, mistakes and all.

Ed Falkenstein does know Heights news, but he has a sharp axe to grind and grind away he does until objectivity is lost. Furthermore, he has a dry, rasping voice that chills listeners. His mike technique is bad, for the entire audience knows when he turns a page. He treats radio although writing for radio news is entirely different.

A personality in Heights circles, Falkenstein fails to project either himself, or his knowledge of the news, in his radio talk.

The station has granted the editor 15 minutes of free time on its AM and FM outlets. Essentially, the idea is tops; but why destroy it with poor writing and poor presentation.

Albeit WSRS is a small operation, it nevertheless is competing with the big ones, and no small fellow can ignore quality at any time, particularly when the small boy is a newcomer. *Mark.*

DeLuca's KYW Music Post

Philadelphia, Dec. 16.

Edmond DeLuca, ranked among the 10 top composers in the western hemisphere in a competition which included 400 entries from 17 nations, has been appointed staff music arranger for Clarence Fuhrman's KYW orchestra.

DeLuca, native of Philadelphia and a graduate of the Juilliard Graduate School of Music, won honorable mention for his Symphony, "Vindication," by the Henry F. Reichhold Symphonic Awards, sponsored by Musical Digest.

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

MERRY XMAS to
FATHER PEYTON, O.S.C.
and the
"FAMILY THEATRE"
Broadcasting
Saturday, Dec. 20—9:00-10:00 p.m., EST
MUTUAL

Starting January 5th
WCBS
will program 540 minutes
of broadcast time weekly with
Galen Drake and the
HOUSEWIVES' PROTECTIVE LEAGUE–
STARLIGHT SALUTE PRODUCTIONS*

And when New York's leading station feels that way about a radio performer, he must be a top salesman!

Galen Drake is. Sales records show it... satisfied sponsors testify to it!

Want to make your advertising dollars count? Call WI 2-2000 or any Radio Sales office, to discuss what Galen Drake and his new WCBS participation combination can do for you.

**HOUSEWIVES' PROTECTIVE LEAGUE broadcasts*
Monday through Friday, 4:30 to 5:00 P.M.,
Saturday, 9:45 to 10:15 A.M.
STARLIGHT SALUTE broadcasts Monday through Saturday,
11:30 P.M. to 12:30 A.M.

no1 station in the no1 market WCBS

Jocks, Jukes and Disks

By Ben Bodec

Alan Dale—"I'll Hold You in My Arms," "Ma, Dance With Me" (Signature). There's a wealth of promise in this vocalist. When relaxed and linked to the right song, he packs personality plus. Dale may not be an outstanding voice but there's plenty of verve, freshness and likeability. He handles a ballad with feeling and rides a rhythm ditty with an illusion of having a good time. The jockeys and jukemen will find in "Dance" something to perk 'em up and they'll find "Mean to Me," released with "Shine on Harvest Moon" on the reverse side, full of crack melodizing and oomph. His "Harvest Moon" can be written off as a mistake. Ray Bloch's backgrounds to "Mean" and "Dance" are darbs.

Tex Beneke—"Lone Star Moon," "Oklahoma City" (Victor). Both numbers make righto setups for the combination but the one that will probably do the job around the nickelodeons and tickle the listeners is "Oklahoma." It's corking western stuff and sews in the vocal services of the Moonlight Serenaders as well as Beneke.

My Favorite Five

(Following are the five recordings which this disk jockey regards as his all-time top favorites.)

DAVE GARROWAY
(WMAQ, Chicago)

"Bijou" (Woody Herman).

"Lady Be Good" (Ella Fitzgerald).

"Just a Mood" (Teddy Wilson Quartet).

"September Song" (Walter Huston).

"If You Could See Me Now" (Sarah Vaughn).

Buddy Clark—"Ballerina," "It Had to Be You" (Columbia). With Columbia it's apparently a policy of better late than never. This disk has all the evidence of a sudden afterthought. It's tossed out on the market at the same time with another of Clark's, "You Are Never Away" and "All Dressed Up with a Broken Heart." Clark's version of "Ballerina," while effective fare in every respect, must now fight to catch up with the rest of the pack, principally Vaughn Monroe. However, "Had To Be You," will probably be preferred with the nickel-drops. It's got lots of bounce and Dick Jones' background deserves a special nod. Another juke natural is "Broken Heart." Clark gives it the superschmalzy treatment that is reminiscent of the screen-slide era. It's got that jukebox thing. In "Never Away" Clark retains the lyric's nostalgic flavor delightfully and wraps it up in lots of heart and resonance.

Dinah Shore—"Best Things In Life Are Free," "At the Candle Light Cafe" (Columbia). For lyrical and tonal sensitivity "Candle Light" is probably the finest thing Miss Shore has cut in some time. It is quite likely that her version of this gypsy air will be compared to Peggy Lee's "Golden Earrings." Miss Shore's "Best Things" figures as an ingratiating contrast in cadence and is also solid stuff. It also cuts in Sonny Burke for some lively licks of dansapation. Platter suggests best-seller in all directions.

Ray Dorey—"Gotta Get a Girl," "I Never Loved Any One" (Majestic). Dorey injects plenty of saleability and personality into "Girl" and fashions "Any One" into a ballad of marked acceptability whether it be juke, jock or counter. Tony Pastor has also a version of "Girl" out for Columbia.

Slim Gaillard—"Boip Boip," "The Bartender's Just Like a Mother" (M-G-M). Though "Boip" won't stand comparison as a popularity builder as "Cement Mixer" it will probably please the Gaillard clientele, particularly around the jukes. Same outlook may be credited to "Bartender." In either case it's not Gaillard on the sharpest beat.

Irving Fields Orchestra—"Guatemala," "Take Me In Your Arms" (Victor). Fields represents exceptional talent in his special domain. The jockeys will probably latch on to the samba side, "Guatemala," and ride it into the hit class. The beat and the rhythm is kept mounting with an unusual precision and the result is solid melodic excitement. The bolero rumba treatment of "Take Me In Your Arms" is also a pleasure. Victor has put this one out under its international label but it belongs in the jukes. The nickel-droppers will want to hear it time and again.

Jackie Paris and His Trio—"Skylark," "Your Red Wagon" (M-G-M). Paris' wail seems to have done well for him at the Onyx Club, N. Y., but from the loudspeaker it sounds more curdling than cuddling. "Wagon" turns out a fairly clever piece, as compared to the sometime weird flights Paris takes on "Skylark." Instrumentally, the impression is superior.

Lena Horne—"I Feel So Smoochie," "Take Love Easy" (MGM). The top side, "Smoochie," which has held a top spot on Miss Horne's p.a. repertoire, receives all the warmth and fine emotional nuance associated with her style. "Easy" also packs an ingratiating lilt of solid dimensions, making this disk boff Horne fare for any outlet. Luther Henderson's background gives it all a strong lift.

Wayne King—"Traumerai," "Dedication" (Victor). Strictly geared to bedtime or Sunday afternoon mood. Hardly conceivable anyone will object to the orchestra's adaptation of the Shubert composition. "Dedication" is culled from "Song of Love" film and leave the orchestra little to do but background Franklyn MacCormack's poetic reading. Only King perhaps could probably make a combination of sides like this one pay.

Don Henry Trio — "Turnpike Polka," "Sabre Dance" (Regent). Worthy of attention of the jukes if only for the trio's smart treatment of the polka side. Group is several pegs above run of the mill.

Viola Watkins—"You're in Love With Every One," "It's Right Here For You" (Super). Nellie Lutcher can't be blamed for the sins of her imitators. They just make her sound that more distinctive and good. Miss Watkins has the squeak effect but nothing else.

Soft Winds—"That's the Kind of Girl I Dream Of," "To Be Continued" (Majestic). Not up to the trio's previous release but there's a catchy novelty in "Continued" and a tuneful tidbit of stylistic synchronizing in the other number.

Akron Symph Conductor Admits Public to Rehearsal

Akron, Dec. 16.

Grant Fletcher, conductor of the Akron Symphony Orchestra, invited the public to attend an open rehearsal Sunday (14), in the Goodyear theatre. Fletcher said that a rehearsal is more fun than the finished concert, and that music lovers would appreciate the finished product more if they attended a rehearsal. Further, he believes attendance at the rehearsal will build interest in the orchestra.

Microphone was set up near the conductor so that the audience could hear his coaching. Admission at the rehearsal was 50c. for adults and 25c. for children.

CKLW's Eddie Chase To Double Disk Jock Shows on KFVD, H'wood

Detroit, Dec. 16.

Eddie Chase, whose shift from WXYZ, here, to CKLW, Windsor, Can., just across the river, last May, started a scramble for top disk jockeys that is only beginning to subside on the Detroit air, will divide his time between KFVD, Hollywood, beginning Feb. 1. Move sooner or later is bound to have effect on radio scene in Detroit, but for immediate considerations, most interest will focus on the way Chase will operate, working on a Coast and a Midwest station at the same time.

Chase will record his shows part of the time for both KFVD and CKLW, and commute every month or two from Detroit to the Coast. Plans call for him to spend two months in Hollywood, while CKLW will use recordings, then back to Detroit for a month, during which he will record for KFVD.

Unusual deal was made because CLKW refused to release Chase outright. He has pulled capacity sponsorship since CKLW hired him away from WXYZ. But CKLW likewise asserted it did not want to refuse to let Chase take the Coast offer because "we didn't want to stand in his way."

Several of Chase's Detroit sponsors will back him on the Coast shows, too, such as Wurlitzer, Mutual Benefit of Omaha, Arthur Murray. Another Coast sponsor will be the auto dealer, Mad Man Muntz.

Disk Jockey Reviews

TURNTABLE TIME
With Irv Hurst
Participating
60 Mins.; 12m., Mon. thru Sat.
WOKO, Albany

A pleasant voice, engaging personality, and mike poise are the assets this newcomer brings to this disk program, while a lack of mature judgment constitutes the chief liability. Hurst, whose only previous radio work was on WVDR (a power setup at Cornell U.) was handling the midnight assignment only one week when heard. Considering the ability displayed on the basis of such limited training, this guy seems headed places.

Hurst's principal fault is overfamiliarity with young women who phone in requests during the broadcast and a tendency to give taverns free advertising rides. It seems important that Hurst observe the line of demarcation between friendliness and intimacy. At one time it sounded as though he were trying to arrange a date with a girl caller. He laughs so much during the reading of an announcement that its effect was lost. Hurst also thrice repeated birthday greetings to a listener.

Aside from these correctable mistakes, Hurst might modulate more and read brief news items with a sounder sense of values. His easy manner gives the hour a light, impromptu touch for stay-up-lates. The Modern Music Shop is plugged.

Jaco.

PLATTER PARADE
With Peter Potter
180 Mins.; 9:30 a.m., Sundays
Participating
KFWB, Los Angeles

"For your listening pleasure," says Peter Potter as he opens his veteran biscuit bake. And that's exactly what he means and has meant for nine years while being one of top local faves and, more recently, a regional networker. In fact, Potter, by actual record, was one of the first to skein his shows, beating the Whiteman-Block-Dorsey exponents to the draw when he preemed for Don Lee early this year, concurrently also being "networked" by RCA-Victor via transcriptions over scattered Coast stations. His theme is lots of music and an earthy, unsophisticated manner that pays off to the overall tune of some $100,000 annually for him.

For most of the nine years Potter has held the same show and station. He did a two-year switch to KMPC, but for the same used car sponsor who backed him until fairly recently. From this three-hour spot he has expanded to others, once having a peak of four, with an extra hour on KMPC for a film company. Now he does this KFWB spot and the Don Lee net shot for Chesterfield nightly.

Except for NBC-outlet KFI's rating, Potter has given KFWB the top percentage of sets in use hereabouts. All of which combines to give him considerable local weight and a right of refusal of sponsors.

Potter is strong proof that music is 70-80% of radio, for its the pop music he dispenses that lures 'em to his over-simple, often corny but commercially effective pitches for backers. He has a fine sense of what Joe Public likes and dislikes in disks. He gets an average 45 plates into each session, embroidering with ad lib and not too searching trade patter which he delivers in an "Arkie" I'm-one-of-you-all drawl, with identifications fore and aft. His long, detailed and convincing commercials are a sponsor's dream come true. So well does Potter know his public that he asks for requests only very infrequently, stating that virtually without exception all unsolicited requests coincide exactly with his own tastes and selections, and they run the gamut of novelty, vocal, instrumental and dance.

Hurl.

CLUB 321
With Bud Wendell
30 Mins.; 10:30 p.m., Monday thru Friday
Rosenblum's Record Mart
WHK, Cleveland
(Leroy Lustig)

Thirty minutes of fast syncopation with Bud Wendell, one of Cleveland's better disk jockeys, twirling platters is an across-the-board bit dangled before nitghttime audiences here. And Wendell's clever chitchat and fast spieling makes the minutes tick by pleasantly.

Although sponsored by Rosenblum's, a record store, the program is primarily a "good-will builder," with commercials limited to a bare minimum. A tie-in with the Record Mart provides for free disks to those whose selections are picked by the roulette wheel. No catches, no entry limericks; just a letter for a request qualifies the entry for the entire week. If the number picked is named on the roulette wheel selection, letter goes out to all who requested that particular disk and they get free any recording of their choice. Only popular pieces are used.

Mail pull each week is well over 6,000 requests and hand-outs are high. Each evening Wendell plays about seven records, opening with one of his own choosing. If that selection turns up later on the wheel he pays off anyway. An extra slot on the wheel is a "charity" slot. When the wheel halts there an album goes to Crile Hospital for veterans.

It's one of Cleveland's better disk shows; fast-moving, entertaining, and catchy, with Bud Wendell catching the bouquets.

Mark.

1280 RANCH
With Johnny Faulk
90 Mins.; 5-6:30 a.m.
Participating
WOV, N. Y.

Johnny Faulk's early-morning drawl is like a breath of fresh air out of the Texas prairies projected into the metropolitan area. Faulk, in fact, had his radio origin in Texas and his current "1280 Ranch" disk-spinning stanza is by way of CBS, where a couple seasons back he was spotted sustaining coast-to-coast in his "Johnny's Front Porch" sustainer.

Faulk's a natural for this crack-of-dawn hillbilly romp, and if you don't think blase New Yorkers and in the surrounding environs won't take to the Sons of the Pioneers and their prairie counterparts between 5 and 6 in the morning, take a gander at the mail pull. WOV can take a bow for coming up with the neatest disk jockey trick of the season.

There's a distinctiveness and unusual flavor about Faulk's delivery and his word gymnastics that's so off the beaten track, in terms of metropolitan broadcasting, as to give "1280 Ranch" a definite aura of charm. There's a warmth and sense of intimacy, too, about his program that will invite a tune-in again and again.

Faulk doesn't get excited about rubbing shoulders with show biz personalities, nor does he attempt to project the usual element of conceit into his gab. It's just folksy, with a 100% Texas label, and you'll have to look far to duplicate it.

Rose.

10 Best Sellers on Coin-Machines

1.	BALLERINA (7) (Jefferson)	*Vaughn Monroe* *Jimmy Dorsey*	Victor M-G-M
2.	HOW SOON (6) (Supreme)	*Bing Crosby* *Jack Owens*	Decca Tower
3.	NEAR YOU (14) (Supreme)	*Francis Craig* *Larry Green*	Bullet Victor
4.	GOLDEN EARRINGS (2) (Paramount)	*Peggy Lee* *Dinah Shore*	Capitol Columbia
5.	TOO-FAT POLKA (6) (Shapiro-B)	*Arthur Godfrey* *Andrews Sisters*	Columbia Decca
6.	CIVILIZATION (9) (Morris)	*Louis Prima* *Andrews Sis.-D. Kaye*	Victor Decca
7.	YOU DO. (15) (BVC)	*Dinah Shore* *Margaret Whiting*	Columbia Capitol
8.	AND MIMI (6) (Shapiro-B)	*Dick Haymes* *Art Lund*	Decca M-G-M
9.	I WISH I DIDN'T LOVE YOU (9) (Paramount)	*Betty Hutton* *Vaughn Monroe*	Capitol Victor
10.	SO FAR (6) (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia

Coming Up

SERENADE OF THE BELLS (Morris)	*Sammy Kaye* *Jo Stafford*	Victor Capitol
TWO LOVES HAVE I (Miller)	*Frankie Laine* *Perry Como*	Mercury Victor
I'LL DANCE AT WEDDING (Simon)	*Clark-Noble* *Tony Martin*	Columbia Victor
PASS PEACE PIPE (Chappell)	*Dinah Shore* *Kay Kyser*	Victor Columbia
GENTLEMAN IS A DOPE (Williamson)	*Jo Stafford*	Capitol
STANLEY STEAMER (Warren)	*Jo Stafford* *Tony Martin*	Capitol Victor
FELLOW NEEDS A GIRL (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia
DON'T YOU LOVE ME ANYMORE (Oxford)	*Freddy Martin* *Buddy Clarke*	Victor Columbia
POPPA WON'T YOU DANCE (Morris)	*Guy Lombardo* *Doris Day*	Decca Columbia
I STILL GET JEALOUS (Morris)	*Harry James* *Three Suns*	Columbia Victor
NAUGHTY ANGELINE (Simon)	*Dick Haymes* *Art Lund*	Decca M-G-M
THOSE THINGS MONEY CAN'T BUY (Robbins)	*King Cole Trio* *Clark-Noble*	Capitol Columbia
WHAT ARE YOU DOING NEW YEAR'S (Famous)	*Margaret Whiting*	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Goins Joins MCA

Don Goins, formerly with the distribution department of Columbia Records, has joined the Music Corp. of America band division in New York.

MCA is currently stocking its music department with college graduates. Goins has had no previous agency experience.

AFM Probes Sidemen Complaints On Rehearsal-Salary Violations

American Federation of Musicians has begun an investigation of complaints from sideman members that union rules are being widely violated due to the Dec. 31 disking ban. Problem being posed for AFM execs is the charge that members of major and minor orchestras are being asked or forced by leaders to rehearse new tunes for recording without the proper remuneration demanded by AFM regulations. And the AFM is seeking to snag violators and halt the practice by having delegates haunt rehearsal studios, etc.

Union regulations allow without charge to the leader one rehearsal session weekly—so long as the tunes gone over are only for the purpose of supplementing existing libraries. In the event a rehearsal is called for the specific purpose of familiarizing musicians in a band with tunes to be recorded, the union rules demand that each man be paid $13.75 per half-hour, the charge to be borne by the recording company.

Lately, few if any bands under contract to recording companies have been adding new tunes to libraries excepting those they expect to record before Dec. 31 to beat the disking ban. And it's claimed that very few leaders are observing the pay regulation, which, in many cases, applies to top bands also since such leaders pay their men a flat rate weekly for all tasks with the exception of recording, which is extra.

Indiscriminating Rehearsing

As a rule, most maestros do their rehearsing of new pop tunes to be recorded after they reach the recording studio, so that rehearsal time is included in the $41.25 per man three-hour disking sessions allowed by the union (overtime extra). That's the procedure during normal times. Due to the rush to lay in a stockpile of masters before Dec. 31 many leaders are forced to rehearse wherever and whenever possible, and this means that once they get into a studio and begin cutting they can finish tunes much faster and can put more on the shelf than otherwise.

Ray McKinley was warned last week by the AFM to halt rehearsing for his first RCA-Victor date (see separate story) between shows at the Paramount theatre, N. Y., unless he paid the required rehearsal scale.

ASCAP-Radio Renewal Stymied

Unless the deadlock over the issue of collections on network co-op shows is meanwhile broken, it doesn't look as though the radio industry will have a renewal commitment from American Society of Composers, Authors and Publishers by the end of this year.

The network reps on broadcasters' committee have rejected ASCAP's demand that the webs pay the music license fee on all co-ops on the ground that they have no way of determining the amount of money the affiliates get for selling such shows locally. The stations often make deals in which the network co-op show is just part of a package and they're inclined to resent having to report any local time figures to the network.

The webs see ASCAP's attitude as impossible to meet since it involves poking into their affiliates' private business and they have suggested that ASCAP pass up this provision for the time being and put through the contract extension. Members of the broadcasters' committee have expressed themselves as puzzled by ASCAP's stand over the issue since the amount involved could not be more than $20,000 to $30,000 either way, compared to the $6,000,000 collected annually from radio.

Since the networks have told ASCAP they will refuse to put the heat on their affiliates with the view of having them make their co-op music fee payments through the networks, the indications are that unless ASCAP backs down the entire matter of renewal will remain a stalemate for months—or ASCAP will resort to a test suit on whose responsible for the co-op payments.

Kid-Album Serials Click for Hub Jockey

Boston, Dec. 16.

Ranny Weeks, ex-maestro now a disk jockey on station WCOP here, is using an unusual gimmick nightly on his disk shows to attract and keep moppet listeners. He's using kid-album recordings in a manner similar to the serials made by film producers. He'll take a four, six, or eight-sided album and play one side a night until it's completed, then go on to another.

WCOP officials at first feared they would get a wave of protests from the piecemeal style of recorded storytelling, but the mail pulled by Weeks' show has convinced them otherwise, and it's being continued.

Mex Musicians Union Bars All U.S. AFM Tooters

Hollywood, December 16.

Latest edict from Mexican musicians union received here bans all American Federation of Musicians' members from working in Mexico. The Sindicato, as the musicians union in Mexico terms itself, has called a complete halt to American musicians trekking south of the border to perform on Mexican soil. Previously American sidemen were okayed providing they were not working on a competitive basis with Sindicatos members.

The Mex union and the AFM have been warring ever since the AFM chief refused to let Mexican units tour U. S. theatres, on grounds that such bookings knocked Yank tootlers out of jobs. The Sindicato's mild retaliation stated that AFM men could play in the country if they did not directly oust Mexican members. The ban is now a solid line on either side of the border.

Reg Marshall agency here consequently has been told its booking of Johnny Otis' 16-piece colored crew into Iris theatre, Mexico City, for stand starting Jan. 16 is off. Otis, who incidentally opens at Meadowbrook here Jan. 2, got the booking initially because in playing Iris, house would keep its Mexican pitmen and as a big brassy jazz band such as Otis' has no counterpart in Tamaleland, outfit would not be elbowing local ork out of employment.

The Sindicato's sudden swoopdown is believed prompted by fact AFM last August let a typical orchestra from Mexico City journey all the way to Stockton Fair, upstate, then cracked down and prevented the troupe's appearance.

Many believe the Mex union's action is a means of supporting the AFM's forthcoming recording ban by barring discussed trips across the border by AFM members to cut masters. The above events indicate the Mex union's barring of AFM'ers has nothing to do with Petrillo's disk ban.

Al Donahue Pacted By Tune-Disk Firm

Boston, Dec. 16.

Al Donahue's orchestra has signed a recording contract with Tune-Disk Co., and will get in as many sides as possible before the Dec. 31 disking ban. Eight tunes are being cut by Donahue this week.

Donahue orchestra is at the Totem Pole Ballroom, Auburndale, near here.

Road Wrings Out Maestro Stamina; Gray, Pastor Ill

Difficulties of working the road, which begin with long jumps between dates and end with a lack of rest due in many cases to frequent guest appearances on disk jockey shows, is wreaking havoc with many bandleaders. This past week two more name maestroes—Glen Gray and Tony Pastor—decided to disband temporarily and recover their strength. Pastor quits Dec. 12, for at least two weeks, and possibly longer, entering a Hartford hospital. Gray breaks up as of Friday (19) for four to six weeks during which he will get a checkup at Boston's Leahy Clinic.

Prior to the moves of Pastor and Gray, Jimmy Dorsey had made up his mind to disband for a while, possibly until next spring. His move was due also to physical exhaustion.

In all three cases the leaders involved have been on constant road work, with only brief intervals on location. Gray has been out for almost a year, with time out last April for a sitdown in San Francisco. Neither Gray nor Dorsey, however, had the difficulty Pastor is experiencing in cancelling commitments. He finally sought the union's advice, and the latter told him to secure a doctor's certificate to back up his illness plea. This was easily secured.

One of the contributing factors to the layoffs is the lagging b.o., and that's not meant to indicate that leaders are getting ill over a lack of business. It means that to play picked spots where the chances of doing a b.o. brodie are least, often requires long jumps. Forced to move by car or bus, neither leaders nor their musicians get much solid rest while on the road and, in addition, the former is called upon to guest for disk jocks and in record stores in virtually every town the band works. These schedules are often back-breaking, calling for appearances in the wee hours after a job or in the early morning from 9 a.m. on. It's the latter that hurt most since by the time a maestro finishes a dance date, eats, etc., it's often four or five a.m. before he gets to bed. To get up again to be at a studio or store by nine, 10 or 11 a.m. means a complete loss of rest, since immediately after that the band might be moving to the next date.

This sort of routine is what contributed to the physical breakdown by Stan Kenton last April and which forced him to quit his band in the middle of a one-nighter run to return to his California home for several months to rest. And it's the major factor in the temporary retirement of Pastor and Gray.

Congressional Labor Sub-Comm. Urges Drastic Action vs. Petrillo, But Election Year Moves Unlikely

Washington, Dec. 16.

Legislation to bar industry-wide work bans such as the American Federation of Musicians recording ban, plus an anti-trust investigation of James C. Petrillo's "monopolistic practices" were recommended last Friday (19) by the House Labor Committee. Latter endorsed a report by a special sub-committee which has been investigating Petrillo's operations for some months. Sub-Committee, headed by Rep. Carroll Kearns (R., Pa.), is not likely to get the action it requested at this time. Congressional leadership has indicated that it will not approve further labor crack-downs since 1948 is a Presidential election year.

The committee's report made these recommendations to Congress:

"For the protection of the public against the abuse of power by James C. Petrillo and the AFM and other labor leaders or labor unions which may be tempted to emulate their example, sub-committee recommends that legislation be enacted by the Congress:

"To amend the Taft-Hartley Act and other federal statutes so that monopolistic practices by labor unions, which are injurious to the public interest, shall be forbidden.

"To make it a misdemeanor for any union to license an employer to do business.

"To grant to any person or firm placed upon an 'unfair' list the right of redress in Federal Court.

Forbid Work Stoppage

"To forbid the officers of any unions to call a work stoppage or strike such as is threatened by Petrillo in the Recording industry on Dec. 31, 1947, until after an election supervised by the National Labor Relations Board, and an affirmative vote favoring said strike or work stoppage of at least a majority of the employees in said plant or industry.

"To provide safeguards and penalties to prevent a union and an employer from conspiring to evade the provisions of the Taft-Hartley Act; and for the recovery of damages to any union or non-union worker who is deprived of his job or right to work by any such illegal conspiracy. This is a very grave problem today. The right to work must be protected.

"Sub-committee further recommends that the Department of Justice be requested to consider whether

(Continued on page 63)

Virginia Maxey Signs Col. Pictures Deal

Hollywood, Dec. 16.

Virginia Maxey, former vocalist with several name bands, has been signed to a term deal by Columbia Pictures. Her initial film chore will be the lead in "Trails to Laredo," a western-musical, which Jonie Taps is helping cast.

Taps is also planning to begin casting bands and solo recording names for "Make-Believe-Ballroom," which has been in the Columbia works for some time. A February teeoff is figured.

Coin Machines, Radio Should Pay AFM: Kearns

Washington, Dec. 16.

The coin machine industry should make some return to musicians who make records, Rep. Carroll D. Kearns (R., Pa.), chairman of the Labor sub-committee investigating James C. Petrillo, declared in a statement Friday (19).

While Kearns signed the report calling for legislation and an anti-trust probe to hobble the American Federation of Musicians prexy, he declared that the musicians deserved some return from the disk boxes and the radio stations that get big profits from the work of the musicians. His position called to mind the fact that last spring the House Judiciary Committee conducted extended hearings on legislation to make coin machines subject to the copyright laws. Bill would have had them pay revenue to the composers. Kearns went further and suggested that they should pay something to the musicians to make up for the fund lost when the Taft-Hartley law outlawed the royalties from the record companies. Kearns said in part in his statement:

"I predicted to the Honorable Fred A. Hartley, Jr., chairman, and the full Committee on Education and Labor, that Petrillo will go through with his threat to ban all recordings after Dec. 31, 1947," Kearns said.

"The enactment of the Taft-Hartley Law, which outlawed the collecting of a royalty from the recording companies, is one of the main reasons for his unwillingness to negotiate a new contract with the companies. As I look at the picture, it would seem that it could be possible for some ruling to be made whereby revenue could be derived from the coin machine industry. This industry is of large proportion and has been continually a point of contention with Petrillo. It has made great profits by capitalizing on the playing of recordings made by AFM members.

"I am informed that there are over 450,000 juke boxes in the United States with an annual income totaling near $500,000,000.

"The significant issue here is that

(Continued on page 46)

Valando Settles Santly-Joy Pact

Complications stemming from the resignation weeks ago of Tommy Valando as professional manager of Santly-Joy have been resolved. Valando was a one-quarter owner, with Perry Como, George Joy and Lester Santly, in Oxford Music, a S-J subsidiary. When Valando quit S-J he retained this interest. However, this was complicated by the fact that Valando was under contract to Oxford for 10 years and under contract to S-J for a similar period, agreements which were still in effect when he left.

As a means of settling the situation, Valando and Como relinquished to Joy and Santly their 25% pieces of the firm. At the same time, the four partners split up the surplus coin resting in Oxford coffers as a result of the hit tunes the new firm had published. This agreement also involved the cancellation of Valando's contracts with both Oxford and S-J.

Meanwhile, since leaving S-J, Valando has been busy establishing Laurel Music, which is incorporated in the name of Jack Katz, Como's attorney. This firm has been in existence for several weeks and already has secured and had recorded a group of new tunes headed by "Tell Me a Story." Valando has also bought from the deactivated Stevens Music the copyright of "There Must Be a Way" and has secured the copyright to "If You Had All the World and Its Gold."

London record label, produced in England and being distributed here by British Decca, has set up distribution and sales points covering 82% of the country.

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Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING DEC. 13

Pos. this wk.	Pos. last wk.	No. week in poll.	Artist	Label	Song	Pnb.		New York: Paul Brenner—WAAT	New York: Art Ford—WNEW	Los Angeles: Ira Cook—KFAC	Los Angeles: Bill Anson—KFWB	Chicago: Jerry Saxon—WIND	Chicago: Rosemary Wayne—WJJD	D.C.: Eddie Gallaher—WTOP	Det.: Ed McKenzie—WJBK (Jack the Bellboy)	S.F.: Jack Gregson—KSFO	Phil.: Joe Grady—WPEN	Seattle: Neal Edmondson—KING	St. L.: Rush Hughes—KXOK	K.C.: Bob Kennedy—WHB	Syracuse: Ed Murphy—WSYR	Phoenix: Dick Gilbert—KRUX	Memphis: Ralph Burge—WMPS	Boston: Bob Elliott—WHDH	Cincy: Bill Dawes—WCKY	Dallas: Melvin Munn—KRLD	Char.: Alonzo Squires—WAYS	Denver: Ray Perkins—KFEL	Pitt.: Art Pallan—WWSW	Atlanta: Hugh Ivey—WAGA	Atlanta: Ernie Harwell—WBGE	TOTAL POINTS
1	1	9	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	..	1	1	9	..	5	1	2	..	..	5	6	3	4	2	1	1	1	..	..	..	1	3	2	138
2	2	13	Francis Craig	Bullet	Near You	Supreme	ASCAP	8	..	..	3	2	..	7	10	1	3	3	7	4	7	..	3	8	..	2	..	4	2	4	1	119
3	3	12	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	2	..	2	..	..	..	4	..	2	4	..	5	1	..	2	3	3	..	..	2	5	..	..	97
4	6	9	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B	ASCAP	..	5	..	1	1	..	..	..	7	5	8	3	8	2	..	7	..	5	..	10	7	8	9	..	84
5	9	5	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	..	3	2	..	..	..	8	3	..	..	..	4	6	8	..	4	..	..	..	..	..	..	8	7	58
6	5	7	Andrews Sis-D. Kaye	Decca	Civilization	Morris	ASCAP	..	..	..	..	..	..	2	..	3	..	..	2	..	..	..	5	..	..	3	6	..	..	5	..	51
7	4	13	Louis Prima	Victor	Civilization	Morris	ASCAP	..	6	3	..	..	..	..	..	..	..	..	..	..	9	3	..	9	2	..	..	3	..	..	4	49
8	7	13	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	1	8	..	3	..	6	10	..	1	2	..	9	..	..	48
9	10	8	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	..	..	..	6	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	3	..	..	33
10	21	5	Sam Donahue	Capitol	Whistler Song	J. L. Lester	BMI	1	..	..	..	4	..	..	..	..	4	..	..	..	..	6	..	..	..	..	..	..	..	..	..	29
11	39	6	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	4	1	..	..	..	..	27
12	18	3	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	7	..	3	9	10	..	..	25
13	15	7	Dick Haymes	Decca	And Mimi	Shapiro-B	ASCAP	..	6	..	..	..	7	..	..	..	..	6	..	2	..	..	10	..	..	..	..	..	..	..	..	24
14A	11	2	Bing Crosby	Decca	White Xmas	Berlin	ASCAP	..	..	..	..	..	..	9	..	..	..	..	1	10	..	..	..	..	6	..	..	8	..	..	..	21
14B	16	10	Sammy Kaye	Victor	Serenade to the Bells	Morris	ASCAP	..	..	..	..	..	8	5	..	..	..	..	9	..	..	..	9	..	..	6	8	..	..	..	..	21
16A	..	2	Dinah Shore	Columbia	How Soon	Supreme	ASCAP	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	1	..	20
16B	12	13	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	10	..	..	..	..	4	..	2	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	20
18A	40	2	King Cole	Capitol	Those Things Money Can't Buy	Robbins	ASCAP	..	4	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	18
18B	32	5	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	..	8	..	..	..	..	..	..	..	2	..	..	..	..	..	5	..	..	..	..	..	..	..	18
20	25	7	Perry Como	Victor	So Far	Williamson	ASCAP	..	..	..	..	..	..	10	..	8	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	17
21	17	5	Doris Day	Columbia	Poppa Won't You Dance	Morris	ASCAP	..	7	..	..	..	..	..	..	..	..	..	10	..	..	1	..	..	..	..	..	..	..	..	..	15
22A	..	1	Bull Moose Jackson	King	I Love You, Yes, I Do	Unpublished		..	..	..	..	..	..	5	..	..	..	..	5	..	..	..	..	..	..	..	9	..	..	..	..	14
22B	20	6	Frankie Laine	Mercury	Two Loves Have I	Miller	ASCAP	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	8	..	..	..	..	..	14
22C	..	2	Ray McKinley	Majestic	Civilization	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	1	..	..	..	14
25A	12	7	Andrews Sisters	Decca	Near You	Supreme	ASCAP	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	12
25B	..	1	Beryl Davis	Victor	Pass That Peace Pipe	Crawford	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	6	..	12
25C	..	7	Macklin Marrow	M-G-M	Mexican Fantasy	Boosey	ASCAP	2	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
28A	14	8	Bing Crosby	Decca	How Soon	Supreme	ASCAP	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
28B	..	11	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	..	..	..	..	..	..	..	..	4	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	11
28C	44	4	Peggy Lee	Capitol	I'll Dance at Your Wedding	Simon	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	11
28D	23	8	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	11
32A	..	3	Frankie Carle	Columbia	And Mimi	Shapiro-B	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	..	10
32B	..	2	Harry James	Columbia	I Still Get Jealous	Morris	ASCAP	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	10
32C	..	3	Dinah Shore	Columbia	Fool That I Am	Floyd Hunt	BMI	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35A	..	1	Andrews Sisters	Decca	Your Red Wagon	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
35B	..	1	Guy Lombardo	Decca	Papa Won't You Dance	Morris	ASCAP	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37A	..	4	Vic Damone	Mercury	Ave Maria	P. D.	P. D.	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37B	..	3	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	8
37C	..	2	Vaughn Monroe	Victor	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8
40A	..	1	Alan Dale	Signature	Oh Marie	Belasco	ASCAP	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
40B	47	14	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	6	..	..	..	7
40C	..	1	Tony Martin	Victor	I'll Dance at Your Wedding	Simon	ASCAP	5	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
40D	33	2	Margaret Whiting	Capitol	Pass That Peace Pipe	Crawford	ASCAP	7	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	7
44A	43	5	Jimmy Dorsey	M-G-M	Ballerina	Jefferson	ASCAP	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
44B	..	1	Tony Pastor	Columbia	Gonna Get a Girl	Billa-Moret	ASCAP	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
44C	..	..	Dinah Shore	Victor	Pass That Peace Pipe	Crawford	ASCAP	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
44D	13	3	Jo Stafford	Capitol	Serenade to Bells	Morris	ASCAP	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
48A	..	12	Perry Como	Victor	A Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	7	..	..	..	..	..	5
48B	..	1	Kay Kyser	Columbia	Pass That Peace Pipe	Crawford	ASCAP	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
48C	..	1	Ravens	National	Would You Believe Me	Remick	ASCAP	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
48D	37	9	Ted Weems	Mercury	Mickey	T. B. Harms	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	5
52	..	1	Margaret Whiting	Capitol	Let's Be Sweetheart's Again	Camp-Porgie	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4

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ASCAP Would Use Direct Advertiser Contact Should Video Pact Snarl

Although the American Society of Composers, Authors and Publishers as yet has had no talks with network or individual station owners over television rates for its copyrighted music, its executives already have planned for contingencies. If ASCAP cannot get together with station heads over charges for the use of its music by video—and there's no reason to expect they won't—ASCAP may deal directly with advertisers to finance video performances.

This attitude by ASCAP parallels the intention of the American Federation of Musicians. Several weeks ago AFM execs were cited as having said that if they cannot agree with network and independent station owners on rates for music before or following the Jan. 31 expiration of the existing radio-music contract, and a stalemate results, the AFM will endeavor to sell its wares directly to advertisers.

ASCAP only recently began going into the music-video situation on a fuller scale. For two years it has had agreements with its publisher members to represent the latter in rate talks with televisors. These agreements expire Dec. 31, 1948, and ASCAP will soon seek to extend these representation rights to 1965.

Tommy Tucker Reorgs

Tommy Tucker, who gave up his orchestra for an indefinite period last fall because of his refusal to continue road work, is reorganizing his band for eight holiday one-nighters and private parties and he may continue beyond them. Since disbanding last fall, Tucker has been at his Asbury Park home concerning himself with operating an electric appliance store he owns.

Tucker's initial date will be a promotion at Kane, Pa., Christmas Day.

Santly-Joy Restricts RCA Release Date

Santly-Joy has placed a restriction on the performance of the tune, "Pianissimo," through the American Society of Composers, Authors and Publishers, as a means of heading off the pre-release date of Perry Como's recording of it by RCA-Victor. Restriction is effective on both live and disked performances of the song, published by Oxford Music, S-J subsid.

Action in banning "Pianissimo" until Jan. 15 follows similar courses taken by Shapiro-Bernstein with its "Cousin Louella" and Broadcast Music on its "My Promise to You" tune, both marketed too early by RCA-Victor as recorded by Larry Green. BMI's restriction, of course, is through its own channels.

Blau Preps Report On Foreign Music Conditions for WB

Hollywood, Dec. 16.

Vic Blau, Coast head of Warner Bros.' subsidiary music publishing companies (Witmark, Remick, Harms, etc.), returned here from Europe Wednesday (10) after three-and-a-half-month survey of conditions in the music field abroad.

Blau's trip was made for the purpose of determining the best course for WB to follow in foreign countries as present partnership contracts run out at years end. Warner music toppers wanted to know whether to renew current application with foreign pubs or if it would be wiser to open their own offices in foreign areas.

Blau will submit his findings this week and a decision is expected shortly.

Songs With Largest Radio Audience

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of December 5-11, 1947.

A Fellow Needs a Girl—*"Allegro"	Williamson
A Girl That I Remember	BMI
—And Mimi	Shapiro-B
Ballerina	Jefferson
Best Things Are Free—†"Good News"	Crawford
Civilization	Morris
Gentleman Is a Dope—*"Allegro"	Williamson
Golden Earrings—†"Golden Earrings"	Paramount
Gonna Get a Girl	Miller
How Lucky You Are	Maurice
How Soon	Supreme
I Still Get Jealous—*"High Button Shoes"	Morris
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I'll Dance At Your Wedding	Simon
I'm Sorry I Didn't Say I'm Sorry	Mood
My, How Time Goes By	Chappell
Near You	Supreme
Pass the Peace Pipe—†"Good News"	Crawford
Peggy O'Neil	Feist
Serenade Of the Bells	Melrose
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
The Stars Will Remember	Harms
There'll Be Some Changes Made	Marks
Those Things Money Can't Buy	Robbins
What Are You Doing New Year's Eve	Famous
Whiffenpoof Song	Miller
White Christmas	Berlin
Winter Wonderland	BVC
With a Hey and a Hi and a Ho Ho Ho	Bourne
You Do—†"Mother Wore Tights"	BVC

The remaining 19 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

Almost Like Being In Love—*"Brigadoon"	Sam Fox
Christmas Dreaming	Leeds
The Christmas Song	Burke-VH
Don't You Love Me Anymore	Oxford
Feudin' And Fightin'	Chappell
The Freedom Train	Berlin
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
Hills of Colorado	London
It Happened In Hawaii	Remick
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Let's Be Sweethearts Again	C-P
Love Is So Terrific	Mellin
Papa You Dance With Me—*"High Button Shoes"	Morris
Santa Claus Is Comin' To Town	Feist
Sipping Cider By the Zuyder Zee	Bloom
They're Mine, They're Mine, They're Mine	Sinatra
Too Fat Polka	Shapiro-B
Two Loves Have I	Miller
What'll I Do	Berlin

†*Filmusical.* **Legit Musical.*

Frank Loesser
complains
"Call Me Frankenstein"
in
VARIETY's
forthcoming
42d Anniversary Number
Out Next Month

August-Diamond Battle Waxes Hot

Hotly contested breach of contract suits brought by Diamond Records and its prexy, Irvin R. Gwirtz, against the firm's star platter artist, pianist Jan August, continued anew last week. Plaintiffs submitted amended complaints, and in turn, received answers and counterclaims from the defendant's attorney. While the suits have not been filed, papers have been served. August allegedly broke the contracts last June.

August concedes that on April 23, 1946, he entered into a three-year deal with Diamond and later inked a management pact with Gwirtz. According to papers submitted by the pianist's attorney, I. Gainsburg, to the plaintiff's legal battery, the agreements are unenforceable inasmuch as neither of them were ever filed with the American Federation of Musicians.

Union by-laws specifically provide that no contract with an AFM member shall become effective unless it is approved and filed with the union. It's also claimed that Gwirtz never received an AFM license or permit from the union authorizing him to act as personal manager or agent. Had the agreements been submitted to the union, the answers contend, the pacts would have been disapproved since they were "one-sided" and "unfair to the artist.' '

August, who built up a rep by virtue of his waxing of "Miserlou" on the Diamond label, asks dismissal of the suits and also seeks to recover $100,000 damages from the plaintiffs. In addition he asks a declaratory judgment stating that the documents are ineffective plus a permanent injunction against Gwirtz from acting as his agent.

Gwirtz Settles Royalty Suit

Meanwhile a N. Y. supreme court action jointly filed by Colonial Music and Harry Fox, Music Publishers Protective Assn. trustee representing Peer International Corp., to recover unpaid royalty coin from Diamond and Gwirtz has been settled out of court. According to the plaintiffs' attorney, Arthur L. Fishbein, Gwirtz recently settled the actions by agreeing to pay off monies due on Colonial's "Miserlou" and Peer's "Babolou" in a series of installment payments. He's already paid off about half of the undisclosed outstanding sum, Fishbein said.

August Signs With Mercury

Chicago, Dec. 16.

Jan August last week signed with Mercury Records here after American Federation of Musicians called his old contract with Diamond Records null and void. AFM said that double contract with Irving Gwirtz as personal manager and also as head of Diamond was against union by-laws. August has made no disks in the last eight months.

August was reported to have planned to make masters for his own use, which he would have held pending clarification of his Gwirtz deal. Mercury will cut "Miserlou" as one of 24 sides in New York. It was his biggest Diamond hit.

Prep Pop Tune to Plug Morgan's Enterprise Film

Hollywood, Dec. 16.

Rudolph Polk, Enterprise musical director; Ervine Drake and Jimmy Shirl are cleffing a pop tune based upon thematic material from the "So This Is New York" film score by Dimitri Tiomkin.

Tune will be released coincident with the national release of the Henry Morgan starrer. Drake and Shirl performed a similar chore for "Arch of Triumph."

Minor Indies Not Recording As Much as Expected to Beat Deadline

Minor disk manufacturers, which have been cited as working comparatively as hard as the majors in stocking up with masters against the Dec. 31 disking ban, apparently are making more noise than disks. Music publishers assert that, according to their song-licensing files, the indies that are not already in financial trouble, hence unable to do much pre-ban cutting, are still not recording at anywhere near the pace that might be expected to pile up enough masters to stand off a prolonged ban. Many just cannot afford the expense while others are deliberately taking it easy, meanwhile making plans to bootleg disks following the fan.

Meanwhile, pre-ban disking by major companies is fast reaching a crescendo. One top firm, for example, recently completed four sessions in one day, starting at 9 a.m. and ending somewhere around 3 a.m. Others may not be duplicating that virtual 24-hour schedule, but none is letting any grass grow where masters might be induced to spring up to add to the vast stockpile already canned.

As the Dec. 31 deadline draws nearer, the sort of rumors cited in last week's VARIETY, concerning various aspects of the ban or its possible settlement prior to the deadline, flow faster. Latest last week was to the effect that the American Federation of Musicians was preparing to allow manufacturers to continue business-as-usual beyond Jan. 1 and that the royalty-per-record deal now in effect would be continued; that the disk companies were going to hold the coin in escrow for the AFM until that portion of the Taft-Hartley act, which forbids such funds to unions, was revised and the AFM could legally collect its due.

That rumor was wild and recording men easily deflated it by pointing out that allowing the companies to continue to record after Dec. 31, with an escrow arrangement for the resultant royalty fund, would mean that the diskers would be operating without a contract covering scale, since the current one expires Jan. 1. That would mean the companies could offer anything to musicians for their services.

'Breakfast' Show Title Song Cinch to Sell

Hollywood, Dec. 16.

Song title, "Let's Have Breakfast In Hollywood" was worth $2,500 to Art Schwartz even before listening to the ballad. Schwartz received a call from Tom Breneman informing him that Arthur Johnson had cleffed a song using his radio program's title, and wanting to know if he would publish it. Schwartz decided that with Breneman plugging the tune with a estimated audience of 3,000,000 "Breakfast In Holly-wood" listeners, he couldn't help but, at least, get his money out.

Schwartz bought the song and will publish it through his Royal Music firm.

McKinley Pacted By Victor Despite Row With Majestic

Ray McKinley's orchestra last week signed with RCA-Victor calling for him to record for that company for two years with a one-year option. And Victor states that there is no agreement with Majestic Records whereby the masters to be made by McKinley before Jan. 1 will be held in escrow until Majestic's argument with the leader is resolved. His first disk date for Victor will occur later this week in New York.

McKinley only a fortnight ago was declared free of any contractual ties with Majestic by the American Federation of Musicians. On the grounds that it held a second signed contract with the leader which the AFM would not allow to be submitted as evidence during the arbitration of the dispute, because the pact had not been properly filed and approved by the union, Majestic asserted it would begin civil action against McKinley to force his allegiance to the second, or renewal, agreement. Meanwhile, it had stated that McKinley was being allowed to sign with Victor without interference subject to the arrangements for the masters to be held in escrow.

Cab Calloway's orchestra will start an 11-day run in the Rainbo Room of the New Kenmore hotel, Albany, on New Year's Eve.

Seymour Quits MEA

Stuart Seymour has resigned from the Musical Entertainment Agency.

With Seymour's exit, MEA will drop its band department and will devote itself exclusively to coktail units.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	10	2,375	24,550
Charlie Spivak	Pennsylvania (500; $1-$1.50)	4	1,400	6,725
Sammy Kaye	New Yorker (400; $1-$1.50)	7	1,450	11,550
Johnny Pineapple	Lexington (300; $1-$1.50)	57	625	53,325
Guy Lombardo	Roosevelt (400; $1-$1.50)	9	2,125	22,275
Stan Kenton	Commodore (400; $1-$1.50)	3	1,350	5,175

**De Marcos at Waldorf,*

Chicago

Jose Melis (College Inn, Sherman, 700; $2-$3.50 min.). Business down because of season's heaviest snowfall. Mel Torme exits in favor of Nellie Lutcher Friday (19). Still big 5,000.

Ray Morton (Mayfair Room, Blackstone, 300; $3.50 min.-$1 cover). Myrus and Jane Dulo opened Friday (12). New two-week policy keeping tabs high at 2,200.

George Olsen (Marine Room, Edgewater Beach, 700; $1.50-$2.50 min.). Far Northside room suffered with transportation stymied because of snows. Coasting with 3,100.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Automotive convensh perked covers to good 3,200.

Griff Williams (Empire Room, Palmer House; 550; $2.50 min.-$1 cover). Holiday slump taking effect here, too; fair 3,100.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Weak 2,100 tabs. Xmas stronger at b.o.

Jan Garber (Biltmore; 900; $1-$1.50). Small 1,900 covers; same opposition.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 550; $3.50 min.). Paul Draper, Dean Martin and Jerry Lewis doing town's best biz. Hot 5,900.

Eddy Howard (Aragon; $1-$1.15 adm.). Weather, plus pre-Christmas sag, equalled 16,000.

Phil Levant (Blackhawk; 500; $2.50 min.). Harvest Moon Festival winners joined show for one week. Okay 2,000.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Horace McMahon joined Lenny Kent; up to 3,200.

Lawrence Welk (Trianon; $1-$1.25 adm.). Still bright 16,400.

Los Angeles

Elliot Lawrence (Palladium B., Hollywood, 4th wk.). Woeful 6,200 takers.

Best British Sheet Sellers

(Week ending Dec. 4)

London, Dec. 5.

Apple Blossom Wedding	Connelly
Now is the Hour	K. Prowse
Sorrento	Ricordi
Little Old Mill	Dash
I'll Make Up For Everything	Maurice
First Love, Last Love	Dash
Danger Ahead	Yale
Bow Bells	Kassner
Peg O' My Heart	Ascherberg
Donegal	Maurice
Garden in the Rain	Connelly
My Desire	Feldman

Second 12

How Are Things in Glocca Morra	Chappell
Christmas Dreaming	Leeds
Lovely World and You	Cinephonic
All Of Me	F. D. & H.
Guilty	F. D. & H.
South America	Feldman
Girl That I Marry	Berlin
Feudin' and Fightin'	Chappell
Anniversary Song	Connelly
Chi-Ba-Ba	Sun
Coffee Song	Southern
They Say Its Wonderful	Berlin

L. Dreyfus, Irwin Dash, Reg Connelly in U. S.

Heavy complement of British music publishers arrived in New York Monday (15) aboard the Mauretania. Louis Dreyfus, chairman of Chappell & Co., came in on his first U. S. trip since last February.

Also arriving were Reg. Connelly (Campbell, Connelly) and Irwin Dash. Both will be here six weeks. Dreyfus will stay about a month. Dash is seeing his two granddaughters for the first time, both born while he was abroad.

Thornhill to Play Tampa's Gasparilla Coronation Ball

Tampa, Dec. 16.

Annual "pirate invasion," held here every February with the exception of the war years, signed Claude Thornhill's orchestra for the Gasparilla Coronation Ball, scheduled for Feb. 10, 1948. Same event used Sammy Kaye last year.

Festival, which lasts for five days, drew some 500,000 spectators last year to gander some 60 floats and 35 bands in a monster parade. Coronation Ball climaxes the Florida social season. Visiting "royalty" at the forthcoming pageant will be King and Queen of the Memphis Cotton Carnival, Hugh Dixon and Betty Crump.

'Jazz' Unit's 2d Film

"**Jazz At the Philharmonic**" unit will do another film short for Gjon Mili in New York tomorrow (Thursday). Buddy Rich, Charlie Parker, "Flip" Phillips, Howard McGhee, J. Johnson and Helen Humes make up the group.

SPA-MPPA Move Closer to Pact

Songwriters Protective Assn. and the Music Publishers Protective Assn. came closer last week (12) to a final decision on the terms of a new contract. Latest of the 14-months of meetings between the two factions saw the publishers give in to the request of writers that foreign copyright periods be restricted to 28-years instead of the heretofore 50-years beyond the death of the writers of songs.

This was the only one of main sources of argument to be settled. It means that when a writer places a song with a U. S. publisher the granting of foreign publication rights by the former will be made to almost coincide first with U. S. copyright period, and that if and when the writer subsequently shifts the renewal to another pub he can also bring to the latter the foreign rights, thereby increasing the value of the renewal.

One other item virtually concluded, but not formally settled is the length of the new contract. It's expected that it will be written for 10 years as against the current seven-year deal, which expired last Dec. 31, but which has been renewed monthly ever since while negotiations for the new deal were progressing.

Angle of the writer's participation in the payment of charges to Harry Fox, MPPA general manager, for the collection of mechanical royalties has not been settled.

Inside Orchestras—Music

Columbia Records worked an unusual stunt in collaboration with the "We the People" radio show (CBS) broadcast last night (Tuesday). As part of the commercial airing, a hookup was arranged which gave listeners an insight into what goes on in a recording studio during a cutting session. Arthur Godfrey, disking for Columbia at Leiderkranz Hall, N. Y., was cut into the program; date was presided over by Manie Sachs, Columbia artists and repertoire head, and musical director Mitch Ayres.

Columbia's idea in arranging the stunt was strictly one of exploitation. It is pointed out that the recording being made during the broadcast—"Slap Her Down Again, Paw"—would in all likelihood receive added sales impetus due to the wish of listeners to own a disking they heard being made. However, there's always the angle that Columbia wanted to bring home to the public the recording ban scheduled for Dec. 31 by the American Federation of Musicians. "People" script called for mention of the hustle and bustle of cutting to beat the ban.

Columbia Records has changed its approach to the disk jockey exploitation of its releases. Whereas it formerly shipped pressings direct from its factories to platter spinners, the latter now will be serviced by local distributors, with disks and promotion matter supplied by the company. Columbia feels this method assures a personal contact angle neglected in the factory-to-jock approach.

Columbia's exploitation move coincides with the launching of 144 local disk-program commercial periods on stations throughout the country—plugging Columbia material, of course. This course by Columbia supplements the transcribed Columbia Workshop program m.c.d by WOV, N. Y., jock Fred Robbins. This show, as with the local program, is tied in with Columbia's "Hit-of-the-Week" promotion run in conjunction with the Old Gold radio commercial (CBS).

Capitol Records found itself in a bad position recently in New York in endeavoring to add to its stockpile of masters by artists working in the east. It couldn't use the Pathe Studios, which it leases on an annual basis, for an 11-day period, setting back its recording plans for that period of time.

Pathe's contract with Capitol calls for the latter to have complete control over the studios, and it can even lease them out to other companies. But a clause in the agreement gives Pathe the right to move into the studios at any time it requires their use for its own ends. This is what occurred a fortnight ago, and the band of Stan Kenton, now playing the Commodore hotel, N. Y. Nellie Lutcher, who was then in N. Y., King Cole Trio and others were prevented from cutting on schedule.

RCA-Victor is releasing for the third time Dinah Shore's version of "Pass the Peace Pipe," only this time it will be coupled with her "Yes, My Darling Daughter," the tune which began her success. Several years ago the company started to release it when she worked for that label and was prevented from doing so by the publisher, who expected it to be used in a Metro film. Finally, it was inserted in the filmization of "Good News" (it was in the original musical) and RCA rescheduled it though Miss Shore is now with Columbia. It was marketed along with a Beryl Davis (RCA) version of the tune, backed by something else. Victor withdrew the disk a few weeks ago and is now reissuing it backed by Miss Shore's "Daughter" hit.

Mills Music couldn't wait for disk manufacturers to get platters of two new songs out so they sent demonstration disks instead to disk jockeys. Two ditties, "Cucamonga" and "California Waltz" are by Larry Shay and Lew Holtzer, and the demonstration platters used by Shay and Holtzer to show the songs to publishers, made by the Mello-Larks, were deemed so good by Mills that the firm had extra pressings made and sent out to disk jocks throughout the country.

Drummer prodigy Joey Preston is probably the only professional musician known to television. Ten-year-old drummer has made several video appearances with his skins and all because he's too young to become a member of the American Federation of Musicians, and therefore does not come under the video restriction laws set up by the union.

Preston was recently given special permission by James C. Petrillo to play vaude dates with an AFM band.

Stan Kenton is one of the more precise maestroes in so far as recording is concerned. He rarely consumes less than six hours making a maximum of four sides. Last week he and his band worked seven and a half hours cutting three tunes. On this date, incidentally, Kenton added to his own rhythm section, which consists of drums, bass, guitar, piano, bongo and maracas, by inserting the rhythm group of Machito's Latin crew.

Rep. Kearns

Continued from page 43

the 450,000 juke boxes, as well as the over 1,000 radio stations in America, may play the recordings that are now made, most of which are labeled 'for home use only.' I understand that they are within the law because the Copyright Law, which was written and passed in 1909, does not prohibit recordings being used for commercial purposes even though they are labeled 'for home use only.'

"I think it is only fair that Congress consider this recording problem in all seriousness. First, we must consider the radio stations throughout our nation which form a great and profitable industry, giving employment to thousands of people. Their very existence depends upon recordings—without music recordings they would lose their listening audiences and go out of business. The same can be said for the coin machine industry, yet their development and flourishing existence has also been the outgrowth of recordings labeled 'for home use only.'

"The 80th Congress has felt that we need legislation to curb monopolistic tendencies of labor leaders. The legislation should in no way be harmful to the members of unions."

Henry Spitzer, general manager of Edwin H. Morris music publishing group, to Coast the end of this month for conferences with Morris, who did not make usual Xmas trip east.

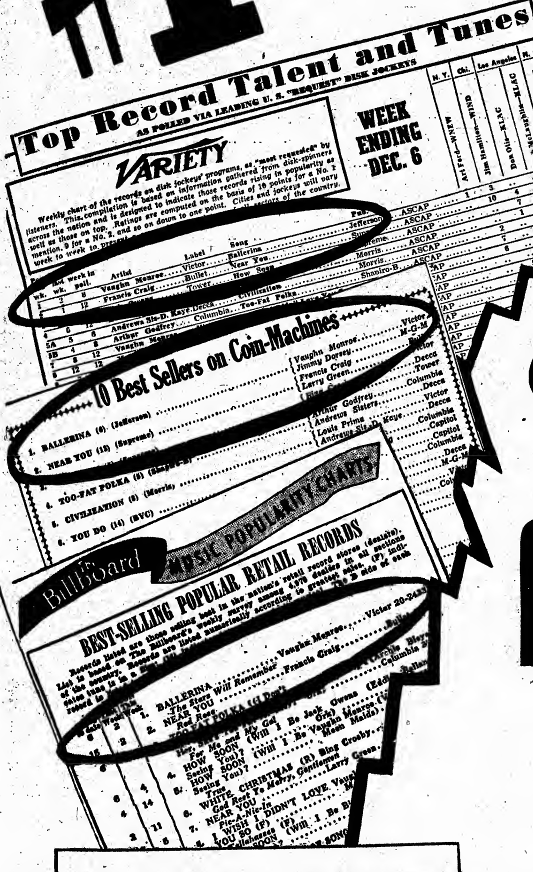
These songs are Hildegarde at her greatest! This is the lovely, enchanting, mercurial, incomparable Hildegarde thrillingly caught in the moods that have made her one of the supreme showmen of our time! This is a timeless album of songs that *are of today* . . . And certain to be of *tomorrow as well!* Truly a collector's item! To be released December 15. Watch for it! By all means, don't miss it!

Selections Include: My Bel Ami—I Was Lucky—One Look at You—I'll Be Seeing You—Ask Your Heart—I'm Going to See You Today—Decca Album No. A-541—A Decca Personality Series Album.

A CINCH DISC CLICK!
GET IT—IT'S GOLD
Larry Green's
BEG YOUR PARDON
VICTOR RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE., NEW YORK 19, N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

DON'T YOU LOVE ME ANYMORE
OXFORD MUSIC
1619 B'way, New York

#1 Across the Country



Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

WEEK ENDING DEC. 6

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present all sectors of the country.

N. Y. Art Ford—WNEW; Chi. Jim Hamilton—WIND; Los Angeles Don Otis—KLAC, McLaughlin—KLAC; N. O. WDSU

This wk.	Last wk.	week in poll	Artist	Label	Song	Pub.	
1	2	8	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP
2	1	12	Francis Craig	Bullet	Near You	Supreme	ASCAP

10 Best Sellers on Coin-Machines

1. BALLERINA (6) (Jefferson) .... Vaughn Monroe .... Victor
2. NEAR YOU (12) (Supreme) .... Francis Craig .... Bullet
4. TOO-FAT POLKA (5) (Morris)
5. CIVILIZATION (6) (Morris)
6. YOU DO (14) (BVC)

The Billboard MUSIC POPULARITY CHARTS

BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,970 dealers in all sections of the country. Records are listed numerically according to greatest sales. (F) indicates tune is in a film. The B side of each record is ...

1. BALLERINA .... Vaughn Monroe .... Victor 20-2433
The Stars Will Remember
2. NEAR YOU .... Francis Craig .... Bullet
Red Rose

Vaughn MONROE

AND HIS ORCHESTRA

Currently

FRANK PALUMBO'S

Click

Philly

THE VAUGHN MONROE SHOW

On the Air for

CAMEL CIGARETTES

9:30-10:00 P.M. EST

Every Saturday

CBS COAST TO COAST

Direction— MARSHARD MUSIC

RCA VICTOR RECORDS

EXCLUSIVE MANAGEMENT

Willard Alexander, Inc.

30 ROCKEFELLER PLAZA, NEW YORK

Kenton in Unusual Doubling Deal With Par, Meadowbrook

Stan Kenton's orchestra will go through an unusual "doubling" deal Christmas week due to the inability of General Artists to resolve a booking snarl which called for the outfit to be in two places at once. Kenton will double between the Paramount theatre, N. Y., and the Meadowbrook, Cedar Grove, N. J.—which is some doubling.

Kenton will open at Meadowbrook next Monday (22), playing that night and the following one (23). On Wednesday (24) he opens at the Par and won't work the Jersey spot that evening because the spot is always closed Xmas Eve. However, on Thursday and Friday (25-26) he'll do his last show at the Par, which has agreed to get him off stage by 10:15 p.m., and rush to Meadowbrook to work from 11 p.m. until 2 a.m. For Friday and Saturday (26-27) Frank Dailey, Meadowbrook operator, has let Kenton out entirely.

To fill in while Kenton is at the Par and on the nights he won't work, Dailey will bring in Art Mooney's orchestra a week or so before it was originally scheduled. Mooney opens Xmas night, alternating with Kenton. Getting Mooney to come in early was another tussle since he had to be cancelled out of a Reading, Pa., three-day theatre date.

Kenton is drawing $8,500 flat at the Par, incidentally. He had originally been booked by the house to open Jan. 6. This was moved up one week some time ago to Dec. 31. Two weeks ago the theatre sought to move his opening up to Dec. 24, creating the above snarl.

CHAPPELL TO HANDLE WEILL-LERNER SCORE

Chappell Music will handle the score of the forthcoming "Dish for the Gods" legit musical, written by Kurt Weill and Alan Jay Lerner. There were two claimants to the music due to Weill's long association with the Dreyfus group and Lerner's association with Sam Fox, who published his "Brigadoon" score, written with Frederick Loewe. Fox consented to Weill's turning the tunes over to Chappell.

Cheryl Crawford will produce "Dish." She also did "Brigadoon." Though the show is not as yet scheduled for rehearsal, Chappell is spotting the tunes for recording against the Dec. 31 disk ban.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 13th

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Macy's)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Krey's)	Indianapolis—(Pearson)	Minneapolis—(Schmidt's Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**VAUGHN MONROE** (Victor) "Ballerina"	2	1	2	4	2	1	1	3	1	5	4	95
2	2	**FRANCIS CRAIG** (Bullet) "Near You"	1	8	8	2	1	3	10	..	6	6	..	54
3	3	**ARTHUR GODFREY** (Columbia) "Too Fat Polka"	9	2	4	8	..	..	4	10	8	1	5	48
4	7	**BING CROSBY** (Decca) "Whiffenpoof Song"	7	..	..	..	10	5	5	2	9	4	2	44
5	4	**ANDREWS SIS.-D. KAYE** (Decca) "Civilization"	..	4	..	..	3	2	..	..	..	2	..	33
6	5	**PEGGY LEE** (Capitol) "Golden Earrings"	..	3	1	..	8	10	..	5	..	..	..	28
7	12	**JO STAFFORD** (Capitol) "Serenade to the Bells"	..	..	3	..	9	..	..	..	..	..	1	20
8	11	**BING CROSBY** (Decca) "You Do"	..	..	..	1	..	..	..	..	..	3	..	18
9	13	**BING CROSBY** (Decca) "How Soon"	..	9	..	5	6	7	..	..	..	..	..	17
10	..	**PERRY COMO** (Victor) "So Far"	..	5	..	7	..	8	8	..	..	..	..	16
11	6	**JACK OWENS** (Tower) "How Soon"	5	..	6	..	..	..	..	..	..	7	..	15
12A	..	**RAY McKINLEY** (Majestic) "Civilization"	..	..	..	3	..	..	..	6	..	..	..	13
12B	15	**MARGARET WHITING** (Capitol) "You Do"	..	..	..	..	..	6	..	..	..	..	3	13
13A	..	**DICK HAYMES** (Decca) "I Wish I Didn't Love You So"	4	..	..	6	..	..	..	..	..	..	..	12
13B	..	**DICK HAYMES** (Decca) "And Mimi"	..	..	..	..	7	4	..	..	10	..	..	12
13C	..	**JACK SMITH** (Capitol) "Civilization"	..	..	..	..	..	..	..	..	4	..	6	12
14	..	**GENE AUTRY** (Columbia) "Here Comes Santa"	..	..	..	..	..	..	..	1	..	..	..	10
15A	..	**SAMMY KAYE** (Victor) "Serenade to the Bells"	..	7	..	..	..	..	6	..	..	..	..	9
15B	17	**LOUIS PRIMA** (Victor) "Civilization"	..	..	..	..	..	..	2	..	..	..	..	9
15C	10	**MARGARET WHITING** (Capitol) "Pass That Peace Pipe"	..	..	..	..	..	..	..	..	2	..	..	9

FIVE TOP ALBUMS	1	2	3	4	5
	"XMAS CAROLS" Bing Crosby Decca	"GOES TO TOWN" Dorothy Shay Columbia	AL JOLSON Album No. 2 Decca	"BEFORE XMAS" Fred Waring Decca	ALLEGRO Orig. Cast Victor

Diskers' Dream: Pitt's WPGH Allows Distrib Reps to Be Own Jocks

Pittsburgh, Dec. 16.

Town's newest station, WPGH, has come up with a new program that's warming the hearts of the Pittsburgh platter industry. It's called "Disk Dealers," and runs for three hours and 15 minutes every Saturday afternoon, with representative of local distributors for the major disk companies acting as their own jockeys and naturally plugging their product exclusively during the allotted segments.

Each company is given a half hour and the competition's plenty keen. Boys are concentrating on prereleases before they're put on sale. Eight distribs have been lined up and every eighth week one dealer is out in order to accommodate them all in the seven periods available.

Time doesn't cost the record boys anything, WPGH figuring the session is somewhat the counterpart of a newspaper's disk column. There's a contest gimmick in progress, with best letters written on "why I like the show" getting a Hit Kit made up of a leading platter from each of the distribs on the show. RCA-Victor thought so much of the possibilities they sent two men out from their New York office to handle their first half-hour.

Station feels show has commercial possibilities but what the station will do with the company jocks re compensation, etc., should the program be peddled hasn't been figured out yet.

HEIDT MAY PACT RADIO AMS FOR HIS TOUR

When Horace Heidt opens at the Capitol theatre, N. Y., Feb. 9, his band may have eight or nine more entertainers, than the 16 instrumentalists and six singers original contract calls for. Heidt may pick up the additional personnel as a result of his current Philip Morris radio show on NBC which utilizes amateur talent. Winners of weekly contests are given $250, but if entrant shows exceptional ability Heidt will pact the newcomer for his own crew.

Heidt started the program two weeks ago in Fresno, Cal., and is working his way east. Heidt anticipates that his basic band will be increased by the time he hits New York for his first Broadway date in several years.

Heidt's feeling is that he's going out to discover new talent, instead of having newcomers look for a discoverer.

THRILLING NEWS! Just Completed 10 WEEKS at

WALDORF ASTORIA New York

Signed to Return Next Year

FIRST MGM Record "GOLDEN EARRINGS"

Personal Mgt.: ARTHUR MICHAUD — EDDIE GREENE

BOOKING—MCA

RECORDING—MGM

Betty Hutton RCA Deal Cancelled in Dispute

Hollywood, Dec. 16.

Betty Hutton's recent skip back to RCA-Victor from Capitol, after having once before moved from Cap to RCA and back again, is again off. Victor executives assertedly had so much trouble with Miss Hutton over assignment of tunes, okaying of arrangements and instrumental accompaniment that the two principals mutually agreed to cancel the new contract, signed only recently.

Since Miss Hutton had previously freed herself from Capitol, she's not now tied to any recording outfit.

BPRS Skips Threatened Tax on ASCAP Monies

Hollywood, Dec. 16.

American Society of Composers, Authors and Publishers members last week received checks from the British Performing Rights Society for the year of 1944.

Composers were relieved when they found that Britain had not deducted the threatened 55% for income tax. U. S. did not deduct income tax on remittances to the British composers, and this caused Briton to forego collection, it's believed.

Barnet's Hiatus

Charlie Barnet, now at the Strand theatre, New York, has been assuring friends that his current trek east from the Coast on one-nighters, location and theatres dates will be his last time around—at least for a while. His attitude is said to be based on road b.o. conditions.

Barnet owns a home in the Hollywood area and will head there soon after he finishes the Strand date.

Alan McPaige Trio, which started a two-week run at the Warwick hotel, New York, Raleigh Room, 13 weeks ago, had its option picked up for another four weeks.

Wizell Quits Famous In Row Over Songs

Murray Wizell resigned as professional manager of Famous Music last week in New York following a dispute over songs assigned to the firm. He has not so far revealed a new spot.

Irwin Garr was moved into Wizell's spot at Famous.

WANTED

Hit songs by Bert Williams, "Your Gonna Get Something You Don't Expect," "The Phrenologist Coon," "What Have You?"

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VICTOR LOMBARDO

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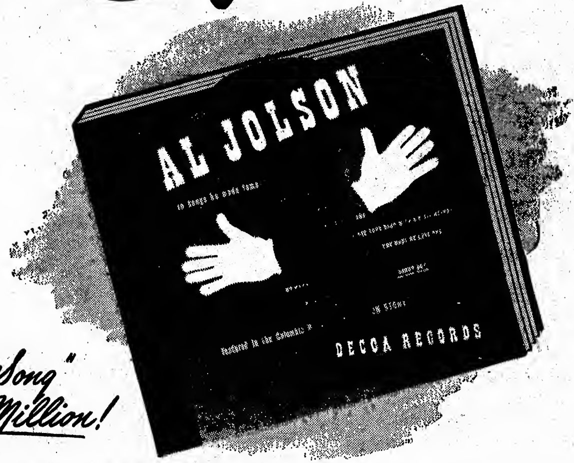

P.S. "Anniversary Song" also passed a Million!

DECCA
RECORDS

Hard to Convince L.A. Cops That Barnet Is Not Bum-Check Passer

Hollywood, Dec. 16.

Last week, shortly before Charlie Barnet's band opened at the Strand theatre, New York, the police collared a man here who for several weeks has left a trail of rubber checks over Barnet's name. About a dozen of the pneumatic papers were scattered around beach resort areas south of here, in Newport Harbor, Balboa and Ansheim.

What confounded those who fell for the fraud was fact the bouncer bears a striking resemblance to Barnet and, further, tootled clarinet and saxophone. He also carried billfold identification and old Music Corp. of America contracts which evidently at one time had been possessed by the batoneer. Invariably, before attempting to pass a check, some demonstration of sax virtuosity was displayed, usually in a bar. Before the matter was capped by the cops grabbing the phony, Barnet's manager, Arthur Michaud, ironically had to go to great lengths to prove that Barnet was back east and, during the height of the fraud, actually playing at the Apollo theatre, N. Y.

TOUGH TO GET BUYER FOR BARTON CATALOG

Barton Music company's future position is vague. Operators of the firm, Ben Barton and Hank Sanicola (with Frank Sinatra holding the other third), cannot find a buyer for the catalog. Both are now on the Coast making further efforts to alleviate their situation. Meanwhile, the firm is heavily in debt, with no immediate likelihood of cash being made available for creditors.

Sale price of the catalog is said to have come down to a proposition of $10,000 in cash split between Barton and Sanicola, in addition to whatever Sinatra might want for his piece.

Feature these songs for
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KISSES FOR CHRISTMAS
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MY CHRISTMAS WISH
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IT WAS CHRISTMAS IN LONDON
●
CHRISTMAS TIME'S THE TIME FOR LOVE
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"BALLARD'S BALLADIERS"
(Reg. U. S. Pat. Off.)
Said Group, Together with Library of Special Arrangements Used by Same, Presented Exclusively by
PAT BALLARD MUSIC CORPORATION

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 13th

National Rating This wk.	Last wk.	Title	Publisher	New York, Macy's	Chicago, Lyon and Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles—Denel's Music Shop	San Francisco, Sherman-Clay	Boston, Krey's	Indianapolis, Pearson's	Minneapolis, Minn., Schmidt's Music Co.	St. Louis, S. S. Kresge Co.	Seattle, Sherman-Clay	TOTAL POINTS
1	1	"Near You"	Supreme	1	5	1	5	1	1	..	7	9	7	1	72
2	3	"Ballerina"	Jefferson	2	1	5	8	4	8	2	..	2	6	3	69
3	2	"You Do"	BVC	4	10	8	1	2	2	10	8	8	3	..	54
4	6	"How Soon"	Supreme	9	6	4	7	..	9	5	..	3	8	2	46
5	7	"Civilization"	Morris	..	3	6	3	..	3	9	..	10	2	..	41
6	4	"And Mimi"	Shapiro-B.	3	..	2	2	..	10	..	..	7	10	5	38
7A	5	"Whiffenpoof Song"	Miller	8	7	..	6	..	4	1	..	..	5	..	35
7B	10	"Wish I Didn't Love So"	Paramount	6	9	..	9	3	..	..	..	5	4	6	35
8	9	"Serenade to the Bells"	Morris	..	4	3	4	..	..	..	..	1	..	..	32
9	8	"White Christmas"	Berlin	7	..	..	..	..	7	..	2	4	..	7	28
10A	15	"So Far"	Williamson	..	..	..	..	8	5	3	6	..	..	..	22
10B	..	"Fellow Needs a Girl"	Williamson	..	..	7	..	..	6	4	5	..	..	..	22
11	11	"Too Fat Polka"	Shapiro-B.	..	2	10	..	..	..	..	..	..	1	..	20
12	..	"Golden Earrings"	Paramount	5	8	9	..	5	..	..	..	..	..	..	17
13	12	"Here Comes Santa"	Bourne	..	..	..	..	..	..	..	1	6	..	..	15
14	..	"I'll Dance at Wedding"	Simon	..	..	..	..	..	..	6	..	..	..	4	12
15	14	"Winter Wonderland"	BVC	..	..	..	..	..	..	..	3	..	..	9	10
16	..	"Santa Claus Coming"	Feist	..	..	..	..	..	..	..	4	..	..	10	8

Music Notes

Butch Stone combo has switched from Majestic label to Modern... Mack Martin left Barton Music after four years...Mark Warnow cutting two more sides for Coast Records with Lorry Raine on vocal...Peggy Lee and Dave Barbour have written five tunes, "Could You Love Somebody Like Me," "Take a Little Time To Smile," "Confusion Says," "Lullaby to a Wee One" and "It's Nice To Be Small" for George Pal's feature length puppetoon "Tom Thumb." Songs will be published by Edwin H. Morris...Kathryn Grayson will wax for the first time on M-G-M records. All previous disks by Miss Grayson were taken directly from a sound track. Songs will be in semi classic vein...Cece Blake waxed "The Platta Putta" by Vic Knight and Lew Porter and "You're the Only One in My Dreamland" by Tee Pee Mitchel and Porter.

...Ray Bauduc's eight-piece combo, including Eddie Miller, Nappy Lamare and Matty Matlock, cut for Capitol last week...Al Jolson will wax the Ten Commandments, which have been set to music by Bene Russell, for Decca label. Jolson will also give the music its first t.c. radio hearing...Tex Carmen signed for three years by Four Star Label... Five musical director assignments were made at Universal-International yesterday. Batoneers are Frank Skinner, drawing dual assignment on "Patent Applied For" and "The Brain of Frankenstein;" Leith Stevens, ditto on "The Velvet Fleece" and "The Saxon Charm," and Daniele Amfitheatrof, "The Judge's Wife".

LOTT REELECTED K.C. AFM HEAD FOR 10TH Yr.

Kansas City, Dec. 16.

Frank K. Lott was re-elected president of the Kansas City Musicians Assn. last week. It's the 10th straight year for Lott as head of the local branch of the American Federation of Musicians. Other officers: Alvin Stephens, vice - president; Bruce Thomas, treasurer; Neil McGinness, secretary.

Directors are Ted Dreher, Ludwig Throm, Hubert Willis, Duane Petersen and William Gall. Carl Metz was elected a member emeritus of the board of directors.

Memphis Local Elects

Memphis, Dec. 16.

Orville Bond, vet tuba and string-bassist who owns his own music store here, was elected president and business agent for the Memphis local of the American Federation of Musicians last week, the first ever to hold the combined posts.

Bond has been acting business agent since illness forced the retirement of R. L. (Spike) Lesem early in the Fall. With Lesem out of the picture, AFM local decided to merge biz post with office of president, then held by Walter Ward. Result was biggest vote in the history of local 71 last Wednesday (10), with Bond defeating Verne Adams, sax-clarinet man in local band.

New Executive Board consists of Art Burrell, Fred Burns, Harry Walker, Robert Foster, Owen Elkins, Spencer Baker and Byron Hudson.

Streng Defeated In Col.

Columbus, O., Dec. 16.

Arthur E. Streng, president of the Columbus American Federation of Musicians local for years was defeated for re-election last week. Defeat was due to fact he is also working as a national AFM representative, a post he took in May, 1946. Local members wanted a full time president, and elected Francis Robinson.

Frank Todhunter, veepee of the Columbus org for at least 15 years, and a member almost since its inception in 1900, was also defeated, replaced by Mac Tooill.

Other officers re-elected were Ryan Davidson, secretary; Frank Mader, treasurer; Frank Mehler, sergeant-at-arms; and Bob Motzer, member of the executive board.

Albany Sets Doling

Albany, Dec. 16.

An Albany attorney, Irving M. Doling, has been elected president of local 14, American Federation of Musicians, to succeed the late Frank Walter, president for 25 years.

Other officers elected by local 14 are: vice-president, Henry Becker; secretary, Harry Seaman; treasurer, Carl Miller, and sergeant-at-arms, James D'Angelo.

On the Upbeat

New York

Charles Iucci, secretary-treasurer of New York local 802 of the American Federation of Musicians, got into N. Y. Post's "Inside Labor" column by Victor Riesel, explaining the union's position in the forthcoming disk ban . . . Jean Taylor joined Count Basie orchestra as vocalist . . . Mickey Goldsen bought tune "Robin's Nest," by Illinois Jacquet and his pianist, from Medallion Music, connected with Apollo Records . . . Shep Fields orchestra replaces Jimmy Dorsey at Ansley hotel, Atlanta, Feb. 4; Dorsey breaking up . . . Gilbert Chase named to handle Educational Sales Dept. at RCA-Victor . . . Dell Trio will have a five-times weekly sustaining shot on CBS starting Jan. 4, 6:30 to 6:45 p. m.; shots will be done from Click Club, Philadelphia.

Hollywood

Jo Reichman orchestra into the new Mapes hotel, Reno, Dec. 17, and is followed by Henry King . . . Xavier Cugat will play weekends of Dec. 19 and 26 at Aragon ballroom, Santa Monica . . . Russ Morgan set for Claremont hotel, Berkeley, starting April 11 . . . Miguelito Valdes orchestra set for four weeks at Chase hotel, St. Louis, Jan. 23 . . . Freddy Slack's re-formed orchestra will kickoff at Sherman hotel, Chicago, New Year's Eve. Slack will carry Ted Lenz to announce his p.a.'s and radio remotes .

Pittsburgh

Bernie Cummins' band into Bill Green's for two weeks . . . Jimmy Spitalny orch, with Marjorie King on vocals, opened indefinite stay at Ankara Monday (15) . . . Honey Boy, well-known Hill District drummer, and his Buzzin' Bees will come downtown when former Club Lu-Marba reopens next week . . . Phil Cavezza's orchestra replaced George Wells' outfit at Club Belvedere .

Chicago

Joe Vera, currently Hotel Sheraton, signed with Vitacoustic . . . Jimmy Featherstone, former Art Kassel drummer-vocalist, organized a 12-piece orchestra and bows at the Plantation, Nashville, Dec. 29 . . . Don Strahl orchestra skedded for Sky Club opening, Tuesday (23) . . . GAC is setting nitery dates for Peggy Lee and Dave Barbour in Chi and the Midwest during January and February . . . Sam Donohue set for the Music Box, Omaha, Feb. 3 . . . Cab Calloway into Regal Theatre, week of Jan. 23 . . . Lawrence Welk heldover at the Trianon until Feb. 8, Tommie Carlyn to follow . . . Johnny "Scat" Davis into Mayfair Club, Kansas City, Jan. 13 . . . Ina Ray Hutton into Claridge, Memphis, Jan. 16 . . . Ray Eberle at Deshler-Wallick hotel, Columbus, for four weeks, Jan. 22 . . . Elliott Lawrence works U of Ohio Jan. 17 . . .

Film Based on Music Biz Planned Around Johnny Green's Songs

Hollywood, Dec. 16.

Tunes authored by Johnny Green will be strung together by Enterprise to make a film built around the music publishing business. It's tentatively titled "Out of Nowhere," one of his best known songs.

Studio is negotiating with T. B. Harms, Shapiro-Bernstein and other publishers for screen rights to a series of Green's outstanding numbers.

LARRY BARNET MAY TAKE 6 MOS. HIATUS

Hollywood, Dec. 16.

Larry Barnet, head of Music Corp. of America's band division, is due to be discharged today (Wednesday) from Flower hospital, New York, and immediately heads for his home here. He will thereafter go to a desert resort—possibly Death Valley—and will be out of action anywhere from one to six months to recover from the touch of pneumonia which floored him in N. Y. It was his second joust with the ailment and doctors have warned him to take a complete rest.

Meanwhile, John Dugan, head of MCA's theatre department, will substitute for Barnet, subject to the supervision of president Lew Wasserman. It means Dugan will be covering theatre dating as well as band problem.

Dallas Unit for Mus-Art

Mus-Art agency, which last week added a Kansas City branch to its New York, Chicago and Los Angeles offices, will establish another outpost at Dallas. It's probable that "Chick" Scroggins, a former bandleader, will head that branch.

Russ Facchine, Mus-Art's roving rep, will set up the Dallas branch.

[illegible]
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a splash hit
poor little polliwog
(the tadpole song)
positively a pipperoo!
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paull-pioneer music corp.
1657 broadway, new york 19, n. y.

Chi Theatre's Vaude Exit 2d Major Blow to Acts; State's Next-to-Last Wk.

The second major blow to the vaudeville field this month came last week when the Chicago theatre, Chicago, flagship of the midwest Balaban & Katz circuit (Paramount) gave the house musicians four weeks' notice preparatory to abandonment of the presentation policy as a steady feature. The house will use top bands and headliners when available on a spot basis.

The intended closing of the Chicago theatre will come three weeks after Loew's State, Broadway's sole vaude house abandons stageshows Wednesday (23). Closing of live talent in these two major houses is naturally regarded as a severe blow. However, there's hope for both theatres. Loew execs declare that the second-run double features and first-run single pic policy is still regarded as "experimental." If it doesn't work out, then it's likely that stageshows will be returned. Talent agencies think that in the case of the Chicago theatre, there's the likelihood that the house can be fed a steady diet of stage bills. They feel it's up to them to dig up enough attractions to make it worthwhile for that house to resume shows.

The State theatre affairs, last week, hit some entanglements because of the abandonment of vaudeville. Local 802 of the American Federation of Musicians has notified the house that it will not allow the house orchestra to be dropped. Union officials say that they have a contract with the house that runs until Labor Day, 1948. They regard the contract to be an iron-clad guarantee of employment.

Loew's Attitude

On the other hand, Loew attorneys feel that a legitimate change of policy nullifies the contract. The two-weeks' notice in ending employment, is traditional, they declare.

What will happen in this instance, isn't known as yet. The union's action hasn't been determined.

The house orchestra runs around $2,000 weekly, and it's not likely that the State will continue to pay that sum until August.

So far, no similar action has been reported from Chicago AFM Local 10. The house uses Lou Breese's orch when name bands aren't on stage.

This house last year grossed an all-time high with one week of Jack Benny which pulled $113,000. Danny Kaye scored around $102,000, while Frank Sinatra and Dick Haymes are others that have grossed around the same amount. House average of late is around $55,000.

What obsequies the Chicago theatre will hold over the live talent demise hasn't been decided upon, but the National Laugh Week Foundation, an organization devoted to publicizing April 1 as Laugh Week, is holding a comedy "wake" at the State next Wednesday during the last show. Top comics are expected to be present to commemorate vaudeville's demise on Broadway. They plan to adjourn to Lindy's afterward to commisserate.

CAPPELLA
AND
PATRICIA

NORMANDY ROOF: "Showgoers with a partiality to smooth dance teams should pencil C and P at the top of their 'must see' list . . . Apart from being one of the most beautiful women to appear locally, Patricia conducts a one-woman show with gowns that have the female patrons drooling. From where we sit we'd say Cappella and Patricia FORM THE FINEST DANCE TEAM TO PLAY OUR TOWN."

By AL PALMER, The Herald, Montreal. 1947

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For All Branches of Theatricals
FUN-MASTER
"The Show Biz Gag File"
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(22 for $18.00)
10 PARODIES for $5.00
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JANE DOUGLASS at the Piano

ATTRACTIVE YOUNG LADY
Size 34 to model for several weeks. Experience not necessary. Call Miss Nayes on Friday at MU 5-9210

ATLANTIC CITY PREPS FOR HOLIDAY CROWDS

Atlantic City, Dec. 16.

Boardwalk and main avenues have been decorated in green and red lights and huge Christmas trees have been placed along the 'walk as the resort straits preparing for the Christmas and New Year holidays.

With a heavy influx of visitors expected, amusement and hotel people have prepared special attractions. During the holidays the niteries will book in special shows. Hotels will have the usual Christmas tree and trimmings.

The New Year's eve crowd, as usual, is by far the larger and most night spots will go all out for this occasion. Cover charges will range from $5 in the small spots to as high as $50 in some of the top places.

Added attraction for the holiday this year is ice hockey in the auditorium.

Pinch-Hit Pays Off

Ann Triola, songstress, who went into La Martinique, N. Y., Friday (12) to pinch-hit for the ailing Jan Murray, has been made a regular part of the show. She's been pacted for four weeks and has an option for next year at a $500 increase. Miss Triola last appeared in N. Y. at the Blue Angel.

Murray opened at La Martinique, Sunday (14). He's doubling from the legit musical, "Music In My Heart," and consequently is in for the supper show only.

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Reminisces About
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* * *
a humorous piece
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Forthcoming
42d Anniversary Number
Out Soon

Philly Clamps Lid On All Sun. Shows

Philadelphia, Dec. 16.

Philadelphia police have launched a drive against all affairs on Sunday banning shows in cafes, night clubs and rented halls. Simultaneously, the drive cracked down on a scheduled concert of pianist Jose Iturbi, set for Sunday, Jan. 11.

In latter case, however, Schima Kaufman, who, besides being a local impresario is a violinist in the Philadelphia Orchestra, changed the date of the concert from Jan. 11 to Jan. 9.

Concert will be held at the Met Opera House, instead of the originally-planned appearance at the Academy of Music. When crackdown on concert came, Kaufman burned, and said he would take the matter to court. He pointed out Sunday sports events are held in this city. However, he cooled, and switched plans.

The police drive against Sunday affairs gained momentum when Police Superintendant Howard P. Sutton ordered commanders of the city's 35 police districts to notify owners of establishments that Sunday parties were illegal.

NVA's Xmas Party

National Variety Artists will toss a Xmas party and entertainment for children of its members at their clubhouse in N. Y., Sunday (21) afternoon.

There'll be a huge Xmas tree, gifts distributed to the juve guests, special entertainment and refreshments.

Although this is the intial kiddie party, Lou Handin, exec secretary of the NVA, hopes to make it an annual event.

Shelvey Sets Up 'Nat'l AGVA Office' In Philly to Fight 4A's Committee That Ousted Him as Union Chief

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, has set up a temporary AGVA office in Philadelphia with himself at the head. Action came at a meeting in Philadelphia Sunday (14) with 16 branch AGVA executive secretaries who passed a resolution that the "national AGVA office" will be temporarily in Philadelphia, and "all the business of AGVA will be conducted from that temporary office until it will be proper and feasible to restore the national office to New York."

The break with the national committee governing AGVA, headed by Hyman R. Faine, came a day before Shelvey's New York attorney, Morris L. Ernst, met with the Associated Actors and Artists of America in an effort to adjudicate the dismissal. As a result of that meeting, another confab was arranged for Friday (19) with the committee governing AGVA, plus Paul Dullzell, 4A's president, and AGVA counsel Jonas T. Silverstone and Mortimer S. Rosenthal.

The resolution passed at the Philadelphia meeting was signed by Shelvey, Barney Barnet, Florida rep; A. P. Nickerson, Herbert Meyers, Bob Clark, all Philadelphia AGVA reps; J. H. Thatcher, New Orleans; Richard C. Mayo, Eastern Pennsylvania; Joseph J. Bova, Columbus; Al Wilson, Cincinnati; Charles Senna, Baltimore; Cliff Barnes, Providence; Lucienne La Conte, Springfield (Mass.) and Hartford; Pat Geracci, representative-at-large; Nat Nazarro, Jr., Pittsburgh; Fred Dale, Boston; Danny Fitz, Boston, and Charles Goltzer, Miami.

'Breach of Faith'

Spokesmen for the committee declared that Shelvey's action was "a partial breach of faith" inasmuch as no mention of the meeting was made during the confab of attorneys. It was understood by the committee at the meeting that no outside action would be taken until it was seen that it would be impossible to arrive at an amicable situation. A committee spokesman also noted that the Philadelphia meeting had taken the type of action that had previously been condemned by Shelvey. He referred to the situation wherein Dick Jones had continued to function independently after he had been fired as Philadelphia executive secretary by Shelvey.

A spokesman for Ernst declared that Ernst had no knowledge of the Philly meeting when confab with 4 A's took place.

It's believed that Philadelphia was selected as the temporary Shelvey headquarters because of the presence there of Arthur W. A. Cowan, Shelvey's attorney.

Faine, asked about the status of the signees of the Philadelphia resolution, most of whom are still on AGVA's payroll, declared that since

(Continued on page 52)

CONNEE
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*TRADE MARK

Night Club Reviews

Latin Quarter, N. Y.

Lou Walters presentation of "America's Hall of Femme," with Harvey Stone, Campagnons de la Chanson (9), George Tapps, Kay Vernon, Corinne & Tito Valdez, Patricia Adair, Gueneth Omeron, Jacques Gordon, Piroska, Line (18), Vincent Travers Orch, Buddy Harlowe Orch; minimum, $4.

The Latin Quarter certainly has one of the most consistent records among niteries providing excellent entertainment buys. Its layouts always have the earmarks of careful production and sapient talent-buying. The current show is a case in point.

Current layout has that new look despite use of previous production numbers.

As far as entertainment values are concerned, this layout equals anything the spot has put on for sometime. The main interest of the program is in Campagnons de la Chanson (New Acts), the nine-man singing group imported for the recent Edith Piaf show at the Playhouse, N. Y. For Broadwayites, Harvey Stone is in top form, while George Tapps and Kay Vernon are installed for added value.

Stone has refurbished his material with clicko laugh matter. He's gone a long way since his [illegible] at La Martinique [illegible] He's now a performe[illegible] authority. He's doi[illegible] tine and a repris[illegible] impressions to hit the [illegible]ckpot.

Tapps, who was a[illegible]acabana two months ago [illegible]gnized as a performer who [illegible] add class terping to a layout. His dance exhibits are intelligently conceived and faultlessly executed.

Miss Vernon is a singer with a warm and appealing voice but her numbers are over-arranged and extremely slow. She did "If You Were the Only Boy in the World" and "Old Kentucky Home," latter part of a southern sequence, but nonetheless both are inappropriate in this show. She does extremely well in a lively tune done in conjunction with a production scene with three harps backing her.

Other major spots are by Corinne and Tito Valdez, who go over nicely with picturesque dance designs, and Gueneth Omeron, who gets solid applause with Verdi's "Sempre Libre." Latter number is in the manner of Prof. Lamberti, with a pair of showgirls doing a mild strip in the background. The strip is too inconsequential to mean anything in itself, but it does detract from Miss Omeron, who could probably get bigger returns without the undressing.

Piroska still fills the floor with his ballet leaps, and Jacques Gordon has a minute juggling bit. Patricia Adair, in a ballet spot, does a winsome bit of terping, and Dorothy Reed does a little control dancing. It's these small touches that add to the excellent pacing of the show.

The costumes and line numbers are, as always, in the better nitery tradition, and Vincent Travers cuts the show authoritatively. *Jose.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, Dec. 5.

Ray Bolger, Harry Marshard's Orch; $2.50 minimum.

Ray Bolger, in first hotel spot since "Three to Make Ready," turns in the sockest act this cushy Sheraton hotel has had in years. Result has been turnaways every night during his three-week stint, which, for a town that has all but folded up so far as nitery activity is concerned, is astonishing the wiseacres. But this has always been a star town in which a sock personality or a sock product, either film or legit, will do terrific biz where a secondary attraction will lay an egg at the b.o.

Bolger, a consummate master in front of a receptive, intimate audience, has to resort to all kinds of gags in order to finish up his 40 to 50 minute stint, of which he does two a night. Sometimes he begs off by sitting in the band as a drummer, other times he picks a gal from a ringside table, dances with her and brings other couples up on the dance floor, slipping out when the floor is mobbed.

Act consists of old favorites. Begins with his famed soft shoe routine, follows with impressions of tyros doing the rhumba, conga, samba, Charleston, etc., seguing into his takeoff of a ballroom terp act. Does his Scarecrow routine and winds with Sad Sack. Between numbers encores leading the band, singing a song, making a speech and fooling around ad lib. Harry Marshard's orch supplies him with a hep musical background, and he never gets an empty seat in the 400-cover room. *Elie.*

W[illegible]nut [illegible]oom, Chi
([illegible]CK HOTEL)

Chicago, Dec. 12.

Pi[illegible] Cartier, Maurice & Maryea, Ton[illegible] Pardo Orch with Anne Ry[illegible] minimum weekdays, $2.50 Sa[illegible]ys.

[illegible]cy of presenting standards [illegible] only a couple at a time) has [illegible]ought this room steady patronage, but it hasn't brought out the plush rope. Table-holders are in the upright citizen category, with family groups represented right down to moppets. Layouts, consequently, bypass s.a., jive and the blue.

Current show opens with Tony di Pardo's orch in a medley of Xmas carols. Muted brass sounds a religious note, elevated by Anne Ryan's solemn chirping of "Silent Night." Lights dim and songstress holds candles at face for an acolyte effect that's first-rate here.

Pierre Cartier could use sprightly support from the orch or some flash biz on his own in following reverent carol session. As it is, his patter collides with the after-wash of "Silent Night." Identity as magician is slowly, almost too casually, established with newspaper tearing routine. Bill-palming is deft and expert. Business of dropping four eggs into tumblers comes off neatly, with ringside plant asking if eggs are real. Plant has raw egg plopped into hand for yock payoff.

Maurice and Maryea are a pert and playful twosome in ballroom terping that's well received. Their rhumba to "Miserlou" has plenty of muscle and the waltz medley that follows is equally good. Pair closes to firm hand with deft footwork in "Fine and Dandy."

Toni di Pardo's musical restraint is a natural for this spot. Maestro, fronting on trumpet, fills the floor with dancers. *Baxt.*

Beachcomber, Miami

Miami Beach, Dec. 13.

Belle Baker, Joey Adams, Mark Plant, Tony Canzoneri, Blackburn Twins, June Taylor Girls (6), Dave Tyler Orch (10); no minimum or cover.

Ned Schuyler's seasonal debut of his Beachcomber finally brought out the crowds that make a nitery op's eyes gleam; and with it, seemed to spark the heaviest weekends biz hereabouts for the harried bistro ops since last seasons height.

Probably the only money maker among the the sans-game room spots in south Florida, last season the 750 seater was packed to standing room at the preem show, via the potent marquee power in this town of Belle Baker and Joey Adams with Tony Canzoneri and Mark Plant, and the June Taylor line.

Neither in show nor in service was the turnout let down. The only criticism that might be levelled is the overlong length of the talent display (which has been pruned by some 30 minutes since).

The Taylor production numbers sparkle in their costuming and routining. Their cantos bracket the revue neatly. In the Blackburn twins the Beachcomber has a nice-looking pair of lads who know their tap weavings. The duo mirror routine topper sets the solo spots off to a brisk pace.

Belle Baker, who opens the room annually, clicks from walkon. New, is her opener, anent birthdays and with some laugh making references to Sophie Tucker. Follows with her familiars, with the Irving Berlin medley a begoff maker to round out a palm-rousing sesh.

Adams and his compatriots follow to keep the big timey tempo. Adams mixes a series of new and identified-with-him lines and stories for steady yocks. The sequence with Canzoneri which follows is a howler, with the ex-leather pusher showing marked improvement as a performer. Timing and showmanship are evident all the way. Comes then Plant for the heckling with Adams and then his own stint of baritoning which racks up continued mitts.

Production is topped by the June Taylor staging of "Poppa, Won't You Dance With Me," with Canzoneri stealing the goings on when he acts out an interpolated version of "Mother." It all adds up to a sparkling sendoff for the season for the big room.

Dave Tyler and his orch rate bows for their backgrounding and in the between shows dance seshes, pack the dance floor with their arrangements. *Lary.*

Village Vanguard, N. Y.

Lee Wiley, Irwin Corey, Murai, Max Kaminsky Trio, Don Frye; no cover, no minimum.

After being out of the boites for some eight years, the last two of which she has been featured on tour with her swing-pianist husband, Jess Stacey, and his band, Lee Wiley is currently getting a strong reception at Max Gordon's one-flight-down in the Village.

The sultry pipes, the blonde coif and the accentuated blues rhythm have changed little since Miss Wiley introed them some dozen or more years ago in vaude, niteries, a CBS radio show and on platters. Husky-voiced stylist is sophisticated and pleasing with such tunes as "Sometimes I Love You," "Watch Over Me" and "Woman Alone With the Blues."

Comedy—and a lot of it—is provided in the Vanguard's present layout by Irwin Corey. Corey's a Gordon alumnus who has also worked at his uptown bistro, The Blue Angel, and at the Copacabana, N. Y. He's a smartly funny fellow who handles himself particularly well in an intime spot such as this by going into the audience for his between-numbers laughs. Aside from the adlibs, his material itself is strong with the downtowners who like his professorial lecture on "Le Jazz Hot" and his "Hamlet" soliloquy, which touches on just about everything in the world.

Jean Murai (New Acts) fills out the show with her lively folktunes to her own guitar accompaniment.

Max Kaminsky's trio (Kaminsky, trumpet; Ralph Sutton, piano, and Arthur Trapler, drums) is sock in backing the show and for just plain listening by the sophisticated hot-music addicts who've long favored the Vanguard. Don Frye is the lull pianist and doubles as m.c., with both jobs capably handled. *Herb.*

Cotillion Room, N. Y.

G. Ray Terrell, Patricia Windsor, Landre & Verna; Chas. Reader Orch (11), vocals by Stanley Worth; Van Smith's Latins; $3 and $4 minimum.

Patricia Windsor (New Acts) is the highlight of the current new show at this class Hotel Pierre spot

(Continued on page 55)

VHCS Teeing Off With 10 Shows; Legit, Vaude Units

Veterans Hospital Camp Shows, organization supplanting USO-Camp Shows on January 1, is preparing 10 shows for the vet institutions, to start the rounds on Jan. 24.

One legit play, "John Loves Mary," to be produced by Bob Gordon, is included on the list. Others are variety layouts. It's planned to have one all-Negro vaude unit in the group.

VHCS will play for long term patients in 101 Veterans Administration hospitals as well as in army and navy general hospitals.

Shelvey Sets

Continued from page 51

they're working for Shelvey, Shelvey may have to pay them.

Faine said that last week he held a meeting with Florine Bale, western regional director of AGVA; Max West, AGVA exec sec in San Francisco, and Nat Nazarro, Jr., of Pittsburgh. All of them, according to Faine, declared they would work with the current AGVA administration and cooperate with the AGVA national committee. He was therefore surprised to learn that Nazarro was one of the signers of the Shelvey resolution.

Difficulties started nearly four weeks ago, when Shelvey asked for a four-week leave of absence because of illness. The 4A's granted him the leave, then relieved him of all powers, and set up the national committee to govern the union. Committee subsequently learned that Shelvey had gone to Chicago and Philadelphia for branch conferences, and had been sending orders and directives to AGVA field offices. He was consequently discharged for "sabotaging" AGVA and "flaunting" the authority of the national committee and the 4A's.

Bands, Sans Acts, Set For Enken's Palm Beach Nitery

Leon Enken, former co-owner of Leon & Eddie's, N. Y., is preeming Leon & Eddie's, Palm Beach, tonight (17). Resort spot will feature two bands sans floor shows.

Until last year, the Palm Beach cafe was operated by Enken and Eddie Davis, current owner of the N. Y. club. During the ensuing year, partnership dissolved with Enken taking the Florida club and $30,000 in cash, while Davis remained with the Manhattan spot. However, Enken maintains a realty interest in N. Y. spot.

Friars' Frolic Sun. (21)

The Friars will stage their 43d annual Friars' Frolic at the Imperial theatre, N. Y., Sunday (21) night.

Abbot Milton Berle will again chairman the affair, with an assist from Alan Corelli in handling the long show. Proceeds, as in other years, will be devoted to the welfare fund of the club.

Tito Guizar, working the Radisson hotel Flame Room, Minneapolis, provides the singing at the St. Lawrence Catholic church Sunday morning masses. He's a friend of Father Robert Ramsey of the parish.

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Chi Bistros Getting Top New Yr.'s Eve Tariff; $12 to $20

Chicago, Dec. 16.

Chi celebrants will welcome the New Year in at about the same price level as last year. While the Cameo, which had $100 per couple tab last year, has leveled off to $20 per person this year, most other spots' tariffs remain the same.

Camelia House at the Drake hotel is $18 per plus tax, with formal dress a must. Palmer House, also requiring white tie ~~and~~ tails, will charge $15 p.p., including tax, while sister spot, Stevens hotel is $12.50 per plus tax. Swank Mayfair Room is informal at $15, and the Edgewater Beach $15.25, tax included. The Chez Paree will charge $12.50, including tax.

Most legit shows will hike scales to $6 with "Annie Get Your Gun" scaled at $8. Pic houses scales will range from $1.25 to $1.85.

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Dir.: MATTY ROSEN

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Million Dollar, L.A., Tosses Vaude, Back to Pix Policy

Los Angeles, Dec. 16.

Vaudeville has been tossed out of the Million Dollar theatre, which returns to a film policy with an occasional stage show.

Operator Sherrill Corwin arranged amicable settlements of band bookings with Roy Milton, Xavier Cugat and Desi Arnaz, who had future contracts to play there.

A&C GET COMPLETE COIN FOR PALLADIUM DATE

Hollywood, Dec. 16.

Deal for Abbott and Costello to play at the Palladium, London, is on again, this time for two weeks, starting Jan. 19, at $15,000 a week.

Understood the comics will collect their entire salary through an ar-arrangement with their attorney, who will draw the coin in Hollywood and "Loan" their services to the Palladium. Mickey Rooney and Danny Kaye are reported working the same system.

Proser Sets Topliners For N.Y. Copa Till Jan. '49

Monte Proser, operator of the Copacabana, N. Y., has set headliners for the nitery until January, 1949. Pacted last week were Gertrude Niesen, who starts Jan. 8, at $5,000 weekly; Vivian Blaine, the 20th-Fox singer, who goes in May, and Dean Martin and Jerry Lewis, who go next April at $3,000 weekly.

Lineup as it now stands calls for Miss Niesen, Jimmy Durante, starting Feb. 5; Tony Martin, in March; Martin and Lewis, Miss Blaine to be followed by Mitzi Green in June; Lena Horne for two months, starting in July, and Joe E. Lewis from September until the beginning of January.

Getting a full lineup for a full year is considered unusual these days, inasmuch as most cafes generally work on a show-to-show basis because of the shortage of attractions.

Miss Niesen was last seen in New York at the defunct Vanity Fair (now the Harem), where she received $7,500 plus 50% of the take over $44,000. Her Copa deal is on a straight guarantee basis.

Horseshoe's Socialite Harpist

From nostalgia and oldtimers, Billy Rose's Diamond Horseshoe, N. Y., nitery goes very Viennese, with beaucoup violins, etc., and will feature among the talent socialite feature among the talent, socialite ist.

Her grandfather founded the Seaboard National Bank, N. Y., and she is the wife of Geoffrey T. Hellman, New Yorker mag staffer, himself a scion of the J. & W. Seligman banking family.

The show in this "basement Carnegie Hall" will be topped by Mata & Hari.

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New York

Barney Josephson Sells Cafe Society Uptown, N.Y., To Gordon, Jacoby for 75G

One of the major nitery upsets of the year occurred Saturday (13) when Barney Josephson shuttered his Cafe Society Uptown, N. Y., and sold the spot to Max Gordon and Herbert Jacoby, operators of the nearby Blue Angel. Purchase price was $75,000, and a substantial down payment has been made. Deal will be finalized later this week.

Jacoby and Gordon, who are equal partners in the venture, will reopen late February or March, under a new name. Policy is still to be decided upon, although new owners have decided on a modus operandi in which they won't be competing with themselves at the Angel.

They're planning dinner shows and dancing, both of which are not the Blue Angel policy. They're also contemplating a different type of talent, and may rely greatly on Continental imports. Both Gordon and Jacoby gandered acts on the Continent this past summer.

The Blue Angel owners have been looking for another operation for sometime. They were recently dickering for the now-closed Embassy, N. Y., but deal fell through.

Josephson will continue his activities at Cafe Society Downtown, which he opened in the late '30s. He opened the uptown branch in 1940, and until two years ago, CSU was considered one of the more successful eastside clubs, hitting an average weekly gross of around $30,000. Things started to slide toward the end of last season. Cafe picked up when Lucienne Boyer was brought in and continued with top takes until spot closed for the summer. Miss Boyer resumed her engagement there late September, but grosses were nowheres near the amount she previously registered. Josephson had been reported dropping as much as $5,000 weekly in the operation of spot. Josephson had also been under attack from columnist Westbrook Pegler, because of his brother's (Leon) activities. Latter had recently been convicted of contempt of Congress for refusing to testify before House Un-American Activities Committee. Whether this contributed to the bad business isn't definite.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 16.

Robert J. Goldstein, theatrical attorney who cured here, in for annual checkup and back to work with an all-clear.

Robert Pasquale, Philadelphia theatre manager, flashing good clinic report and expects all-clear and go home papers soon.

With top clinic reports all privileges were given Sophie Medes, Mary Mason, Inez Delores Liverpool and Alice Dudley.

George Fee, showing such good improvement, appointed to amusement, library and greeting committees at the Rogers.

Joseph Vaughey, author and playwright, floored for two weeks with a bad cold.

Frank Miller, formerly with Charlie Spivak's orchestra who beat the rap here, joined Art Rolland's band at Durgan's nitery.

Len Grotte, former Loew manager, and his frau Eileen Grotte visited the Will Rogers gang last week.

Dr. Harold Rodner and specialist Dr. Richard Kilstein in from N. Y. C. to attend the annual banquet at the Will Rogers for medicos trying to advance the "cure" of tuberculosis.

George Farnum, Albert St. George and Izzy Kaplan, musicians, in from Boston to bedside Inez Liverpool.

Isabelle Rook mastered the first stage of the "Rib" operation like a veteran.

Andrew Grainger back at the Rogers after mastering recent operation.

Don Fairchild, who beat the rap here, returned to his home in Danbury, Conn., after vacation on a Montana ranch.

Write to those who are ill.

BOB BROMLEY

10th Month
Oscar Theatre,
Stockholm,
Sweden

Major Bookers Mark Time on '48 Pacts, See Downward Trend in Acts' Salaries

Theatre bookers are no longer buying talent in advance. They're holding off on issuing new contracts anticipating a sharp decline in prices on names and name bands. Major circuit talent-inkers feel that with the current downward trend in grosses and growing inclination by top bandleaders and performers to accept lower coin, they'll be able to get better deals by sitting it out.

Cessation of buying comes at a time when the talent agents are pressuring the bookers to make deals for 1948. The agencies, partially through nudging by clients, and fear that many bands and acts will move elsewhere unless contracts come through, have been putting the heat on the bookers. But for the past few weeks, buyers have nixed all proposals even though some attractions have been submitted at slight reductions.

One booker put it this way: "Why should I sign that band now? Just by waiting I'll be able to get it for $2,000 less."

Although most bookers had formulated the wait-and-see policy by themselves, disclosure of the renegotiation of contracts at the Paramount theatre, N. Y., completely shut off the possibility of getting new contracts for features that had been playing the circuits regularly. The Paramount and Music Corp. of America had revised the Louis Prima deal with the band taking a $10,000 cut for a four-week period. Prima will now get $40,000 instead of $50,000 in the original contract. Carmen Cavallaro was also cut to the same figure.

The Strand is now reported pressuring for similar downward revisions for its bands.

The tough booker stance has virtually knocked out the Broadway repeaters. There have been many acts that have been playing the various Stem theatres for many years, frequently repeating within six months at the same house, or making the entire round of the various theatres on Broadway. Now theatremen are restricting purchases because many acts in that category have had their salaries grow to the point where it's no longer feasible or profitable for theatres to use them. Even if these acts take sizable cuts, they won't be used as much unless they slide back to pre-war salaries.

The bookers' policy doesn't mean that buying has completely stopped. Bookers are still shopping for show-to-show fill-ins. They'll still compete, but this time it will be for newly-developed talent that means money at the box-office.

Lena Horne Pacted For Hub Latin Quarter at 6½G

Lena Horne has been set for the Latin Quarter, Boston, at $6,500, starting Jan. 18. Singer had previously been scheduled for a date at Ciro's, Mexico City at $8,000. Latter engagement has been postponed.

Miss Horne is due back from Europe Dec. 22. While abroad, she played the Palladium, London, and Champs Elysees, Paris.

Held On Arson Rap

Des Moines, Dec. 16.

Richard M. Havlik, 19, owner of the Buccaneer nitery, Cedar Rapids, which was destroyed by fire on Nov. 22, has been held for the grand jury on an arson charge.

In addition to operating the night club, Havlik is a student at Coe college in Cedar Rapids.

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BOOKING MANAGER

Variety Bills

WEEK OF DECEMBER 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 17
Paul Whiteman O
Marilyn Maxwell
Geno Sheldon
Ben Beri
Music Hall (I) 18
Lucile Cummings
Myrtill & Pacaud
Acromaniacs
Gaudsmith Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 17
Ray McKinley Bd
Frankie Laine
Billy DeWolfe
Clark Bros
Roxy (I) 18
Connee Boswell
Paul Gerrits
J & A DiGatano
Pitchmen
State (L) 18
J & C Brick
George A Martin
Molly Picon
Dave Apollon
Jack Carter
Harold & Lola
Strand (W) 17
Charlie Barnett O
Bunny Briggs
Ada Lynne
D Marie & Lee
BALTIMORE
Hippodrome (I) 19
Ernest Tubb Show
State (I) 18-20
Wyoming 2
Bill Jordan
Sid Stone Co
Louis & Oliver
21-23
June Lorraine
Charles Senna
Cordano & Corinne
(one to fill)
BOSTON
Keiths (R) 18
L Cole Debutantes
Lewis & Van
Bob Evans
3 Rayes
CAMDEN
Towers (I) 19-21
Stuart Sis
Jerry Coe
Sky Riders
Bernie George
3 Welles
CHICAGO
Chicago (P) 19
Gordon MacRae
Johnny Morgan
Bunins Puppets
LeBrac & Bernice
Oriental (I) 18
Goutier's Bricklay's
Nelson Sis
Wilkie & Dare
Shavo Sherman
Carl Sands Orc
HARTFORD
State (I) 19-20
Jan August 3
Bobby Byrne
Monica Lewis
Barney Grant
21
Vaughn Monroe O
MIAMI
Olympia (P) 17
Gonzales Duo
Reiss Bros
Edith Fellows
Georgie Kaye
4 Canton Bros
NEWARK
Adams (I) 18
Dr Neff Show
Bela Lugosi
PATERSON
Majestic (I) 18-21
Gilbert & Carroll
Gloria French
Olson & Joy
Steve Murray
The Vespers
22-24
Kay & Aldrich
Roger Barnet
Al Ruskin
Fred Rookie
5 Grays
READING
Rajah (I) 18-20
Tony Pastor Orc
Cy Reeves
Tyler Thorn & Roberts
ROCKFORD
Palace (I) 19
B & N Lang
Field Bennett & Jack DeCrowe
Dene & Lyon
Jue Fong
3 Flying Demons
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 17
Schaller Bros
Johnny O'Brien
Straw Hat Revue
Guy Cherney
(two to fill)
WASHINGTON
Capitol (L) 18
Jan Latin
Nancy Donovan
Stroud Twins
Corday & Triano

BEN BERI
WITH
PAUL WHITEMAN
CAPITOL, New York
3 WEEKS
Mgt. EDDIE SMITH AGENCY
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BRITAIN

HACKNEY
Empire (I) 15
Henry Hall Orc
Len Young
Sidani
Bernard Spear
4 Atlas
N Hope & D Ray
Eileen & J Paul
LEICESTER
Palace (I) 15
Borrah Minevitch
Harmonica Rascals
Johnny Puleo
Leonard Barr
Hamilton & Vassi
Palette Dogs
Peter Taynor
Eddy Bayes
Mayete
Newman Twins
SHEPHERD'S BUSH
Empire (I) 15
Ignorance Is Bliss
Alys
Pam & Jill
Los Valentos
Pepino's Circus
Madrigal
Nelson Lloyd
Vincent Arthurs

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Amanda Laine
Kaye Ballard
Pearl Bailey
Jay Marshall
Hal Cooke
Three Flames
Carnival
George Jessel
Elsa & Waldo
Graham Sis
Luba Malina
Ray Jacquemot
Chas Irwin
Chas Blackman Orc
Gao Orc
Cafe Society (Downtown)
Rose Murphy
Alan Melvin
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Harem
Jack Cole Dcrs
Myron Cohen
Frances Faye
Elisa Jayne
John Elliot
Paul Remos
Mack Triplets
Lee Bartel
Nevada Smith
Fausto Curbello O
Art Roman O
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Phyllis Grey
Wilson & Hosley
Hazel Webster
Downey & Fonville
Highlights
Belmont-Plaza
Romo Vincent
Jon Laurenz
Taylor Line
Castillanos Orc
Eddie Stone Orc
Hotel Biltmore
Russ Morgan Orc
Tom Grant Orc
Hotel Commodore
Stan Kenton Orc
Hotel Lexington
Alomas Hawaiians
Hotel New Yorker
Sammy Kaye Orc
Hotel Pennsylvania
Chas Spivak Orc
Hotel Pierre
Landre & Verna
Chas Reader Orc
G Ray Terrell
Van Smith Orc
Hotel Plaza
Phil Regan
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Hotel St Regis
Raye & Naldi
Nype & Cote
Rolly Rolls
Andre, Andree & Bonnie
Laszlo & Pepito
Ted Straeter Orc
J Guarneri 3
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Havana-Madrid
Noro Morales Orc
Joaquin Garay
Corday & Triano
Sacasas Orc
Iceland
Lynn Allison
Tiny Clark
Dorothy Jarnac
Hope Foyo
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Peter Lind Hayes
Jet MacDonald
Mary Healy
Blair & Dean
Ray Arnet
Michael Durso Orc
Fernando Alvarez O
Lou Menschel
Martin Line
Blimpy Blank Orc
La Martinique
Miguelito Valdez
Ralph Font Orc
T & P Rodriquez
Maria Del Ray
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mayo Bros
Marion Manners
Roy Davis
Rita Lopez
Wally Dean
Shepard Line
Old Roumanian
Sadie Banks
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Harvey Stone
Campagnons
Georgie Tapps
Smith Sis
Patricia Adair
C & T Valdez
Gueneth Omeron
Bon Vivants
Vincent Travers O
Riviera
Billy Vine
Jan Bart
Demar & Denise
Betty Jane Smith
Tony Bavaar
Catalino Orc
Ruban Bleu
Sonia Cortie
Connie Sawyer
Jean Palmer
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Thelma Carpenter
Garland Wilson
Versailles
Ilona Massey
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Toni Palmer
Lou Appareti
MacArthurs
Ranch Orc
Village Vanguard
Irwin Corey
Lee Wiley
Max Kaminsky 3
Don Frye
Waldorf-Astoria
De Marcos
Nat Brandwynne O
Mischa Borr Orc

CHICAGO

Blackhawk
Phil Levant
Ray Olsen
Howard Brooke
Shirley White
T & J Mahoney
Chez Paree
Marty Gould Orc
Kitty Kallen
Martin & Lewis
J & A Digatano
Paul Sydell
Hotel Blackstone
Ray Morton Orc
Jane Dulo
Myrus
Maurice & Maryea
Hotel Bismark
Pierre Cartier
Benno Delson O
The Stewarts (4)
Tony DiPardo Orc
Helsings
George Gobel
Bill Chandler Orc
Mary F Kincaid
Jack Burtell
H Edgewater Beach
George Olsen Orc
Sharkey the Seal
Lee Canova (2)
Preston Lambert
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Nellie Lutcher
Marty Hogan
Jose Melis Orc
Jeanne Williams
Carl Marx
Latin Quarter
Lenny Kent
H Mac Mahon
Latin Lovelies (12)
Buddy Shaw Orc
Valeida Show
Dick Hyde
Vilma Sherry
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Consuelo
Ray Malone
Howard De Courcy
Hotel Stevens
Orin Tucker Orc
Prof Lamberti
Marcella Gould
E & J Slack
Scotee Marsh
Sensationalists (3)
Boulevar-dears

Television Reviews

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are certain, in fact, to be reminded of the film shorts of "Info," so similar are the formats.

In addition to latching onto a formula that has pulled radio audiences years in and out, Stone wisely has given his show plenty of name appeal. Author John Mason Brown seems a singularly smart choice for the chairman's chore, being not only well known but well equipped. His delivery, diction and general manner are pleasing; he is intelligent and informed without seeming snobbish; glib and humorous without seeming silly. He does the stint with relish and verve.

In the four-expert panel (again like "Info") on the second performance of the show this week (15) were Lewis Gannett, book critic of the N. Y. Herald Tribune; Millicent Fenwick, an editor of Vogue; Russell Maloney, author and mag writer, and Merle Miller, an associate editor of Harper's Magazine. (On the initial sequence, in addition to Gannett and Bennett Cerf, book publisher, William Auerbach-Levy, the artist, and 11-year-old Linda Nissen.)

Remembering the medium it was using, the caught session made plentiful use of visual tests—identifying states by their outlines, past U. S. Presidents with some of their features blanked out, folksongs sung by an a cappella group, etc. As a continuing, viewer-participation feature, prizes were offered for identification by a televiewer (phoned up by Brown at the show's close) of a photo screened early in the show. Questions and tests tossed out by Brown were generally intriguing and the "experts" performed astutely, flipping back alert speculation when they couldn't nail the right answer.

Miss Fenwick easily qualified for a regular post on the panel, being not only a very bright femme but a very videogenic one. She stole the show from her male fellow experts in this week's edition. Of the other three experts—all of whom, it should be noted, performed admirably—the puckish, ear-pulling Maloney, whose caustic comments have earmarks of the late Alexander Woollcott's, looked like the best bet to enliven future sessions. He never really got wound up in this sequence, but there were hints that he could.

Format of "Americana"—which gets its title from the fact that it deals with American subjects (but why be so isolationist?)—has the inherent weakness from a video standpoint of being talky, but it can reduce this effect through abundant use of visual quiz stuff. Viewers might be given a slightly longer look at the test articles, to give them more of a chance to compete with the experts. Setting of the show, while it should not distract from the proceedings, might be a little less bare than it is now. Brown is a trifle too easy on the experts and needn't give them an A just for coming close. And, to keep the session from being too literary, perhaps at least one, if not two, of the experts might well be drawn from outside the mag-book-newspaper field.

On the whole, however, "Americana" is one of the most diverting video program billings to date.

Doan.

Tele Move

Continued from page 28

threat, he declared, citing one film topper who finally realized what video might mean when his own kids turned down a chance to go see a picture because they wanted to watch a tele show.

To Revolutionize Show Biz

Tele can be counted on to revolutionize show biz, McCrary declared. Films and cars, he pointed out, began taking Americans out of their homes and then radio came along and began putting them back. Now television will complete the cycle. McCrary declared that, with television, the public can be expected to go only to outstanding films, which will mean an end to double bills and production of B features. Film industry, consequently, will probably revert to the basis of indie producers like Sam Goldwyn, who turn out only five or six top-budgeted films a year.

If the film industry doesn't start renting its oldies and reissues to broadcasters, McCrary warned, tele will turn to the use of foreign pictures "and the comparison won't be good for Hollywood." McCrary also pointed out that video can eventually throw open a wide new market for Hollywood, since it will be able to use more films in a week than Hollywood turns out in year. He suggested, in addition, that much of the feature footage that Coast producers throw away, such as cuts and retakes, could be rounded up into highly-entertaining tele shows if Hollywood wanted to do business.

McCrary revealed that Goldwyn, for one, had evidenced enough interest in tele to offer to finance him in production of films for video. McCrary claims to have turned down the offer but will use several of Goldwyn's technicians in experimenting with 16m production. He pointed out that he and Mrs. McCrary (Jinx Falkenburg) had shot 16m film for their Bristol-Myers tele show last year and had discovered they could turn out 20 minutes of film for only $1,200.

News

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ters any fading and holding over significant items that can't be fitted into the 8 a.m. show for the 9 a.m. program.

Biggest virtue of magnetic recordings, especially the tape variety, lies in the ease with which they can be edited. According to Lee Bland, CBS director of special events, the ratio of editing speed between disk and tape recordings is in the neighborhood of 50 to one. Tape recordings, moreover, permit such fine editing that even a note from a bar of music or a syllable from a word can be removed without detection by the listener in the final form.

Recently, when the Coast Guard Cutter Bibb rescued the downed airliner Bermuda Queen, CBS sent a recording crew to Boston to cover the ship's arrival in port. In reporting the event, the Bibb's captain said one of the airplane's life rafts had "bursted." CBS technicians edited the word to read "burst" and gained in grammar what it lost in local color.

First major project in which wire recording was used on an air show was Norman Corwin's "One World' series in January, 1947. With wire being more difficult to handle, the whole works were transferred to tape, edited and then re-recorded on acetate disks for transmission. Broadcasters are gradually losing their reluctance to broadcast directly from tape which stemmed from a fear that the equipment would break down midway.

Tape recording gear, however, is not all that it should be, according to the experts. Although greatly improved over their early models, the machines are still not rugged enough and lack self-contained power supplies for ideal portability. Major advances, however, are in the near offing. CMS engineers are currently collaborating with equipment manufacturers on a special electronic editing device and some refinements to increase the fidelity and overall performance of tape recorders.

New Acts

CAMPAGNONS DE LA CHANSON
Songs-Comedy
17 Mins.
Latin Quarter, N. Y.

Les Campagnons de la Chanson, the 9-man comedy singing group recently imported from France by Clifford C. Fischer, for display in the now-closed Edith Piaf vauderevue at the Playhouse, on Broadway, is probably one of the most amusing satirical song groups around. It's an act that appeals to the literate, and with a few added touches can widen its mass basis.

As far as choral work and song conception is concerned, there's scarcely a group that can equal them. They are equally adept in imparting sly touches and broad buffoonery. Their offerings are a sapient mixture of both. They have a sequence on the interpretation of a French folk-tune as it would be done by an American jazz band, the Don Cossack Choir and a symphony orchestra, that has already reached classic proportions during the short time it's been seen in this country. They do a donkey number that's good for broad laughter, and a straight choral number to show off their tonal accomplishments.

Altogether they do around 17 minutes, but for a Continental act that's only a warmup. The various French chansoniers have demonstrated that they can remain on the floor for interminable lengths and they get better as they go along. It's almost an injustice to inflict time limitations on an act of this type.

The act could widen its appeal with English preludes as to what they're doing. Most Yank audiences don't understand the lingo, and the Campagnons, like most of the Gallic songsters, could heighten their effectiveness with some charming explanations.

Jose.

PATRICIA WINDSOR
Songs
20 Mins.
Cotillion Room, N. Y.

Patricia Windsor marks her nitery debut, having come from operetta, and on her Hotel Pierre showing she impresses as being plenty OK for sound (and sight) in anybody's bistro. A personable blonde, her voice is of unquestioned schooling. A choice repertoire geared to the middlebrow taste ("One Kiss," "Stella by Starlight," "Kashimirl Love Song," "La Boheme" excerpt, "Almost Like Being in Love," etc.) insures popular appeal, especially in a class hotel spot like the Cotillion Room.

She has instinctive showmanship, as evidenced by a judicious use of the mike which she further proves could be dispensed with, as she does in one aria. Anyway, she knows how and when to pitch her high registers away from the mike.

Attractively accoutred and possessed of indubitable talent, Miss Windsor is a plus value. She erred only in overlength repertoire, which however was more the fault of an enthusiastic maestro - conferencier than herself. She could (and should) cut one and possibly two of the encores. However, that's a detail attuned strictly to the enthusiasm of the customers or the management.

Abel.

JEAN MURAI
Singer
12 Mins.
Village Vanguard, N. Y.

Making her pro bow here, Miss Murai warbles folk and mood tunes to her own accompaniment on a guitar. She does much of her chirping in Spanish and wears an attractive folk costume to carry out the motif. Her personality is mildly attractive, but she tries too hard, with the result the audience soon loses interest.

Miss Murai's pipes are not outstanding, by any means, so it's vital that she develop a very definite style if she is to progress. As it is, her jumping from one brand of song to another proves ineffective. She goes from a quaint Spanish folk-tune to "Taboo" to "Donkey and the Mule."

Without a marked style and manner, Miss Murai is too unsophisticated for this type boite. Until a few weeks ago she was teaching kindergarten classes in Manhattan, having been a New York public schoolmarm for the past eight years.

Herb.

ANDRE RANCOURT (2)
Singing
12 Mins.
Zanzibar, Montreal

This young French-Canadian balladeer is, without trying to imitate him, the closest thing to Jean Sablon. Rancourt's soft voice is at times very much, by tonality, like Sablon's and he can hope to achieve possibly as much success if he dresses up his presentation with more material. Rancourt's only mistake so far is to keep his delivery straight. He has to find some exclusive material.

Lad's voice is pleasant even when it drops somewhat too low and becomes a whisper on some final notes. He sings a French-Canadian original modern song, "Plus Rien," and follows with "These Foolish Things," where the Sablon tonality is, without being an imitation, in evidence. Stunt of singing this at an empty table with portable mike is good, since Rancourt's acting is natural and easy to watch and take. "Mme. Dupont" and "Je n'en Connais Pas La Fin" are again effectively done. Rancourt has more personality than many French so-so imports; he is handsome, unaffected, has an agreeable voice and is perfectly bilingual with a small touch of French accent. Lad is helped by excellent piano accompaniment done by Gene Parr. As a new personality, Andre Rancourt has something which can be developed to star rating.

Marc.

ADA LYNNE
Comedy
10 Mins.
Strand, N. Y.

Ada Lynne is a stranger to VARIETY's New Act files, although obviously an experienced performer. A clever and personable girl, she is sometimes guilty of trying too hard, but none the less is a good bet for the deluxers.

Miss Lynne opens with impressions of Carmen Miranda and Martha Raye, nicely received, but maximum effectiveness is registered in a song telling of the experiences of a WAC, and a medley of parodies.

Under her current setup, she's a wrap-up for the matinee audiences, but needs considerable toningdown for the evening crowds.

Jose.

RALPH BROWN
Dancing
4Mins.
Apollo, N. Y.

A Negro rhythm dancer who works in top hat and tails, Brown impresses as a veteran terper. Somehow he's escaped VARIETY's files. His work is fast and executed with precision.

Pacing and timing of Brown's fancy footwork registered among the customers here. Well received by the house, he should prove more than adequate in similar vaude and nitery dates.

DEWEY SISTERS (2)
Acrobatic
7 Mins.
State, N. Y.

The Dewey Sisters provide an effective mixture of terps and tumbling that make them a safe proposition for family vauders. They're a nice appearing pair, costumed in good taste, and have a set of applause-getting routines.

The gals do a comparatively long siege of taps before going into the acrobatics. It's the latter that makes the most headway. They're fast, agile and energetic to fill the requirements of acts of this type.

Jose.

McHARRIS & DOLORES
Dancing-Singing
5 Mins.
Apollo, N. Y.

Fast Negro terp turn employing a singing intro shows definite possibilities. Following the vocaling, where the duo identify themselves as "Dave and Dolores," team does some brief stepping. Gal, a looker with snappy gams, fades out for her stocky partner to wham 'em with some solo footwork.

Attempting a novel switch, femme returns with roller skates on her slippers. Tries a few ineffective tap routines. Idea is good but it's evident she hasn't quite mastered the roller medium. With further experience, act stacks up as an okay turn for the vaude and cafe circuits.

RUTH WALLIS
Songs
18 Mins.
Warwick Hotel, N. Y.

Ruth Wallis, who recently made the jukebox top selling lists with her platter of "Johnny Had a Yo Yo" (De Luxe), shapes up as a pleasant performer in an intime room. She has a nice casual manner that takes much of the sting out of the double-entendres, and projects a tune extremely well.

Miss Wallis is best when doing more subtle material. Those numbers take on a sly facade that get maximum appreciation. She's wise in starting off with pops and building up to the all indigo numbers with tunes of various degrees of subtlety. In this manner she avoids that initial shock which sometimes chills an audience.

She's a good-looking titian, nicely garbed, and an accomplished gal, doing her own writing. She's a staff songsmith for Mills Music when not working the saloons.

Jose.

Delfont to Scout U. S. Acts for London Casino

London, Dec. 16.

Bernard Delfont sails for U. S. on the Queen Elizabeth Jan. 3 to line up talent for the London Casino. House has temporarily abandoned vaudeville to play annual Christmas pantomime, "Cinderella," presented by Emile Littler. Theatre resumes its vaude policy Jan. 26, with Olsen and Johnson for a four weeks' season.

While in New York Delfont will also seek plays and musicals for his Saville and Garrick Theatres.

Strand, N. Y.

Charlie Barnet Orch (17) with Jean Louise; Ada Lynne, Bunny Briggs, Deval, Merle & Lee; "Always Together" (WB), reviewed in current issue of VARIETY.

Current bill at the Strand isn't doing the cause of stageshows any good. The paucity of the present bill is especially harmful when it's noted that the present layout comes after nearly two weeks without stage layout, when the house ran dual reissues. It's thin show, obviously designed to meet minimum budget requirements during the extremely dull pre-Christmas period, with little drawing or entertainment power.

Without disparaging especially the efforts of Charlie Barnet's orch, which is the topliner on this layout, it's to be emphasized that except for a very few bands, these outfits have dimmed their drawing power. The surrounding bill consists of a comparatively inexpensive act lineup, which isn't sufficient for the usual standards of this house.

Barnet has a good musical outfit that can still get hearty applause from the jazz-minded. He's usually not averse to bringing in new orchestral ideas, although innovations are at a minimum on the current layout. He does a trumpet choir arrangement with some slight dissonances that are mainly for the advanced jazzophiles, but evening adult audiences aren't especially taken by it. There are some good stage gimmicks, such as the trumpet conversation between two of his sidemen, and, as always, Barnet's sax riffs are colorful to add a measure of excitement. His concession to the approaching season, a medley of Xmas tunes, is well staged and beautifully lighted, and comes off extremely well. A medley of his disk hits also gets a rise from the house.

The orch's chirper, Jean Louise, is a good-looking and capable singer but doesn't impart the necessary color in her voice. However, the crowd takes to her.

Bunny Briggs, the personable sepian singer and dancer who's virtually part of Barnet's standard equipment, knocks off a group of terps after a song opener, that's solidly entertaining. The boy has a poised and easy style that permits a sense of humor to shine through. He hits a full mitt.

Ada Lynne (New Acts) is a clever gal who does nicely with her comedy songs and impressions.

Other act on the session is Deval, Merle and Lee, a good comedy-terp combination that whacks across some good comedy numbers. *Jose.*

Olympia, Miami

Miami, Dec. 12.

Tess Gardell, Mack & Desmond, Larry Daniels, Coco, Steve & Eddy, The Cathalas, Les Rhode House Orch; "Where There's Life" (Par).

There's a full quota of entertainment contained in the current package here for the goodly numbers of vaude addicts in the area.

Tess Gardell, in the topliner spot, gets them from walkon with her Aunt Jemima getup, then discards the character to rack up resounding applause with her vet knowhow in song salesmanship. Standouts were her medley of old hits and the "Show Boat" classics.

The Cathalas tee off proceedings with a niftily routined acro-tumbling act, with the teen-age member of troupe garnering the mitts via his agile work.

Eccentric hoofery of Mack and Desmond hits well. Male half utilizes his funny pan to laugh advantage with overall effect a healthy one on stubholders.

Comedy impreshes of Larry Daniels (with some in the biting vein) add up for good returns. When he tops with blackface bit on Al Jolson the youngster has them for a sock windup.

Coco, Steve and Eddy are familiars in this house, and as usual, click with their comedy tumbling and acrobatics. Rack up steady series of laughs to fold a well paced rundown.

Les Rhode's orch accomps neatly. *Larry.*

Capitol, Wash.

Washington, Dec. 12.

Jack Carter, Harold & Lola, Diane Courtney, Mathis Duo, Bob Simpson Band (6); "Pirates of Monterey" (U).

It's that murderously thin b.o. period just before Xmas and the Capitol has crawled into the storm cellar with an inexpensive, little show. It doesn't fool the customers.

Best act on bill is the opener, Mathis Duo, which goes from bicycling into the unicycle with the man cutting loose with sock juggling from a high one-wheeler. He also takes his gal partner on his shoulders on the unicycle and both juggle and twirl hoops while keeping the cycle upright. It is a nice turn and deserves to warm 'em up for a better show.

Jack Carter, comic, works very hard for the laughs, some of which he gets. His routine is very fast patter, with continual jibing at the audience and much coaxing for what he calls "applau." Ho, hum.

Diane Courtney, warbler, surprises with a very warm and pleasant rendition of "Be Nice to Your Neighbor" and "A Fellow Needs a Girl." She also does the "Habanera" from "Carmen" and follows up with the version from "Carmen Jones." For an encore she offers Torme's "Christmas Song." This act with a little more dressing up would go much better. It also has promise for the nitery route. Harold & Lola do their one-dance offering, the Cobra Dance, a slithery hit.

Sam Jack Kaufmann's house orch is on a week's vacation, so Bob Simpson's aggregation is filling in, working on stage with the acts. Simpson is emcee. Band has good rhythm and the boys do well in a couple of vocals, best of them being "Smoke That Cigarette." *Lowe.*

Oriental, Chi.

Chicago, Dec. 11.

Louis Prima Orch (15) with Cathy Allen, Jimmy Vincent, Lu Dell; Steve Evans, Vince Gloria Haydock; "Lost Honeymoon" (EL).

Louis Prima could be capsuled as an ofay Cab Calloway-Louis Armstrong, but it would be inaccurate all around. His faint resemblance to Calloway is in snake-hip fronting and not in singing, while his Armstrong similarity is in tonal quality on vocals and not in trumpeting. Prima's style is Prima's and, as the man says on the radio, any resemblance to persons living or dead is purely coincidental.

Although Prima and Armstrong both have gutty-gravel voices that come from years of trumpet pitching, each has an individual song style. Armstrong often fills out phrases with semi-articulate words, but Prima stays on the lyrics. As for fronting, Prima isn't as acrobatic as Calloway. You can't weave too much while blowing a trumpet.

Prima's vocals go well on the oldie, "I Can't Give You Anything But Love," and current pops, including "Civilization," with sidemen at his side. Maestro's trumpet points up melodies for lusty effects throughout. As a frock-coated deacon heckled by an unbeliever, planted in a loge, he scores in stern finger-shaking at his wayward congregation of musicians.

Jimmy and Lu Dell turn in a good comedy duet. Cathy Allen, sheathed in strapless black satin, does okay on "Ballerina," but better on her torchy encore. Band of three rhythms, five reeds and seven brass has bounce and vitality.

Vince and Gloria Haydock tap out the usual with more than usual verve, then follow with a nostalgic routine introed as one their mother and father worked back in the 20's. Pair offed to brisk applause and returned for rope-jump terping for additional appreciation.

Steve Evans' impresh of a ghoulish madman is a sure hackle raiser. His Polish lush, no uncommon sight in Chi nabe bars, is penetrating stuff. With minor alterations, it could pass as serious characterization. Comedian picks up fire-cracker yocks with imitations of audience laughing at a comedian.

Prima package shapes up prime over-all, especially for youngish audiences. *Baxt.*

RKO, Boston

Boston, Dec. 12.

Tommy Dorsey Orch (16) plus Stuart Foster, Town Criers (4), Emerald Sisters (2), Prof. Backwards, Audrey Young; "Secret Mission" (RKO).

Tommy Dorsey again proves he's tops when it comes to putting on a well-placed band show. Although he could feature his trombone more (only takes one spot), his side men do a sock job in their respective spots.

Show gets off to a fast start with familiar instrumental number "Opus One" with a quick segue into some wow trumpet work and vocalizing by Charlie Shavers about "Fat Man's Polka." Paul Smith is given feature spot on "Boogie Woogie," giving out with some new ideas on how b.w. should be played in effortless and humorous 88ing. "On the House." gives Buddy DeFranco on clarinet and local boy Boomie Richmond on tenor a chance to show their stuff, but top honors go to Louis Elson for some terrif skin beating.

Ziggie Elman caught biggest hand for "Angels Sing" but had to beg off encoring at show caught due to lip trouble. Vocal department well taken care of by variety of vocalists including the Town Criers, boy-gal foursome; Stuart Foster and a new one around here named Audrey Young. She drew whistles from the wolves and handled the assignment well, though not too strong on the showmanship angle. Gordon Polk of the Town Criers in solo slots going big mugging and clowning though "I Met My Baby at Macy's" following with "The Whistler's Call." Stuart Foster not too impressive with "Old Man River," his "Almost Like Being in Love" more his style.

For straight acts, Dorsey has The Emerald Sisters in fast tumbling standard, and Prof. Backwards with his line of chatter and spelling feats. Biz was way off at opener, house only getting customers after dark. *Elie.*

Skating Vanities of 1948

(Municipal Aud, K. C.)

Kansas City, Dec. 10.

Sixth edition of the roller skating revue in two acts and 22 scenes presented by Harold Steinman. Production supervisor, George Tyson; staged by Russell Markert.

"Skating Vanities" rolled into town for its sixth trip here and opening night showed another of its fast-moving, lavishly-costumed and well-knit presentations, this time for the benefit of the Firemen's Pension Fund. Show is a worthy successor to its predecessors, with the last word in costumes and lighting, and about all the individual and company skill that can be drawn out of rollers.

Seven of the 22 scenes are extensive production numbers which carry their weight in entertainment value, while individual performances spark the show throughout, and a quartet of proven standard acts are thrown in for good measure. The "Braziliana" number closing the first act easily takes top honors, getting in much of the flavor of the samba which backgrounds it through the excellent terp-skating of Billy Lee, ably teamed with Melva Moreno. Costumes for this, as for the whole show, are lavish.

First act sets a good pace with "Grand Parade of the Wooden Soldiers," featuring the line of Vanity-Fairs and Skating Escorts. Whirlaways follow for a challenge acrobatic routine, and Eileen McDonnell is on for a fast turn as first of featured performers. Team of six men put over a number as top-hatted, suave gentlemen skaters, and Bobby Whaling and Yvette sans skates follow with their pantomime around a breakaway bike and a unicycle. "Gold and Silver Waltz" production number also serves to introduce Gloria Nord, femme lead of the troupe, as trim in her skimming as ever. Miss McDonnell is back teamed with Melva Moreno as a pair of "Delightful Delovelies" skating neatly and precisely.

Mickey Meehan has the rink to himself late in the first half, with a leaping acrobatic routine as his introductory number. Three Craddocks, imported from France, are shorties with a speedy round of knockabout and comedy acrobatics, the first of the four vaude acts (without skates) spotted through the show. "Braziliana" then winds the act.

"Frankie and Johnny," one of the major production efforts, tees off the second act, getting a hearty reception as an illustration that the customers like a bit of a story, however burlesqued, with the skating. Bit of slapstick with four of the company's gent skaters done up as "Bowery Belles" fails to register as simply too corny for words. Foursome in Tyrolean garb comes through nicely in a double team number, leading into Meehan's second solo as a toreador whirling a cape.

Miss Nord returns to head up a production as Dinah in "A Pretty Girl Is Like a Melody," a flashy turn woven around seven songs featuring femme names. Rose Piccola and Tony Mirrelli, billed as "Strength and Beauty," live up to it with a speedy and daring turn, stroking the rink at full speed while Mirrelli tosses Miss Piccola about in series of acrobatic poses. "A Modern Mood" is a production number carried entirely by the guys and gals of the company, a precision routine showing up well in flashy lights and costumes.

Show gains further momentum with Bobby May stepping up the pace as he juggles clubs and balls while rolling all over the rink. Miss Nord and Meehan then team for their only number together, reeling off a well-paced romantic skate-dance. The Rudells fill nicely with standard trampoline work and garnish with some rope-skipping to complicate work of the bouncing figures. Finale calls on the entire company for a go at "Minstrel Days," with the inevitable magenta production as the peak. Number is spotted as most ambitious of the program, and brings the two hours and 15 minutes to a flashy finish. *Quin.*

Apollo, N. Y.

Jimmie Lunceford's Band (17) with Eddie Wilcox, Joe Thomas & Fred Bryant; McHarris & Dolores, Eddie "Cleanhead" Vinson Orch (7), The Ravens (5), Ralph Cooper, Ralph Brown; "Within These Walls" (20th).

Jimmie Lunceford's band, led by pianist Eddie Wilcox, and the blues shouting of Eddie "Cleanhead" Vinson top the Apollo's current layout.

Orch of the late batoneer tees off this colored show with a rousing, brassy "Annie Laurie." There's plenty of volume in the outfit's eight brass, four rhythm and five reed. Fortunately, they're somewhat restrained in accompanying vocalist Fred Bryant, who pipes an okay "That's What I Like" for average returns.

Vocal groups apparently are a must at this Harlem vauder. Here for a return date in less than a year are The Ravens. Four lads in Palm Beach white furnish the harmony accompanied by a similarly attired mate at the piano. Working with two mikes, boys open with "Always," run through several more to close to a boff reception with "Ol' Man River."

Vinson is a blues singer of the old school. Backing him neatly is his small band comprising three reed (including Vinson), drum, bass, piano and trumpet. In all he vocally contribs a quartet of numbers, all of which are in the typical blues vein with indigo lyrics to match. Songs of this type are a natural for this house's clientele. Uncanny is the way Vinson's voice breaks at the end of every word. Unusual inflection seems to add extra meaning to such songs as "I'm Just a Railroad Porter" and another "dedicated to the gals" who wake up at 25 to what they missed at 21. He and his unit score solidly.

Sandwiched in the one-hour bill is a harum-scarum number by the Lunceford aggregation labeled "Saxology." It's a noisy, furious piece that's chiefly an excuse for saxman Joe Thomas and his fellow sidemen to cut loose. Ralph Cooper handles the comedy plus an occasional intro. McHarris & Dolores as well as Ralph Brown are reviewed under New Acts.

State, N. Y.

James Barton, Francis Craig with Bob Lamm, Frankie Conville with Sunny Dale, Lander & Holland, Jayne Walton, Dewey Sisters (2); "Desert Fury (Par).

Being the next-to-closing act on a vaude layout generally is a proud spot for any performer, but being on a next-to-closing bill isn't something to bring exultation. With the show after this, the State becomes a straight picture house.

This time the State has some genuine vaude talent with a liberal sprinkling of oldtimers who know their way about. James Barton is the highlight for the oldtime vaude fans, but there's plenty entertainment as well from the surrounding bill.

Barton is one of those acts who dares not change material. His various bits ranging from his perennial "Mad Dog" to "Annabelle Lee" are variety classics to the extent that audiences will invariably clamor for the old numbers. A standard act of long standing who does his song, dance and story act with the utmost polish for top returns. Barton has been a star of vaude, legit ("Tobacco Road" and "Iceman Cometh" in particular) and, more recently, pictures; he can play anywhere.

Another item of major interest is the first Broadway showing of Francis Craig. Craig came out of WSM, Nashville, to produce the top-selling disk, "Near You" (Bullet). The act isn't top vaude fodder, although it gets across handily, mainly on the strength of his reprise of that hit tune, with Bob Lamm at the trumpet and on vocals. That item in itself justifies his place on the bill, but he becomes a bit ludicrous when he plays another of his compositions, "Beg Your Pardon," in a manner that makes it barely distinguishable from "Near You." Only noticeable difference comes when Lamm takes the vocals. Craig has found a piano styling that's brought him into prominence, but he shouldn't carbon himself ad infinitum. He gets good hands, nonetheless. A touch of showmanship is evident with Craig's announcement of Lamm's blindness. Latter goes about unassisted; his handicap isn't evident to the audience.

Bill opens with Dewey Sisters (New Acts) for a good warmup. Jayne Walton hits it nicely with a pleasant tune selection in which she stresses melody, and Frankie Conville, with assistance by Sunny Dale, gets nice applause with a varied comedy assortment.

Closing is by Lander and Holland, an ultra-sophisticated ballroom duo with a maximum of polish. There's a minimum of acrobatics and they attain top results on straight terping. This is a team that could make the round of the smart hotel spots.

The house orch overtures with "18th Century Drawing Room" in an arrangement that displays the delicacy of this number with extreme effectiveness. *Jose.*

Nitery Reviews

Continued from page 52

Cotillion Room, N. Y.

in that maestro-emcee Charles Reader—who is also the director of entertainment at the hostelry—rarely before booked a femme soloist. He makes no mistake with his musical comedy miss making her nitery debut. Minor error was the hyper-enthusiasm manifested by Reader opening night in permitting her to run overboard. While it didn't risk her welcome, it bordered thereon.

Show is in the right groove for the holiday business until the Calgary Bros. come in Jan. 6 as the next headliners, along with Maria Theresa Acuna & Juan de Leon, dancers. G. Ray Terrell, a magico of the old-school, whams 'em with a corking assortment of legerdemain. He's in the forepart. Closing (following Miss Windsor in between) are Landre & Verna with their unique terps, highlight of which are the difficult holds. Their stuff is of the neo-acrobatic idiom, the lifts and holds being different and rather daring. The usual waltz, Latin and paso doble routines are included. Topper is a neat buildup for "the most difficult step a man ever took," as they exit to Mendelssohn's w.k. march.

Per usual, Reader paces his show well, plays tiptop dansapation, with Van Smith's Latins for the alternate terp tunestering. *Abel.*

Copacabana, Miami

Miami Beach, Dec. 12.

Benny Fields, Al Bernie, Gene Barry, Connie Anderson, Buster Burnell, Wally Wanger Line (6), Frank Linale Orch; minimum $2.50; Barry Gray Air Show in Lounge.

That cash register jingle Murray Weinger has been waiting to hear since he reopened this plush spot should be a nightly tune with this installation, gauged from the crowds that turned out for the first showings. It is a neatly rounded production with a brisk pace and a mixture of talents that adds up to patronage building.

Benny Fields, Blossom Seeley's boy, returns to Miami for this engagement for the first time in two seasons and proves again that he has the draw power to rate top billing. The vet song salesman whams out a blending of nostalgia, schmaltz and modern song spinning that gets them, old and young. The top hat, malacca cane and the easy, confident delivery combo to add up steadily with the ringsiders. And when he gets them to join in his community song remembrance, it builds into begoff proportions.

Al Bernie hasn't been seen hereabouts in many years. Which is too bad, for the mimic-comedian sells himself in top fashion. His impreshes hit with their authority and his gags are laughmakers in their blending of newies and twists on the familiar.

Production wise, Wally Wanger has made two changes that turn what was an unorderly brace of routines into trim and effective sessions. He's brought in Connie Anderson, his wife, for the soubrette chores, and the blonde songster-tapstress adds a zest and pace that was lacking heretofore. In Gene Barry he's found himself a solid baritone with a phiz that the women went for and a voice the first nighters found to their liking as evidenced by their heavy palm-pounding when he took over for a short solo spot. The handsome lad should go places with the looks and talent he posseses. Buster Burnell holds over with his capable handling of the production and spot terps.

Frank Linale and his orch back in their usual apt style and handle the patron dance chores neatly.

Barry Gray continues to draw them into the lounge, with the waiting for tables crowds applying every early a.m. *Lary.*

Click, Philly

Philadelphia, Dec. 13.

Vaughn Monroe Orch (24) with Madeline Russell, Ziggy Talent, Moon Maids (4); Jack Verna Orch (5) with Pupi DeCarlo; no cover or minimum.

Vaughan Monroe's mellow musical style is drawing them into the Click currently despite the pre-Yuletide letdown all over town. Place is jammed nightly.

Vocal battery of Monroe, Moon Maids, Madeline Russell and Ziggy Talent are getting boff reception. Tunes that are tops on the jukebox hit parade, including "Till End of Time," "How Soon" and "Near You," get working over by Monroe's crew with good results.

Talent takes over when a novelty tune is called for. Guy improves with age. When caught he scored with "Maharajah of Magadore."

Miss Russell's warbling is especially clicko when she takes over with "They're Mine" and "Civilization." Maestro and Moon Maids harmonize in bangup style.

Verna's quintet held over as relief band. *Shal.*

Havana-Madrid, N. Y.

Noro Morales Orch, Sacassas Orch, Boby Capo, Pann Merryman, Horacio & Marga; Minimum, $3.50.

So long as Noro Morales' rhumba crew dispenses dance music here the Havana Madrid has reasonable assurance of hitting profitable grosses no matter what the floorshow consists of. But there's such a thing as going too far in that direction. The current layout isn't comparable to anything the spot has had in a long time.

For the Latin elements, Bobby Capo has become somewhat of a name. He has many Latin-American adherents because of his disks. However, his vocal acceptance is dissipated by a faulty tune selection and the lack of variety in his offerings. Every number has the same tempo and the uniformity makes for monotony.

Pann Merryman does nicely with a fast acro terp session, but that's not quite enough to put the show into the hit column.

The opening act, Horacio and Marga, newcomers from Puerto Rico, are rhumba terpers who should have had an act before opening. Their format is like most other turns of this type, but there's no routining or terping worth mentioning. *Jose.*

Gosch, But It's Tough to Be a Producer, Or, The Perils of 'Athens' on Broadway

By HOBE MORRISON

From virtually the first typewritten page of manuscript, the history of "The Gentleman from Athens" became a migraine production. Besides all the standard misadventures of theatrical enterprises, it became the basis for libel suits totalling $2,000,000, was indirectly involved in a Congressional investigation, and got caught in the segregation controversy over the National theatre in Washington. It finally folded last Saturday night (13) at the Mansfield, N. Y., after seven performances, a total financial loss.

This saga of show business complications began before the play was completed, as the author, Emmet Lavery, ran into difficulty writing it. As he told associates later, he had the plot and characters clearly in mind, but couldn't get the dramatic effect he wanted, particularly in the third act. As it happened, this third-act trouble plagued him throughout production, and may have been a factor in the opening night performance on Broadway.

When the play was completed and Martin Gosch optioned it, he and the author were unable to raise the necessary financing on the Coast, although the script was shown extensively there and was seen by readers at the various film studios. However, Gosch finally obtained the required $65,000 bankroll in New York, signed Sam Wanamaker as director and Anthony Quinn as title-lead and was about to go into rehearsal.

Then Lavery participated in the Sept. 2 broadcast of the "America's Town Meeting" radio series on ABC, arguing the negative side of the question, "Is There Really a Communist Threat in Hollywood." During the sizzling debate, Mrs. Lela Rogers, arguing the affirmative, accused Lavery of having written a play containing Communist propaganda and charged that his very presence on the program proved the existence of the Communist menace.

Allegedly as a result of those accusations, $46,500 of promised backing for the "Gentleman From Athens" production was withdrawn, and Lavery and Gosch brought libel suits of $1,000,000 each against Mrs. Rogers.

Gosch Forced to Seek More Coin

Meanwhile, Gosch scurried about theatrical and financial circles in New York to dig up sufficient coin to replace the withdrawn backing before his various contractual deadlines. He got Jules J. Leventhal to put up $25,000 and promise a New York theatre and took Eunice Healey in as associate producer. She raised the final $20,000 necessary.

While "Gentleman" was rehearsing there were the usual tiffs among those associated with the production, including author, director, actors and producers. There were extensive rewrites, especially to the third act. Still, the show got fairly promising reviews in Wilmington and Boston. However, these two engagements involved a loss of $11,600, which Gosch and Miss Healey figured they might need to insure at least a few weeks' run in New York, particularly in the pre-Christmas b.o. slump.

On the train returning Sunday (7) to New York, Wanamaker and Lavery agreed on a new ending for the play, involving a complete third-act rewrite. They spent the entire trip writing it. Additional revisions took place after the preview performance Monday night (8) and, as a result, the actors never actually played or rehearsed the final scene until the actual premiere Tuesday night (9).

Immediately after the final curtain, Gosch, who by that time had long since lost his perspective about the show, hurried backstage to one of the principal backers, Herbert J. Freezer, a clothing manufacturer. Breathlessly, he inquired, "What do you think?"

His financial angel didn't register a sign of emotion, answering merely, "We're dead."

Besides agreeing on the play's quality as entertainment, the next day's reviews almost unanimously referred to Mrs. Rogers' statement about its alleged Communist theme. All indicated no such statement valid. As Brooks Atkinson wrote in the Times, "If Mrs. Lela Rogers really did think it was subversive, she must have been overeating red herring."

In the opinion of the author, this emphasis on the possible Communist philosophy of "Gentleman" may have been the deciding factor in its poor critical reception. As Lavery explained it, "I never was satisfied with the play. I never felt it was as good as my 'Magnificent Yankee,' I merely hoped that, with a strong performance, we might get by for a moderate run. But after all the furore about the play, the public and the critics expected a world-shaking drama, which 'Gentleman' never was. Consequently, they were disappointed. They reviewed it as an Important Work, which was a fatal standard for it."

Arthur Hopkins

expounds on the future of the legitimate theatre in

"What I Learned at Fordham"

* * *

a feature in the forthcoming of

42d Anniversary Number

VARIETY

Concerts' Flopola B.O. In Mpls. Is Chasing Local 'Impresarios'

Minneapolis, Dec. 16.

The bottom has fallen out of local concert field, which a year ago expanded and boomed to proportions far exceeding any previous high. Most of the numerous localites who became "impresarios" have quit or are standing on the sidelines "until the picture becomes clearer."

A year ago there was an average of one or two bookings a week. But this fall and winter, excluding the regular University Concert Course (which continues to attract capacity audiences, with season ticket holders accounting for much of the attendance), there have been only four dates so far. They were Kostelanetz, Kreisler, Victor Borge and Hazel Scott, and there's only one more on the horizon—Iturbi.

None of the four was profitable for the local promoter, and Ray Mitcheli of Milwaukee, who brought Borge into Minneapolis and St. Paul, took an especially bad beating.

Al Sheehan, one of the leading concert managers, who also produces the highly successful annual Aqua Water Follies and books the State Fair grandstand shows, says that while business is considerably off, the talent is asking the same high terms or guarantees as a year ago. In bringing in Kostelanetz and Kreisler, he asserts, "I worked for nothing." He'll retire to the sidelines now, he asserts, until "the pattern becomes clearer."

C. C. Milkes, who had a substantial number of bookings last season and the year before, thus far this fall-winter season has had only Hazel Scott for her second local engagement in two years, and his only definite underline is Iturbi next month. Miss Scott drew well last season, but she attracted only a mediocre house this time, although Milkes claims not to have lost any money on the date.

He leaves next week for Hollywood to try to line up bookings for the ensuing months.

Atlanta Stock Company Plans Hotstove Season

Atlanta has joined the list of cities to have stock companies this winter. Two have previously been announced in Texas and at least two in Florida.

Stock at Atlanta will be given in the auditorium of the Women's Club, where each play will be offered for two weeks. Martin Cooke will be the director and the season will start after Christmas.

Brattle Hall, Cambridge, Mass., which operates with stock in summer, is also readying a company for the winter period. It will be under the direction of Franklin Trask, who had a stock at Plymouth, Mass., last summer.

Neighborhood Theatre 'Movement' Mostly A Drama School Come-On

Amateur theatrical groups are mushrooming in New York, principally in the Greenwich Village and lower Manhattan district. They have been scheduling performances at ticket prices ranging from $1.20 to $2.40, in an effort to attract audiences from the general public.

Occasionally, mention of such activities reach the theatre columns of the dailies, but none is of professional caliber, according to Actors Equity Assn. spokesmen. Officials there believe that a number of so-called drama schools are attempting to fulfill "guarantees" of public performances and that the current neighborhood theatre "movement" is an outgrowth.

A checkup disclosed that one school charging $100 per course offered to enroll students for a deposit of $5 and allegedly promised an Equity card upon graduation. Equity officials have indignantly denied that the Association has had any such arrangement, and term such methods as being akin to rackets.

Evident growth of schools is believed to stem from summer stocks, not a few of which have school adjuncts. But it's pointed out that in order to join Equity, applicants must have a contract to appear at least in one professional production, although that may be in a strawhat.

One of the downtown outfits, with an office in Times Square, is offering tickets for a dress rehearsal of a so-called new play for $1.20. Following night the show is to have a "sneak preview," with a top of $2.40, while $3.60 is to be the price for the opening night.

Another group, which says it specializes in "modern revival repertory," schedules three revivals, tickets to be $1.25 or $3 for the trio. Cast slated to appear is claimed to be made up of "players whose past theatrical experiences include wide phases of stagecraft."

College Shows

All Rights Reserved

Hasty Pudding Club, Harvard

Princeton, Dec. 12.

Musical comedy in two acts (11 scenes); book, Clifford W. Hankin, Edward H. Tuck, Thomas J. King, E. F. Norris, Jr.; music and lyrics, John C. Leonard, Alexander L. Taggart, 3d, Edward H. Tuck, W. Hamlin Neely, Jr., Eugene L. Goldberg, M. Donald MacInnis, John B. Lovalace, Jr., Harold C. Buckminster, Walter Clemons, Thomas J. King, Robert M. Barron, Charles Slack; orchestrations, Sanders Maxwell; setting, Maxwell G. Mayo; book director, Robert H. Chapman; music and dance direction, Patricia Norris; musical direction, Arthur Dorfnar; vocal arrangements, Donald M. Finnie, Dean A. Allen; production supervision, Robert H. Chapman, Patricia Norris. Opened Dec. 12, '47, at McCarter theatre, Princeton.

Cast: Clifford W. Hankin, Vincent R. Smith, Grant Goodman, Thomas H. Middleton, Jr., Edward H. Tuck, Frank Hartley, Donald G. Stauffer, George W. Morris, Thomas J. King, Kennedy Williams, Arthur W. Savage, dancing chorus, vocal octet, orchestra.

The combination of youthful exuberance, college spirit and professional guidance makes "All Rights Reserved," 56th annual production of the Triangle Club of Princeton Univ., a musical comedy above ivy league average. As premiered Friday (12) at the McCarter theatre on the Old Nassau campus, before an audience composed principally of undergraduates, alumni and faculty, the production was enthusiastically received.

That goes for casting, acting, music, costumes, scenery, book and choreography, the latter no mean accomplishment when an all-male cast of college students supply the simulated "female" elements basic to this type of entertainment. Credit for the click dances belongs to Patricia Norris, a director of the Princeton Group Arts, and whose husband, E. E. Norris, was in the chorus in last year's Triangle production, "Clear the Track," and is one of the authors of the current show. Mrs. Norris, formerly on the Broadway stage, created a series of dances that give a lift to the entire proceedings, especially in the Matinee Waltz number of "The Bagel Ballet Theatre on 14th Street."

"The Village Green, Gopher Gap, Iowa," opening number, with farmers, fireman, policeman, postman, preacher, and townspeople, and music by Eugene L. Goldberg and lyrics by Charles Slack, also registers. Choreography is outstanding in the "Amanda" number, too.

Robert H. Chapman's direction is evident in all phases of the night's activities. A veteran of three previous Triangle Club productions, Chapman's experience apparently helped him make the most of his material. Best tunes in the show are "Gopher Gap," "Love Just Doesn't Happen,"

(Continued on page 60)

Experimental Theatre May Get Budget Break from Television

The Experimental Theatre may get an unexpected break through the televising of its plays. The idea was proposed by the Columbia Broadcasting System, but the chances of ET's first show, "Galileo," being viewed by video were dimmed because of the pay requirement set by Equity's council last week. Play closed Sunday (14) but the company is intact.

Scale for televising that play would be $150 per player for what would be a two-hour program. As there are 39 speaking parts, it would cost CBS around $6,000 for performers alone.

The per-player scale may apply to all plays televised. Salary cost will be elastic, however, as indicated by the variance in the size of casts. There are 14 actors, all male, in the next ET play, "Skipper Next to God."

CBS offered to televise all ET plays and an agreement may be reached after the definite selection of the other scripts to be used. Six plays are scheduled, one a month, each for a week of six performances. The ET committee is expected to name the remaining four plays this week.

Actors in ET shows are paid pro-rata of the Equity minimum weekly salary of $60 for eight performances. So each receives three-fourths of that amount, or $45, for six performances. Everyone in the cast gets the same pay, regardless of name rating. Such stars as Charles Laughton, in "Galileo," and John Garfield, in "Skipper," as well as all casts, rehearse without renumeration.

When the CBS offer was considered by Equity, one proposal was that the actors get 50% of the video money, the other half going to ET for house expense. The suggestion was nixed, however, since it would conflict with the general scale.

"Galileo" drew divergent opinions, but the publicity accorded the play hypoed general interest in the ET project. That was shown by the jump in subscriptions, there now being only 300 unsold tickets for the balance of the season.

Early this week it was stated that subscriptions amounted to $63,000 and indications are that the second season of experimental plays will at least break even. It's possible that the project will get some revenue from the telecasts, if they eventuate.

While Equity apparently has the right to fix the legit scale, that which was set for "Galileo" may not apply generally and the talent unions' joint committee will probably revise salaries for telecasts as the video field expands and the revenue from sponsors increases.

Although Equity is represented on the committee the union legit has not relinquished its claim of jurisdiction over television. Neither have the radio, screen, concert and vaudeville performer unions.

Mary Martin

Writes About Her Daughter

"Heller Halliday's Backbone"

in

VARIETY'S

Upcoming

42d Anniversary Number

Columbia Concerts, Inc., Shifts Corporate Setup, Gives New Name Billing

Columbia Concerts, Inc., world's largest concert management, is undergoing a corporate reorganization by a change in name of four of its seven separate divisions. Purpose is to cut away some names no longer of contemporary significance; to give wider recognition to various managers comprising the exec personnel, and to familiarize these managers more to the public and trade.

Concert Management Arthur Judson, Inc., will be succeeded by Judson, O'Neill & Judd, Inc. Ruth O'Neill is treasurer of Columbia Concerts and an associate of Judson since his Philadelphia days. William Judd, son of George E. Judd, manager of the Boston Symphony Orchestra, joined Columbia about three years ago. Ada G. Cooper is booking director for this division.

Metropolitan Musical Bureau, Inc., founded in 1916, will now be Coppicus & Schang, Inc. Francis C. Coppicus and Frederick C. Schang have acted anonymously under the Met title since 1930, Lawrence Evans Artist Management, Inc., will be known as Lawrence Evans & Weinhold, Inc., Evans, head of the division and former partner of Evans & Salter, is joining with Kurt Weinhold, who's been with Columbia since 1935.

Haensel & Jones, Inc., will be succeeded by Mertens, Parmelee & Brown, Inc. W. Spencer Jones died in 1917 and Fitzhugh Haensel in 1944. Andre Mertens has been handling Columbia's foreign business since 1937. Horace J. Parmelee has been secretary since its start. Walter Brown has been with Columbia since 1937. All three have been active in the H & J. division, Parmelee for 27 years.

Columbia's board of directors, which voted the name changes, also elected Schang, Evans and Ward French exec veepees, and Miss O'Neill and Parmelee veepees. Seven separate concert bureaus came together to form Columbia Concerts, Inc., in 1930. Arthur Judson is prez of CC in addition to his Judson, O'Neill & Judd connection.

Tallu, ZaSu, Joe Brown, Others Set for Toledo

Toledo, Dec. 16.

Town Hall has booked Tallulah Bankhead in "Private Lives" for March 29-31, with matinee the latter day, according to James Nederlander, manager. ZaSu Pitts, in "The Late Christopher Bean," is booked for five performances in Town Hall, Dec. 28-31, with matinee Dec. 30.

Other bookings at Town Hall include Joe E. Brown in a return visit of "Harvey," Feb. 2-4; Charlotte Greenwood in "I Remember Mama," in March, and Cornelia Otis Skinner in "Lady Windemere's Fan," early in May.

Theatre Guild's "Carousel" is at the 3,400-seat Paramount this Monday-Wednesday (15-17), with matinee the latter day. The Town Hall seating capacity (1,150) and stage were deemed too small for the production.

BUFF STRAWHAT ENLARGES

Buffalo, Dec. 16.

Strawhat Lake Shore Playhouse is extending its auditorium about 30 feet, deepening its stage and increasing capacity by 100 seats.

The group has established Lake Shore Players Winter Shows to fill inter-season requests of clubs and for community presentations.

Two Flagstad Georgia Concerts Cancelled

Atlanta, Dec. 16.

Scheduled Kirsten Flagstad concerts in Atlanta and Savannah this week have been cancelled as result of a storm of protests. Marvin McDonald, manager of an all-star concert series here, admitted he'd been bombarded by calls from Georgians protesting the Norwegian soprano's Nazi connections during the war.

Blanche Thebom will replace for Mme. Flagstad at the Saturday (20) Atlanta concert.

Less Fuss This Year

Mme. Flagstad's first postwar recital appearance in N. Y. at Carnegie Hall last spring was accompanied by wide protests, mass picketing of the hall, etc.

This season, however, there has been little outward fuss. Her Carnegie Hall appearance next Monday (22) was sold out two weeks ago, necessitating scheduling a second concert for Jan. 3.

'Thieves Paradise' Set For Coast Production

Hollywood, Dec. 16.

Myron C. Fagan's new play, "Thieves Paradise," opens Dec. 26, at Las Palmas theatre, with Bruce Fagan, his son, producing.

Cast is topped by Rita Lynn, Marjorie Bennett and Howard Johnson.

New Music Union-Producer Snarl; Demands Involve 'Desire,' 'Antony'

Fresh differences have arisen between Broadway managers and the musicians' union, Local 802. The new stymie has resulted from the union's action in placing two recently-opened dramas in the same classification as musicals, requiring the employment of more men at a higher scale of pay.

Productions involved are "A Streetcar Named Desira," at the Barrymore, N. Y., and "Antony and Cleopatra," at the Martin Beck, N. Y. The union contends that the music for each show is "integral to the performance," asking that eight men be employed for each.

"Streetcar" already has five musicians backstage and "Cleo" has four, another quartet being the house's regular pit crew. If the union wins its demands the musicians with "Cleo" would get $103 per week apiece, instead of $77.50, the scale for straight plays. In the instance of "Streetcar," there would be a further tilt because the drama is in a penalty house, for which the scale is about $25 weekly, per man, over the regular rate.

League of N. Y. Theatres is attempting to straighten out the new differences. Irene M. Selznick, producer of "Streetcar," prefers to negotiate with the union personally. Both shows are drawing big grosses, but both are costly to operate and it's understood that neither is registering an exceptional net. Production cost of each is said to be $100,000 or more and a material increase in operating costs might imperil tha chances to pay off the nut.

Couple of seasons back the union classified Shakespeare's "The Tempest" as a musical because of some backstage incidental music. That ruling aroused considerable criticism. In the case of "Dark of the Moon," an orchestra of 16 men went into the pit at the union's insistence after the opening. But in that instance, while the play was essentially a drama, there was one solo number and a musician played onstage.

It was claimed recently that an argument over vacations for musicians wroking 50 out of 52 weeks, or the equivalent in pay, had been settled, but how the number of weeks is to be computed is still being argued between union officers and house managers. Still pending, also, is the League's proposal to arbitrate the status of the National, used mostly for dramas. Union claims a verbal arrangement to install four man in tha pit there.

Hammerstein Back From Scandinavian Tour

Oscar Hammerstein II returned to N. Y. Monday (15) from his first continental visit since 1938, impressed with the great cultural interest in the theatre throughout Norway, Sweden and Denmark. During a four-week tour of the Scandinavian countries, Hammerstein also became aware, he said, of how much the dramatic arts there benefit from state subsidies.

Legitimate production in Scandinavia, he added, is largely in the hands of individual theatres rather than in independent producers, as is the practice in the U. S. and Britain. Swedish houses operate as units having their own actors, directors, technicians, etc.

There probably will be British and Scandinavian productions of "Allegro" and "Carousel," Hammerstein said, but neither would be presented in those areas this season. He has no writing or production plans at the moment.

'Me and Mollie' Play Is Based on 'Goldbergs'

"Me and Mollie," comedy by Gertrude Berg based on the former radio serial, "The Goldbergs," is now slated for producton. It has been in prospect about six years. John Golden had the rights and announced the play several times, but abandoned it last season. Philip Loeb and Miss Berg are slated to play the leads.

"Mollie" is to be presented by David Cummings, Herbert Kenwith, Paul Feigay and Oliver Smith. Cummings is said to be the princpal backer. Kenwith was interested in a stock company at Princeton last summer. Feigay and Smith, better known on Broadway, are currently occupied with "Bonanza Bound" with Herman Levin, a musical due to open Dec. 25 in Philadelphia.

Hardwicke May Return To B'way in 'Linden Tree'

Hollywood, Dec. 16.

Sir Cedric Hardwicke, currently playing King Arthur in "A Connecticut Yankee" at Paramount, may return to the Broadway stage to star in J. B. Priestley's "The Linden Tree," rehearsals of which start early in January. However, a hitch may develop over the insistence of Maurice Evans, who will present, but not appear in the show, that Hardwicke agree to remain in the Priestly drama for next season, if it clicks.

Meanwhile, Hardwicke is also being sought by the Theatre Guild to direct and appear in its forthcoming production of Shaw's "You Never Can Tell."

Reviving Spgfld. As Legit Stand

Springfield, Mass., Dec. 16.

Efforts to bring legit to Springfield are baing revived through a plan of Daniel J. Maloney, advertising and public relations counsel, to procure a theatre for tha purpose. Deal is on for a house now controlled by Paramount.

Springfiald has not had a legit presentation thus far this season. Several shows, most of them musicals, were announced and then canceled, reason given being that shows couldn't get a house for the amount of time needed. In the last few saasons, legit has played the Court Square theatre, which is controlled by the E. M. Loew Theatres of Boston. Bookings have baen spotty and for only one night a week. Rest of week has been devoted to vaude and subsequent-run films.

Back in 1940 Maloney conceived a plan to encourage legit locally, and formed and promoted the Playgoers of Springfield, of which he was managing director. He booked shows into the Court Square. However, he rasigned after two years, due to obstacles from pix and other interests, such as the difficulty of getting the theatre for three-day runs regularly, etc. Playgoers is still extant but not too active. Maloney, who kept up his interest in legit, has a new organization in mind, as soon as arrangements are set for a new theatre.

Springfield, in bygone days, had a reputation as a legit tryout center, being a break-in town ahead of New Haven.

Tchaikovsky Musical Biog Gets Col. Disking

Columbia Records has recorded the score of "Music In My Heart," musical now running in New York based on an episode in the life of Tchaikovsky and using his music as the basis of the score. Columbia cut the show with the original cast.

Deal calls for scale guarantee paid by Columbia for the salaries of the cast and a royalty deal on sales to the producar, Henry Duffy.

Finch Scripts New Play, Book on Playwriting

Robert Finch, whose "The Invaders" was premiered Dec. 2, in the "patio" theatre of the Pasadena Playhouse, has completed a new drama, "The Gunman," with a Montana locale.

His volume of one-acters, "Plays of the American West," was recently published and is being sought by Thomas Nelson Sons, Ltd., of Edinburgh, for publication in Britain. His new book on playwriting is being published in January.

Dublin's Gate Theatre, Wolfit Company Will Tour U.S. and Canada

Toronto, Dec. 16.

Reviving the days when British legit companies made annual visits to Canada, two troupes are due here soon, prior to New York engagements. These are the Dublin Gate Theatre company, making its first North American appearance, and Donald Wolfit and his Shakespearian company from London.

Latter, scheduled to arrive in Halifax last night (Mon.) aboard the Empress of Canada, will open at the Capitol there Thursday (18) as the jump-off of a Canadian coast-to-coast tour of 14 weeks. It will then work eastward through principal cities of the U. S., with New York as the finale. With Rosalind Iden as co-star and leading lady, Donald Wolfit and his company of 30 will do "Hamlet," "King Lear," "King Richard III," "Much Ado About Nothing," "Twelfth Night" and "A Midsummer Night's Dream."

Last season he did a six-weeks' test-tour of six Ontario and Quebec cities; was so successful as to warrant his undartaking the first trans-Canada tour of any English company since 1939. Lon Ramsdell is ahead.

Brian Doherty is bringing over the Dublin Gate Theatre company, scheduled to arrive Jan. 7 in New York aboard the Mauretania and to open Jan. 15 at the Grand, London, Ont. Troupe is headed by Hilton Edwards, Michael MacLiammoir and Meriel Moore. Two of MacLiammoir's plays, "Portrait of Miriam" and "Where Stars Walk," will be presented for the first time in North America. Other pair in the four-play repertory are Shaw's "John Bull's Other Island" and Dennis Johnston's "The Old Lady Says 'No!'"

This company of 20 has five weeks pencilled in in Canada, goes from the Royal Alexandra, Toronto, to Boston for two weeks commencing Feb. 9, then into New York for the week of Feb. 23 and subsequently on tour.

Actor's Lab's 'Dragon'

Los Angeles, Dec. 16.

Actor's Lab's next stage production will be "The Dragon," slated to open Dec. 26, with Morris Carnovsky directing.

Cast will feature Art Smith, Phoebe Brand, Peter Brocco, Doris Karnes, James O'Rear and Curt Conway.

NTC's Dallas Award

Dallas, Dec. 16.

Dallas Theatre '47 has been granted an acting fellowship by the National Theatre Conference, national organization of resident, college and art theatres.

Equity Mulls New Junior Rule; Discretionary Clause Dropped

The previously-rejected amendmant to the Actors Equity constitution, which would make juniors eligible to senior rating more promptly than at present, may be adopted this season. It has been revised, but was not introduced at the quarterly mambership meeting last Friday (12), because the required 30-days' notice had not baen given.

The provision in the original draft of the amendment, which would have given the council discretionary power in elevating some juniors to voting classification, has been entirely deleted. It was that caluse that conservativa actors claimed was a joker. They campaigned against the amendment when it was put to a referendum some months ago.

The vote was a surprise, as the amendment was expected to be approved easily. However, of the 1,200 ballots cast, the amandment lacked passage by 110 votes. Many actors neglected to vote.

The amendment had previously missed at the annual meeting early in the summer, as too many seniors left before the proposal was introduced. If adopted, the amendment would parmit juniors to apply for senior classification upon 30 weeks of professional appearances, instead of 50 weeks as now required. But they will have to be members for at least two years to be eligible for senior rating.

More Juniors

During recent discussions about lowering the number of weeks required, it was contended that there are more juniors than seniors. That was claimed to be an "unhealthy condition." Equity officials concaded the preponderant number of juniors, but explained that is always so in the fall because of the influx of newcomers through summer stock companies. As the season progresses, howevar, many juniors qualify to become seniors. It is noted that one junior had been a member for nine years, but having been in a succession of flops, he had not actually played 50 weeks.

Those actors who objected to the discretionary clause in the original version of the amendment contended that the council might err in giving some young actors the right to vote too soon. It was also feared there might be cases of favoritism. Some young players become eligible under the present rule within the two-year period because of engagements in hits, more or less a matter of luck.

The number of juniors in Equity rose sharply last summer. There is now some question whether the

(Continued on page 58)

Shuberts Bring Back Perennial 'Prince,' 'Time'

Although the Shuberts planned a bye-season for their operetta perennials, "The Student Prince" and "Blossom Time," both are slated to take to the road. The duo of revivals will take the placa of repertory which consisted of "The Merry Widow" and "Rose Marie" and which cancelled a tour last Saturday (13) after two poor weeks in Pittsburgh. Attractions had been road-showed for around six weeks.

"Prince" went into rehearsal this week, it being understood that the same company that appeared in the rep has been reangaged. "Time" is expected to start aftar the holidays.

Set Ticket Buy For D'Oyly Carte

What is technically if not actually a ticket buy, forbidden under the legit ticket code, applies to the D'Oyly Carte light opera company, coming from England for a season of Gilbert and Sullivan at the Century, N. Y., starting Dec. 29. There ara ticket allotments to the agencies who were advised that no returns would be accepted, which technically constitutes a buy. Attention was called to the situation and the Shubers, who operate the house, said the matter would be considered.

It's doubtful if there will be any reversal of the indicated buy for the scheduled seven-week engagement of the imported musical, but if the G.&S. season is extended, as is expected, the code regulation will probably be followed. D'Oyly Cartes take the position that all tickets for the engagement could have been sold directly by mail order and at the boxoffice. If allotments are made to the brokers by theatre, the production should not be required to absorb tickets possibly not sold by the agencies.

Because of exceptional circumstances attending the G.&S. engagement, no complaint from other managers is expected to be pressed.

Here's One for Equity, League N. Y. Theatres

Omaha, Dec. 16.

Drama dapartment of the World-Herald is getting letters, phone calls and personal visits from people who want to know why Omaha doesn't get its share of legit shows. With only three productions booked so far this season, and nearby Des Moines, Minneapolis and Kansas City all getting more than a score or so, Omahans are kicking, but loudly. Tristates Theatres Corp., which operates three downtown picture theatres, does the stage show booking.

World-Herald is getting such requests as, "Please let us know when good roadshows are to play in Des Moines." Latter town, an easy drive from here, has been getting good attendance from Omaha residents at its legit shows.

B'way Legits Not Taking Those Pre-Xmas Layoffs

Although under Equity rules attractions may lay off the week before Christmas without company salary liability, few shows are exercising that privilege. None are dark this week on Broadway, although several managers wanted to suspend when grosses dived last week, but certain operating expenses could not be evaded and it was figured that little if any saving could be made, other than actors' salaries. No shows are laying off in Chicago either.

There are 15 attractions in rehearsal, highest number this season. Included are two off-Broadway shows, one being the next offering by Experimental Theatre ("Skipper Next to God"). One major musical will start its tryouts, "Make Mine Manhattan," playing the last half of the current week in New Haven.

Bela Bartok's Executors Sue CR for Infringement

Columbia Records, Inc., was slapped with an infringement suit brought in New York federal court last week by Victor Bator and Julius G. Baron, executors of the estate of composer Bela Bartok. Plaintiffs charge the recording company with using the "Third Piano Concerto," an unpublished work of the late writer, without consent.

Suit seeks an injunction and accounting of the profits as well as a declaratory judgment stating that the plaintiffs, as executors of Bartok's estate, are the sole owners of the composition. Action also asks that platters of the alleged infringement be impounded pending trial and settlement of the case.

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Aussies Yen U.S., British Shows And Stars Despite Coin Situation

Australia is hungry for U. S. and British plays and concert artists, and despite the money situation and outgoing salary limits, rival managements are trying to fill the need. Current success of "Annie Get Your Gun" in Melbourne and last summer's record Anzac draw of John Charles Thomas have spurred the activity.

Frank Tait, head of the top Aussie legit-concert setup, J. C. Williamson Theatres - J. & N. Tait Co., which imported "Annie" and Thomas, is now in New York after covering the London scene, and expects to have quite a few plays and artists in his Xmas sack before leaving for home Dec. 20.

Williamsons have acquired Aussie rights to "Born Yesterday" and "Dream Girl," and Tait is working on "John Loves Mary." He is also completing details on "Brigadoon" and "Song of Norway," and is dickering for "Harvey," possibly with Joe E. Brown. While in London, he signed Hartley Power, who recently finished a run as the lead in the British production of "Born Yesterday," to do the same show Down Under. He also secured Aussie rights there for "Present Laughter." Year after next Robert Morley is to do "Edward My Son" in Aussie, after his visit next season to Broadway to do the play.

As to concert people, Benno Moiseiwitsch and Marian Anderson are pacted for next summer; Yehudi Meunhin for latter part of 1948, and Marjorie Lawrence and Todd Duncan for repeat visits in 1949. Nevin Tait, head of firm's London office, is now in Italy, assembling singers for an opera season. About 15 principal artists will go out to Aussie, to augment a local chorus and orchestra group, for the first opera season since 1932. Season will open next June, and run about a year through Australia and New Zealand.

Late next year, too, Tait reports, he'll organize a Gilbert & Sullivan company again, for the first time in five years. Firm has an arrangement with D'Oyly Carte to present G&S every five years. The last company ran for four years, up to 1943.

Concert artists are hesitating to go to Australia, because of the salary freeze, Tait admitted, but he expects momentarily to hear of a government ease on the ban in this respect. Officials are considering a petition now, he says. If worst comes to worst, many legit authors have expressed willingness to leave their money in Australia until conditions improve, Garson Kanin ("Born Yesterday") among them.

Equity Mulls

Continued from page 57

membership requirements should be made more stringent.

Unemployment Problem

Unemployment conditions in the theatre and the means of their solution were outlined in a report read to members. Prepared by the Economic Betterment Committee under the direction of economist Robert R. Nathan, the report pointed out that the only way of achieving economic improvement is to "have a more widespread theatre, a healthy flourishing theatre on a year round basis."

Undeveloped are many fields of employment for professional actors, the report maintained. Consequently, "perhaps half of our population has never seen live theatre, while half or more of Equity members no longer see live audiences." Equity itself was unable to handle the situation, it admitted, and would seek cooperation of many diversified groups to improve the lot of its members.

Potential employment opportunities as cited in the report included year round stock or repertory companies in the 43 U.S. cities which have a population of 200,000 or more; small touring units, possibly motorized, to go into rural areas; neighborhood stock or repertory companies in large cities which would provide training grounds for younger actors; theatre in grade school and high schools; touring units to play theatre classics for the more than 1,300 colleges and universities in the U.S.

Additional possibilities are community theatres, little theatres, children's theatres and special professional entertainment units for large department stores.

Linnit Sets 'Dark Eyes' For London Next March; May Do 'Chiltern' Here

S. E. (Bill) Linnit, of London producing firm of Linnit & Dunfee, is sailing today (Wed.) for London on the Mauretania after a week in N. Y. on biz. He made final arraugements for the presentation in London in March of "Dark Eyes," which his company will do in association with the U. S. firm of Davis & Severn.

He also set up negotiations for the American presentation of the current London play, "The Chiltern Hundreds." John Kennedy, son of ex-Ambassador Joseph P. Kennedy, is interested in producing the work here, and Linnit left details in hands of his N. Y. agent, Charles Abramson, of Famous Artists Corp. Herman Shumlin is also interested in L&D's latest London production, "The Blind Goddess," which opened 10 days ago. Linnit discussed this matter before he sailed.

Firm has three shows in London now, "Chiltern," "Goddess" and "Outrageous Fortune." "Chiltern," if done here, would be produced next fall with the original London cast, including A. E. Mathews, who is 80, and has admittedly the part of his lifetime.

"Dark eyes" is to be staged in London with four Americans as principals. These are Irina Baronova, Eugenia Delarova, Polly Rowles and Yul Brynner. Miss Baronova played it last summer through the strawhat circuit, with Paula Lawrence and Uta Hagen. Latter two were to go to London, but since changed their minds. Miss Delarova was last on Broadway in "Snafu," and Brynner played the male lead in "Lute Song." Quartet leaves for London, Jan. 17.

Gerald Severn, co-producer on "Eyes," and formerly known as Jerome Savastianoff, ballet impresario, is the husband of Miss Baronova, former Ballet Russe premiere dancer.

Dean of Drama Critics
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Plays on Broadway

Angel in the Wings

Marjorie and Sherman Ewing production of revue in two parts. Stars The Hartmans; features Hank Ladd, Nadine Gae, Peter Hamilton, Robert Stanton, Viola Roche, Johnny Barnes, Elaine Stritch, Eileen Barton. Words and music, Bob Hilliard, Carl Sigman; sketches, Ladd, Ted Luce, The Hartmans; settings, Donald Oenelager; staged by John Kennedy; dances, Edward Noll; costumes, Julia Sze. Opened at Coronet, N. Y., Dec. 11, '47; $4.80 top.

Laughter has been the missing quality in most of the season's productions, but it's dominant in Broadway's newest presentation, an intimate revue with a total acting complement of 12, which should get across at least moderately well.

"Angel In The Wings" is still another likely diversion presented by independent managers, this one by Marjorie and Sherman Ewing. They have been interested in show business for several seasons, but make their productional debut as sponsors of Grace and Paul Hartman.

The Hartmans have been amusing night clubbers for years, with comedy dance numbers and short sketches. They could have continued appearing in such spots indefinitely at excellent salaries, but chose to take a chance on Broadway. In the revue titled "Heaven Help the Angels," they toured the strawhats last summer, much on their own. The Ewings invested a considerable sum in the production and, although settings are sketchy, the decor is tasteful.

Travesty is native to The Hartmans. Their skit on an early morning Mr. and Mrs. radio program, "Up Early with the Upjohns," is the show's first comedy sock and giving first-nighters belly laughs. They score almost every time on stage, but the radio nonsense is the show's comic highlight. Nearest to that skit is a West Indian dance nonsense incorporated in "The Salina Select Garden Club," with ample Viola Roache aiding.

Standing out, too, is "The Glamorous Ingabord," kidding Hildegarde, which gives the first part a giggling finale when The Hartmans play hicks from the sticks who louse up a classy Manhattan night club. Elaine Stritch, a tall blonde entertainer from radio, proves a comer as a revue comedienne with her performance of "Ingabord." Just before that sketch Miss Stritch registers strongly with "Civilization," the current pop Congo number. She is in "Trailer Trouble," also another funny skit contributed by The Hartmans.

"Angels" has two or three other numbers that may be popular, one being "Breezy" and another "If It Were Easy to Do," with "Thousand Islands Song" an added possibility. Score is by Bob Hillard and Carl Sigman, who have contributed specialty numbers for night club shows.

In the dance department, Johnny Barnes, ane eccentric tap hoofer, stands out and his stepping is the principal reason for "Tambourine." Also good are Nadine Gae and Peter Hamilton, whose excellent modified Apache to "Easy To Do" scores particularly. The Hartmans, of course, give out with their always-funny dance numbers.

Hank Ladd is the top feature support, a sort of m.c. with frequent, extended, introductory monologs. He's a suave performer but is on a bit too much. His best contribution comes near the finale with the "Thousand Islands" number, but it seems poorly staged. Ladd is active in radio and stage appearances, having been with Bert Wheeler for years. He collabed in writing "Angels' 'with The Hartmans and their son, Ted Luce. Robert Stanton, brother of Dick Haymes does good, brief comedy bits and is generally useful during the performance; same going for Bill McGraw. Eileen Barton joined the show after tryouts started. *Ibee.*

The Gentleman From Athens

Martin Gosch production (in association with Eunice Healey) of comedy in three acts (five scenes) by Emmet Lavery. Features Anthony Quinn, Edith Atwater, Gavin Gordon and Alan Hewitt. Staged by Sam Wanamaker; setting and lighting, Sam Alswang. Opened at Mansfield, N. Y., Dec. 9, '47; $3.60 top ($7.20 opening night).

Cousin Vincent Kilpatrick	Watson White
Miss Mary Kilpatrick	Ethel Browning
Morgan Kilpatrick	Alan Hewitt
Lee Kilpatrick	Edith Atwater
Daniel	Creighton Thompson
Congressman Ed Lawrence	Gavin Gordon
Hon. Stephen S. Christopher	Anthony Quinn
Igor Stepanoy	Feodor Chaliapin
Newsreel Director	Carleton S. Young
Mike Rykowski	Lou Polan
Congressman Andrews	Leopold Badia
Congressman Borgsen	Ed Latimer
Congressman Harnell	Arthur Jarrett
Congressman (Mrs.) Stringley	Elsie May Gordon
Newsreel Crew	Oliver Crawford Leonard Auerbach

"The Gentleman from Athens" was recently the subject of a Red rap by Mrs. Lela Rogers. It espoused the cause of Communism, Mrs. Rogers declaimed. The producers and author sued the mother of Ginger Rogers for libel, which brings to mind to a viewer of "Gentleman" — what was there in the play to cause Mrs. Rogers to envision red spectres enveloping Emmet Lavery's comedy? Certainly the only thing red about it is in the ink with which it must surely be writing its obituary in the boxoffice ledgers.

Lavery has an idea here but the execution is confused and lacking in plausibility. It's a far cry from "The Magnificent Yankee," with which Lavery was last represented on Broadway, and "The First Legion," his click of the early '30s.

It's a little difficult to imagine what Lavery is trying to say in this comedy about a young Greek-American, from Athens, Cal., who has bought his way into a congressional seat. The legislator becomes imbued with the spirit of democracy, despite his shady background, and tries to force through the house a "one world" idea. His congressional opponents find out how he acquired his seat, and he's removed from office, but not until he's learned, through a thoroughly attractive and ideological secretary, that the democratic, honest way is the best way.

In the lead part, Anthony Quinn has some good moments, but his characterization lacks the spontaneity that Lavery intended. Edith Atwater is the sec., and she is most attractive, but little else. Gavin Gordon's omniscient, saccharine grin is constantly disconcerting. Ethel Browning, Feodor Chaliapin and Lou Polan handle lesser parts creditably.

Sam Wanamaker hasn't been able to do much with the staging. Ralph Alswang has designed a neat single interior set. *Kahn.*

(*Closed Saturday* (13) *after seven performances*).

Inside Stuff—Legit

Everett Crosby, brother and manager of Bing Crosby, last week satisfied two judgments held against him by Broadway scenic construction companies. Judgments were for Crosby checks of $2,067 and $5,000, both made out to Henry Duffy, producer of the current musical, "Music in My Heart," at the Aldelphi, N. Y., which Duffy in turn had endorsed over, the smaller one to Vail Scenic Construction Co., the larger to Kaj Velden Studios.

Crosby had lent Duffy the money last May to help the latter make down payments for sets for the production. The checks, drawn on a Hollywood bank, were subsequently returned, marked "Not Sufficient Funds." Duffy made good the money to the scenic companies, but the latter had to go to court against Crosby when the checks were returned, because Crosby contested the checks as having been improperly given Duffy in the first place. There was about $150 in costs, etc., involved, and until Crosby paid this amount, the judgments granted by the court were held against him, even though Duffy paid the scenic companies. Crosby paid the extra charges last week.

Segue of ballet dancers into straight roles in legit continues to be marked. So far this season, among the femmes, Tilly Losch will play in the revival of "Topaze" on Broadway, while Irina Baronova will act in "Dark Eyes" in London. Joan McCracken, who previously had a dialog part in "Bloomer Girl," and the femme lead in "Billion Dollar Baby," was the surprise of last week's Experimental Theatre production of "Galileo," in a serious dramatic role as the scientist's daughter.

In recent years ballerina Vera Zorina has been prominent in Broadway legit, Tamara Geva, ex-Ballet Russe and musical comedy, succeeded Eugenie Leontovich in the original production of "Dark Eyes," at the Belasco, N. Y., and both Miss Losch and Tamara Toumanova have played straight roles in films.

Anton Dolin, one of the top male dancers in ballet, played a dramatic act (the title role) in the Milton Lewis-Julian Funt meller, "The Dancer," in the Spring of 1946. Michael Loring was the male lead in William Saroyan's "The Beautiful People" several seasons ago and Leo Coleman is the deaf mute in "The Medium," currently on tour.

Producer Jean Dalrymple's offer to buy back any investor's share in "Burlesque" has been taken up by backers, and she's now buying out her partners and preparing to send the show on the road. Revival of the Arthur Hopkins-George Manker Watters comedy, starring Bert Lahr, although in its 52d week at the Belasco, N. Y., hasn't earned back its production costs. Three-fifths of the $58,000 investment (or about 65%) has been recovered. Another 5% payment is assured. Show closes Jan. 10 in N. Y.

Miss Dalrymple is also interested in two other plays. One is a revival of "The Green Pastures," for which about $25,000 of the necessary $100,000 still has to be raised. The other is "Flying Fox," new play about U. S. aviators on leave in Aussie, which she'd co-produce with author Warren Cheney. Illness of James Baskett, who was to take over the role of De Lawd in "Green Pastures," is expected to delay that revival indefinitely.

N. Y. Daily News drama critic John Chapman says it isn't so, that he isn't feuding at all with the N. Y. Sun's reviewer Ward Morehouse; that fun is fun, and feudin' ain't. "So far as I know," Chapman advises, "Ward isn't mad at me and I certainly am not at him. Personal feuding is not in my line.

"VARIETY quoted a paragraph of mine about Garson Kanin naming spots on his Connecticut place after various reviewers—Atkinson's Brook, Chapman's John, etc. Trying to help Gar and his wife out, I suggested a padded room called Morehouse's Ward. I was trying to be funny, that's all, and that was the easiest play on any of the other names of the Nine Cold Men. If I'd mentioned Abel's Green or Pulaski's Jack I wouldn't have been feuding, would I?

"And I didn't think Ward's estimation of me, in his piece in Pic, was 'uncomplimentary.' He said I sometimes lose dignity, and maybe I do. But he also said I was readable, which is quite nice of him."

Dinner to Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Agents and Managers, on the occasion of his 50th birthday was well attended at the Plaza hotel, N. Y., last Wednesday (10). Honor guest was ill in the hotel, but after treatment by his physician, he came to the dais and made a short speech of thanks.

Weintraub was formerly active with the Yiddish theatre, until he joined ATAM in 1940. His parents, Rebecca and Sigmund Weintraub, were on the Yiddish stage in support of Jacob Adler, Maurice Schwartz and Boris Thomashefsky. His wife, Frances, was in the boxoffice of the Second Avenue theatre.

What started out to be a mediocre season of plays for the Pittsburgh Playhouse may turn out to be one of its best, due to the premature closing on the road of two Broadway hits of a year ago. Both "Another Part of the Forest" and "All My Sons" had been booked to play the Nixon in Pitt under subscription auspices, but both shows folded previously in Chicago. That made them available for little theatre productions and Director Fred Burleigh, of the Pittsburgh Playhouse, immediately snatched them up. He's going to do "Forest" in January and "Sons" in March.

"Strange Bedfellows," the Florence Ryerson-Colin Clements play, which will be tried out in Philadelphia by Philip Waxman, will have Tom Chun Young, a Chinese actor, in the cast. He studied to be an engineer in China, but when arriving over here went into show business, starting as a stooge for Jack Haley. Playing in the new show is a side issue for Young, who has a factory manufacturing wheels for baby carriages, there being 130 workmen in the plant.

A line of print reading, "Buy tickets for Christmas gifts," appeared in the New York dailies over the alphabetically listed ads for Broadway legit shows Sunday (14) and will continue through the week before Christmas. It's in line with promotional activity planned by managers and, instead of pro-rating the expense, the insertions will be paid for by the League of N. Y. Theatres.

N. Y. Daily News is now printing two news sections on Sundays, the makeup change having accompanied the tab's increase to 10c. on that day. Second section features amusements and an added department is the listing of each legit production with accompanying descriptive comment. Latter is brief and not invariably favorable.

Pasadena Sets U.S. Preem Of Grant's 'Magic Rowan'

Pasadena, Dec. 16.

Pasadena Community Playhouse will stage the American premiere of "The Magic Rowan," a British comedy authored by James Shaw Grant, opening tomorrow (17) for a 10-day stand.

'Red Mill' to Play Texas

Dallas, Dec. 16.

The Paula Stone-Hunt Stromberg revival of Victor Herbert's "The Red Mill" has been booked for three days, Jan. 19-21, in Dallas, by the Interstate Theatres Circuit.

H'wood Lambs Launch Move for Clubhouse

Hollywood, Dec. 16.

Hollywood members of The Lambs launched a project to establish a clubhouse here and organized a committee to ask a sanction from the New York parent chapter. Currently 196 Lambs are in the film colony.

Committee consists of Frank Morgan, Ralph Morgan, Leon Errol, Arthur Pierson, Lou Laurie, Joe Vitale, Lew Stone, Rupert Hughes, Wallace Ford, Henry O'Neill, Jerry Devine, Robert Welch, Charles Halton, Charles Kemper, Pat O'Brien, Spencer Tracy, Fred Niblo and Antonio Moreno.

Chi Seasonal Skid Not Too Bad; 'Annie' Hot $51,000, Lunts $24,000

Chicago, Dec. 16.

There was the traditional business slack-off at this season but two standouts were unaffected. "Annie Get Your Gun" had a sensational sixth week at the Shubert. "O Mistress Mine" at the Selwyn was also strong.

"Private Lives," while still doing well, slipped to $15,000. Spike Jones' "Musical Depreciation Revue" got around $17,500 in its seventh week at the Studebaker. "Chocolate Soldier," with a week left to go at the Blackstone, was in the same bracket.

Mail orders and b.o. sales for New Year's Eve are reported heavy at all houses. "Annie" will have an $8 top, the others $6.

"Firefly" opens Dec. 23 at the Blackstone, "Voice of the Turtle" arrives Dec. 21 at the Erlanger, "Anna Lucasta" is due Dec. 25 at the Civic theatre, as does "Ballet Theatre" at the Civic Opera. The twin "Medium" and "Telephone" open Jan. 5 at the Studebaker and "Lady Windermere's Fan" is set for Jan. 12 at the Erlanger.

Estimates for This Week

"Annie Get Your Gun," Shubert (6th week) (2,100; $6). No letdown in sensational take with $51,000.

"Chocolate Soldier," Blacksone (10th week (1,358; $4.80). Last week, around $17,500. This week is final.

"Musical Depreciation Revue," Studebaker (7th week) (1,246; $3.60). It may not be legit, but it's okay b.o.; around $17,500.

"O Mistress Mine," Selwyn (6th week) (1,000; $4.20). Very fine $24,000.

"Private Lives," Harris (18th week) (1,000; $3.60). Longest runner locally did neat $15,000.

'8:30' Gets $20,500, 'Boat' 21½G, Philly

Philadelphia, Dec. 16.

Legit biz continued to drop here last week, although the one opener, "Tonight at 8:30," with Gertrude Lawrence, did manage to snare a satisfactory $20,500 at the Forrest. Notices were of the expected rave order. Second bill of one-acters is being offered this week.

Actual leader in figures last week was "Show Boat," with $21,500 in its fourth week at the Shubert. But that gross represented no profit for the big musical revival.

Third legiter, "I Remember Mama" got $8,700 in its fourth and final week at the Locust. Engagement for Charlotte Greenwood was fairly satisfactory.

Outside of the second batch of "Tonight at 8:30" shorts at the Forrest, this week is without newcomers. Both the Locust and the Walnut are dark. Latter, in fact, apparently won't relight until Jan. 26, when "Mr. Roberts" arrives with Henry Fonda.

Next week's lineup brings "Make Mine Manhattan" to the Forrest, Dec. 23; "Bonanza Bound" to the Shubert, Dec. 25, and "Strange Bedfellows" to the Locust, Dec. 27.

"Manhattan," which opens in New Haven, stays here two weeks (less the one day), "Bonanza Bound" has two-and-a-half weeks set and "Bedfellows" gets two full weeks plus the opening night. The Forrest will be dark a week and relight on Jan. 12 with "Look Ma, I'm Dancing" and on the same date the Shubert gets the return of "Song of Norway."

Shows in Rehearsal

"The Survivors"—Bernard Hart and Martin Gabel.

"A Friend Of The Family" ("Strange Anniversary")—Michael Ellis and James Russo.

"Kathleen"—Beatrice Lawrence.

"The Student Prince" (road)—Shuberts.

"Strange Bedfellows"—Philip Waxman.

"The Cradle Will Rock" (revival)—Michael Myerberg.

"Power Without Glory" (London)—John C. Wilson and Shuberts.

"Harvest of Years" (Martha's Vineyard)—Arthur J. Beckhard.

*"**Bonanza Bound"**—Paul Feigay Oliver Smith and Herman Levin.

"The Men We Marry"—Edgar Luckenbach.

*"**Look Ma I'm Dancing"**—George Abbott.

"Crime and Punishment" (revival)—Ralph Whitehead and Oliver Rae.

"Topaze" (revival)—New Opera Co.

"Lamp At Midnight"—New Stages.

"Skipper Next To God"—Experimental Theatre.

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* Musical

'MARIE' SAD 12G, PITT; OPERETTA REP FOLDS

Pittsburgh, Dec. 16.

"Rose Marie," second of two revivals offered by the Shuberts' repertory company, did a little better at the Nixon last week than the first, "Merry Widow." But it still wound up plenty in the red at under $12,000. Fortnight gross, at $3 top (including tax), was just a little over $20,000. That explains more than anything else why the troupe folded here Saturday night (13), after being out around 10 weeks.

Notices for "Rose Marie" were much kinder, and general feeling was that if it had been done first, company might still be going. But those brutal reviews for "Merry Widow" killed its chances (show did just about $9,000) and brought about the closing notice in a hurry. Nixon has "Firefly" this week, then shuts down for three days, reopening Dec. 25 with "Sweethearts" for 10 days, with "Show Boat" following Jan. 5 for two weeks.

Ina Gets OK $18,000, S.F.; Chevalier Boff $23,000

San Francisco, Dec. 16.

"The Fatal Weakness," starring Ina Claire, at the 1,550-seat Geary, got rave reviews and drew an opening-week gross of $18,000.

Maurice Chevalier hit a boff $23,000 for his first full week at the 1,776-seat Curran.

Melton Joins 'Firefly'

Pittsburgh, Dec. 16.

Frank Melton, who has been touring for the last two months with the Shuberts' musical repertory company ("Merry Widow" and "Rose Marie"), remained behind here after the troupe disbanded at Nixon, Saturday night (13) to join cast of another incoming Shubert revival.

Melton, who sang Prince Danilo in "Widow," took over the juve lead in "Firefly" when the Rudolph Friml operetta opened last night (Mon.) at the Nixon.

Current Road Shows

(Period covering Dec. 15-27)

"Anna Lucasta"—American, St. Louis (15-20); Civic, Chi. (25-27).

"Annie Get Your Gun"—Shubert, Chi. (15-27).

"Blackouts of 1947"—El Capitan, Hollywood (15-27).

"Bonanza Bound"—Shubert, Philly (22-27).

"Carousel"—Par., Toledo (15-17); Ford's, Balto. (22-27).

Maurice Chevalier—Curran, Frisco (15-20); Biltmore, L. A. (22-27).

"Chocolate Soldier"—Blackstone, Chi. (15-20); American, St. Louis (22-27).

"Dream Girl"—Aud., Sacramento (20); Aud., Oakland (26-27).

"Fatal Weakness"—Geary, Frisco (15-27).

"Harvey"—Davidson, Mil. (15-20); Aud., St. Paul (25-27).

"I Remember Mama"—Ford's, Balto. (15-20); Nat'l, Wash. (22-27).

"Lady Windermere's Fan"—Royal Alex., Tor. (15-20); Aud., Roch. (25-27).

"Look Ma, I'm Dancing"—Shubert, Bost. (22-27).

"Make Mine Manhattan"—Shubert, New Haven (17-20); Forrest, Philly (22-27).

"Master's Chair"—Lobero, Santa Barbara (25-27).

"Medium," "Telephone"—Cass, Det. (15-20).

"O Mistress Mine"—Selwyn, Chi. (15-20).

"Oklahoma!"—Aud., Roch. (15-20); Hanna, Cleve. (22-27).

"Private Lives"—Harris, Chi. (15-27).

"Show Boat"—Shubert, Philly (15-20); Erlanger, Buff. (25-27).

"Song of Norway"—Shubert, Boston (15-20); Aud., Hartford (25-27).

"State of the Union"—Erlanger, Atlanta (18-20); Aud., Louisville (25-27).

"Student Prince"—Opera Hse., Boston (25-27).

"Strange Bedfellows"—Locust, Philly (27).

"Sweethearts"—Nat'l, Wash. (15-20); Nixon, Pitt. (25-27).

"The Firefly"—Nixon, Pitt. (15-20); Blackstone, Chi. (25-27).

"The First Mrs. Fraser"—Shubert-Lafayette, Det. (25-27).

"The Late Christopher Bean"—Aud., Louisville (15); Hartman, Col. (25-27).

"The Men We Marry"—Shubert, N. Haven (25-27).

"The Red Mill"—Lyceum, Mpls. (15-20); Music Hall, K. C. (22-27).

"Tonight at 8:30"—Forrest, Philly (15-20).

"Voice of the Turtle"—Shubert-Lafayette, Det. (15-20); Erlanger, Chi. (21-27).

Ballet Theatre Gets $33,700, New High, N. Y.

Ballet Theatre, in its fourth week at City Center, N. Y., went $2,000 over previous weeks, to rack up $33,760.22 in eight performances Tuesday (9) through Sunday (14). A sellout Tuesday night, with an all-American program, as well as a strong Sunday ($8,800 in two performances), helped.

Troupe winds up its boff engagement tonight (Wed.). George Balanchine, who choreographed BT's new "Theme and Variations" ballet, which was preemed two weeks ago, will make his debut as a conductor when he steps into the pit tonight to conduct his ballet. It will be the final offering of the evening, and of the N. Y. run.

'Norway' NG 18G, 'Firefly' $13,000 In Slow Boston

Boston, Dec. 16.

"Song of Norway," at the Shubert, was the only one of the three legit offerings in town last week to do the any biz, and even that was off. Town has really folded up with the Christmas buying spree, and all legits, films, niteries and eateries are taking a sad rap.

Additional entries for the post-Christmas season, however, make the future look a little better than it did. Lineup now includes "Look Ma, I'm Dancing," at the Shubert, "Paris Sings Again," at the Majestic, and "The Student Prince," at the Opera House, all due Dec. 25.

"Harvest of Years" follows Dec. 26, at the Colonial; "The Men We Marry," at the Plymouth, Dec. 29; "Power Without Glory," at the Wilbur, Dec. 30; "I Remember Mama," at the Colonial, Jan. 5; and "Bonanza Bound," at the Shubert, "Kathleen" at the Plymouth and "Blossom Time" at the Opera House, all Jan. 12. Biggest draw during that period, however, will be "Ice-Capades of 1948" at the Boston Garden, Dec. 26 through Jan. 11.

Estimates for Last Week

"Firefly," Opera House (2d week) (3,000; $3.60). Dropped below low level of first week, to get a poor $13,000.

"The Medium" and **"The Telephone,"** Majestic (4th week) (1,500; $4.20). Final week, very poor $7,000 estimated.

"Song of Norway," Shubert (1st week) (1,700; $4.20). Return visit came at a bad time, with estimated $18,000 way below expectations. Final week current.

'Lucasta' $13,500, St. Loo; Negroes Picket Theatre

St. Louis, Dec. 16.

"Anna Lucasta," Philip Yordan's drama with an all-Negro cast, found competish from Sonja Henie's ice extravaganza and several other quarters too stiff and wound up the first half of a two-week stand at the American theatre Saturday (13) with a so-so $13,500 gross in the 1,700-sea house at a $3.66 top. Critics enthused over the pieee and cast.

Outlook for improved biz for the second stanza isn't too bright. House still being picketed by Negro organizations because of the policy of restricting orchestra seats to white customers. The picketing was done first last season, during the run of "Carmen Jones."

Denver Gets 2 Legits; At Broadway, Not Aude

Denver, Dec. 16.

Arthur M. Oberfelder has booked two additional legits for Denver this winter. However, with the city boosting the price on the Auditorium, they are going into the Broadway, a subsequent film house, but in former years a leading legit house.

The shows are "Dream Girl," Jan. 28-29, and "Mistress Mine," March 15-17.

Roller 'Vanities' 65G, K.C.

Kansas City, Dec. 16.

"Skating Vanities of 1948" played eight performances, Dec. 9-14, in the Municipal Auditorium to moderate trade. Six evening shows and Saturday and Sunday matinees garnered $65,000 at $2.50 top. Date was carried out in connection with the Firemen's Pension Fund, which shared in the proceeds.

The roller company moved on to Wichita, Kans., to play the Forum, Dec. 16-21. Then heads west for dates in Denver, Salt Lake City and San Francisco.

Pre-Xmas Slump Socking B'way; 'Angel' Click $12,500 in 4 Times, 'Streetcar' 27½G, 'Athens' Folds

Pre-Christmas gross slump was sharply evident all along Broadway last week, only a few shows missing the reaction. As previously indicated, matinee business was especially off, with midweek afternoon performances nose-diving. Run musicals that had been registering capacity figures were included among shows affected $2,000 or more additional to the previous week's offish grosses.

"Angel in the Wings" was accorded an excellent press and very promising business after its last Thursday (11) debut. "The Gentleman from Athens" drew doubtful notices and was taken off Saturday (13). "Streetcar Named Desire" played to standees all performances, with better than $27,000 the first full week. "The Druid Circle" finales this week; "The First Mrs. Frazer" was forced off. "Caribbean Carnival," closed Saturday (13).

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"Allegro," Majestic (9th week) (M-1,695; $6). New clicks were not affected and any variance was minor; gross around $47,500, tops all.

"An Inspector Calls," Booth (8th week) (D-712; $4.80). Has been making weekly operating profit and slated through winter; last week estimated around $10,500.

"Angel in the Wings," Coronet (1st week) (R-1,032; $4.80). Opened to cordial first night and in first four times takings approximated $12,500; excellent for intimate musical.

"Annie Get Your Gun," Imperial (83d week) (M-1,472; $6.60). Affected as were other long-run productions, but registered nearly $42,000.

"Born Yesterday," Lyecum (98th week) (C-993; $4.80). One of the number of stayers that's having matinee business trouble; around $16,000 and still quite profitable.

"Brigadoon," Ziegfeld (46th week) (M-1,628; $4.80). Eased off, especially early last week, but figures to bounce back to capacity; $41,000 estimated.

"Call Me Mister," Plymouth (87th week) (R-1,075; $4.80). Still advertising last weeks, but departure date not definite; should fare okay during holidays; off to $16,500.

"Caribbean Carnival," International. Calypso revue closed Saturday (13) after one week and three performances; weak estimated $9,000.

"Command Decision," Fulton (11th week) (D-968; $4.80). Although rated a hit, not capacity all times; last week's takings approximated about $19,500.

"Finian's Rainbow," 46th Street (49th week) (M-1,319; $6). Pre-holiday dip manifested here last week, too, when the gross was estimated slightly over $40,000.

"For Love or Money," Miller (6th week) (C-940; $4.20). Run chances still favorable and likely to build upward after Christmas; topped $15,000.

"Happy Birthday," Broadhurst (59th week) (C-1,160; $4.80). Drop in business for straight run shows was material and takings for this one figured under $16,500.

"Harvey," 48th st. (164th week) (C-902; $4.20). Proportionate dip for standout last week with indicated takings of $14,000; will bounce back.

"High Button Shoes," Century (11th week) (M-1,670; $4.80). Musical sock moved to Shubert Monday (22); one of the shows not affected and remains at capacity; over $42,000; D'Oyly Cartes will follow.

"Icetime of 1948," Center (29th week) (R-2,994; $2.40). Skating revue is another production figured to jump considerably when the holiday buying rush is over; dipped to $29,500.

"John Loves Mary," Music Box (45th week) (C-979; $4.80). Eased off to around $10,000; aimed for year's mark and should survive that.

"Music in My Heart," Adelphi (11th week) (O-1,434; $4.80). Has done fairly well to date and should improve with advent of holidays; but dipped under $17,000.

"Oklahoma!," St. James (253d week) (M-1,505; $4.80). Run leader still very much in the going and should get goodly share of holiday trade; $20,500.

"Streetcar Named Desire," Barrymore (2d week) (D-1,064; $4.80). Sold out all performances and, with standees, takings of new drama click over $27,500.

"The Druid Circle," Morosco (8th week) (D-936; $4.80). Final week current, eased off to $8,000; revival of "Topaze" followed Doc. 27.

"The Gentleman From Athens," Mansfield. After questionable notices and not much business, show was taken off Saturday (13); seven performances; "The Cradle Will Rock" probable successor.

"The Heiress," Biltmore (11th week) (D-920; $4.80). Hardly affected and only few unoccupied seats at matinees; quoted close to $22,500.

"The Voice of the Turtle," Hudson (192d week) (C-1,057; $3.60). Can remain at this house through January if business warrants; but picture version arrives Dec. 26 at the Broadway (Warners); play got around $5,500 last week.

"The Winslow Boy," Empire (7th week) ((D-1,101; $4.80). Around $19,000 and previous week's takings approached $20,500, which exceeded estimate; import doing plenty okay.

"Young Man's Fancy," Cort (33d week) (C-1,064; $3.60). Leila Ernst entered cast and performance claimed to be strengthened; around $6,000.

Revivals

"Antony and Cleopatra," Beck (3d week) (D-1,214; $4.80). Great attendance for Shakespearean drama; over $27,000 quoted; standees.

"The First Mrs. Fraser," Shubert. Taken off early last week when Jane Cowl fractured her leg; played five weeks to mild business; "High Button Shoes" moves here from Century next week.

"Medea," Royale (8th weok) (D-1,025; $4.80). Moved here Monday (15) from National, where it drew great grosses; somewhat off in past two weeks; but fine $25,500.

"Man and Superman," Alvin (10th week) (CD-1,331; $4.80). Couple of parties at discount only variance for this standout, which got around $31,000.

"Burlesque," Belasco (51st week) (C-1,077; $4.80). With the year's run mark achieved, could do well on road; slated until Jan. 10; $11,000 estimated.

Peck-Day $19,500; 'Angel' Ends, L.A.

Los Angeles, Dec. 16.

The Shepard Traube-Actors Co. production of "Angel Street," starring Gregory Peck and Laraine Day, wound up its two-week local engagement Saturday (13) at the Biltmore for a stronger $19,500. It marked the end of the Coast tour of the piece, which started as a strawhat production at the Actors Company's LaJolla playhouse. When Miss Day was stricken ill, Sylvia Sidney subbed for three performances, going on with only a few hours' notice.

Biltmore is dark this week but rekindles Dec. 23, when Maurice Chevalier comes in for two weeks.

Estimates for This Week

"Angel Street," Biltmore (2d week) (1,636; $3.60). Gross of $19,500 topped the previous week's $19,000.

"Blackouts of 1947," El Capitan (286th week) (1,142; $2.40). Eased in pre-holiday lull to $16,000.

"Emperor Jones," Las Palmas (2d week) (388; $2.40). Continues to hit around $2,500.

"Mary Had A Little," Belasco (5th week) (1,061; $2.40). Off again, but still profitable at $12,000.

TRUMAN, IKE AT PREEM; BOBBY CLARK, 24G, D.C.

Washington, Dec. 16.

Hypoed by the most impressive first-night the town has known in years, with the Trumans and the Eisenhowers rubbing shoulders with the regulars, Bobby Clark in "Sweethearts" hurdled the pre-Christmas show biz slump to the merry tune of $24,000 for the first week of a fortnight stand. Even with the usual $4.20 top for class musicals, this is almost a perfect score.

Charlotte Greenwood in "I Remember Mama" moves in Dec. 22 to sop up the holiday gravy, with "Carousel" following Jan. 5,

'Carousel' Zowie $38,800, Cracks Cleve Record

Cleveland, Dec. 16.

Hanna's first complete sellout of the season was batted by "Carousel," which zowied its way to a record ~~$38,800 at $5 top in the 1,320-capacity~~ house last week.

Every ducat was cleaned out of the racks two days before the opening of Theatre Guild's musical, and the management went the legal limit in peddling extra chairs and standing room.

'Okla' Wow 30G, Syracuse

Syracuse, Dec. 16.

"Oklahoma" grossed $30,000 at the Empire here last week in an eight-performance engagement. Road company played to near-capacity in the first week-long legit booking in Syracuse in more than seven years.

"I Remember Mama" is the next stage booking for the Empire, due Feb. 6-7.

Plays Abroad

The Blind Goddess

London, Dec. 3.

Linnit & Dunfee, Ltd., production of new play in three acts by Patrick Hastings. Directed by Charles Hickman. At Apollo theatre, London.

Mary Dering	Honor Blackman
Lady Dering	Joan Haythorne
Sir John Dering	Basil Radford
Derek Waterhouse	Peter Folliss
Lady Brasted	Marian Spencer
Lord Brasted	Wyndham Goldie
Mr. Mersel	William Mervyn
Frank Mainwaring K.C.	Geoffrey Wincott
Berconi	Geoffrey Morris
Butler	Peter Crawford
Lord Chief Justice	Arnold Bell

Good dramatic play of the old tradition—court scene, the unmasking of villainy and young love triumphant. Written by a famous King's Counsel, its authenticity as to detail is undisputed and plenty of good situations are packed into this smoothly directed story. Would have good film possibilities and might interest U. S. audiences via its depiction of English law procedure.

Peter Folliss, secretary to a wealthy philanthropist and Lord, calls on his girl friend on hearing she is about to leave England to visit a sick sister. He tells her he has left his employer whom he has discovered has perpetrated a gigantic fraud involving an emigration scheme from Europe, and has refused a heavy bribe for silence. The girl's father, a famous barrister, has never met the boy, and is briefed by another Lord to bring a libel action against Folliss, who has disclosed the swindle to the Prime Minister.

A lot hinges on the recent death of a young Czech in Prague, from whom Folliss claims he got the lowdown. The peer's wife, to save her husband, perjures herself, claiming she and Folliss were lovers. Her testimony wins the case.

The girl arrives home, ignorant of what has occurred while away but her evidence, corroborated from another source, proves the forgery theory and saves her sweetheart.

Wyndham Goldie and Basil Radford are the two chief players as the peer and his counsel, the latter allowing some of his usual Puckish humor to peep through the austere facade of a high legal dignitary. The women are excellent, Joan Haythorne as the barrister's wife, Honor Blackman as the daughter, and Marian Spencer as the nouveau riche "Lady" of dubious origin who would rather blacken herself as an adulteress than risk facing poverty again.

Supporting cast is competent. This show gave every indication at its premiere that it would enjoy the patronage of those who appreciate a play with dramatic situations, even if of the novelettish genre. *Clem.*

L'Archipel Lenoir

('The Lenoir Archipelago')

Paris, Dec. 9.

Marguerite Jamois production of comedy in two acts by Armand Salacrou. Directed by Charles Dullin. Stars Dullin and Mlle. Jamois. Set by E. Bertin and A. Chevreaux. At the Montparnasse-Gaston-Baty, Paris.

Paul Albert Lenoir	Charles Dullin
Victor Lenoir	Marcel Vidal
Marie Therese	Suzanne Demars
Adolphe Robec-Lenoir	Marcel d'Orval
Marie Blanche Robec-Lenoir	Loleh Bellon
Guillaume Robec-Lenoir	Serge Lhorca
Countess Cazette	Marguerite Jamois
Viscount Cazette	Claude d'Yd
Princess Borescu	Camille Fournier
Prince Borescu	Pierre Bertin
Joseph	Jacques Dufilho

Charles Dullin, who with M. Jullien managed the Sarah Bernhardt last season and got it deep in the red, has given up managing to act. He does it in a way which will keep him and actress-manager Marguerite Jamois, who is equally good, on the right side of the ledger for quite a while. The Armand Salacrou play may be weaker in the end than at the start, but it is unquestionably extremely entertaining.

It is primarily an amusing comedy, but it is at the same time a very strong indictment, in the shape of a lampoon, of the French upper crust (haute bourgeoisie) that is not the aristocracy, but mixes with it, and has adopted its sense of class consciousness and name pride.

Play is built around a forgotten scandal which had taken place in a wealthy family 20 years ago. Family is one of the wealthy owners of a universally-advertised brand of liqueur distilled in Normandy.

Dullin is exemplary as the old man — a gay old dog who has wronged a village girl, doesn't regard it as a serious offense and thinks he is the victim of circumstances. Mlle. Jamois, as his daughter, who married in society, gives a performance which shows her as good in a comic part as in her usual tragic characterizations.

Camille Fournier, as the family problem who married a foreign nobleman, is very entertaining in a part which, less ably acted, would fall entirely flat. Marcel D'Orval, as the son-in-law, manages to build up his part as plausible, which is no mean achievement. Lolah Bellon, as the ingenue, is miscast, and Jacques Dufilho overacts somewhat, but the balance of the cast gives a good performance and the play clicks up to the final curtain.

Production end is simple, with only one set, showing a drawing room in a spacious provincial mansion. Dullin has directed the play unerringly, giving it full value.

Locally it's a picture bet. For America the seduction would be a bit strong and would have to be toned down, necessitating some rewriting, but the depiction of the collective family fear of exposure by the misdeed of one of its members, who himself thinks there is nothing to it, is an excellent theme, and worth exploiting. *Maxi.*

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Si, Iskarlen Kommer

('The Iceman Cometh')

Stockholm, Dec. 9.

Royal Dramatical Theatre production of drama in four acts by Eugene O'Neill. Directed by Olof Molander. Translated into Swedish by Sven Barthel. Stars Uno Henning, Olof Sandberg, Olof Widgren, Holger Lowenadler, Eva Dahlbeck. Settings and lighting by Eric Lowen-Aberg. At Dramatiska Teatern, Stockholm.

Harry Hope	Olof Sandberg
Ed Mosher	Ake Claesson
Pat McGloin	Arthur Cederborgh
Willie Oban	Olof Widgren
Joe Mott	Holger Lowenadler
Piet Wetjoen	Rudolf Wendbladh
Cecil Lewis	Einar Axelson
James Cameron	Torsten Winge
Hugo Kalmar	Olle Hilding
Larry Slade	Hugo Bjorne
Rocky Pioggi	Olof Bergstrom
Don Parrit	Hans Straat
Pearl	Harriet Hedenmo
Margie	Anita Bjork
Cora	Eva D. hlbeck
Chuck Morello	Ulf Palme
Theodore Hickman	Uno Henning
Moran	Henrik Schildt
Lieb	Mauritz Strombom

An excited public attended the recent Swedish preem of this Eugene O'Neill play. And their expectations weren't let down. For the local version of last year's Broadway hit is excellent drama made especially so by fine performances of a well chosen cast. Chiefly responsible for the production of the American import at the Royal Dramatical Theatre is Sven Barthle, who handled the Swedish translation.

"Iceman," deals with a number of sordid characters of both sexes who frequent a back room of a waterfront bar on New York's west side. Veteran director Olof Molander staged the play brilliantly. Standing out among the thespers are Olof Sandberg, grand old man of the Dramatical Theatre. His portrayal of Harry Hope, proprietor of the hotel and bar, is first class.

Dominating many scenes is Uno Henning as Hickey, the traveling hardware salesman who seeks to reform his fellow-drunks. Role of Joe Mott is handled effectively by Holger Lowenadler, who, incidentally, is also a dramatist and filmactor. While there are only three femme parts in "Iceman," film actress Eva Dahlbeck shines in some scenes as Cora, one of the prostitutes.

Production represents a great b.o. success for the Dramatical Theatre. Piece looks to draw capacity houses for a long time. Large cast and size of the production, however, will militate against a road tour in Sweden. It's entirely too big for extensive bookings, with the exception of Gothenburg and Malmo, where facilities are ample for such a play. *Wins.*

L'Heure de la Verite

('Time for Truth')

Paris, Dec. 2.

Marcel Oger and Andre Cellier production of three-act drama by R. J. Ottoni. Directed by Andre Cellier. Set by Bernard Brevent. At Theatre de Poche, Paris.

Alvez	Robert Fretel
Juan	Jean Vinci
Rosina	Maria Meriko
Eduardo	Pierre Trabaud
Christina	Pepita Jimenez
Bianchi	Francis Lemargue
Frederigo	Michel Piccoli

Based on the Spanish Civil War and somewhat like "For Whom the Bell Tolls," this play has none of the film's suspense, being more of a psychological study than good theatre. It permits some real acting in spots. It's apparent that all principals are doomed from the start since story develops that way, interest mainly builds on a review of the past lives of different characters.

The whole action takes place in a log cabin located near a citadel which some Spanish rebels intend blowing up. Three men and two rebel girls are stationed in this hut. Apart from the episode where young Christina tries to get away and is shot offstage by a Franco sentry, little happens except endless conversation.

All concerned explore their own way of looking on freedom and their own past. Robet Fetel, as chief rebel, is shown as a high-minded altruist ready to give his life for the good of the masses. Pepita Rimenez, as Christina, does a good replica of the Passionaria who made herself popular with the rebels during this Spanish war. But it all adds up to good material for an introspective novel without stage punch.

The three acts use the same set, which does credit to Bernard Brevent. Andre Cellier has shown more ability as a director than flair as a producer, and has permitted the lack of real action to be scarcely noticeable.

Acting by the whole cast is okay. However, no cast could inject enough interest in the play to give it much of a chance either on stage or on the screen. Lack of love interest also is a handicap. *Maxi.*

Private Enterprise

London, Nov. 26.

British Theatre Group production (in association with Arts Council) of new play in three acts by St. John Ervine. Directed by Basil Dean. At St. James, London.

Edmund Delaware	Nicholas Hannen
Andrew Delaware	Hector Ross
Philip Delaware	Andre Morell
Denzil Delaware	William Fox
Alice Eddington	Elizabeth Gray
Melanie	Elizabeth Allan
Amabel Alderney-Evans	Eileen Peel
Arthur Selby	Julien Mitchell
Bert Snoddy	Russell Waters
Peter Logan	Meadows White
Rev. George Fennell	Charles Lloyd Pack

Timely, controversial capital vs. labor play, which will inevitably be compared with John Galsworthy's "Strife." Opening scenes consist mainly of talk, obviously intended as warning of "the shape of things to come." It might prove an interesting subject for U. S., and could provide dramatic screen material.

At end of the war a prodigal son returns after eight years in a blaze of glory following the award of the Victoria Cross for valor in action. Acclaimed by his forgiving family and hailed by his townsfolk, he turns politician, is elected labor candidate and marries a local heiress. Father is a factory owner whose eldest son runs the business, both respected by their workmen. A firebrand Communist causes a strike because one man won't join the firm's union. The bosses uphold the rights of the individual, refuse to fire the man, who finally yields to save his master and because other plants come out in sympathy.

The union then refuses his application for membership and demands his dismissal for having been the cause of the "closed shop." The owner refuses to penalize the loyal, long-service workman and is faced with the prospect of the government taking over the factory, because of the loss to the state through the cessation of production. So the play ends with the problem unsolved, with private enterprise overwhelmed and having no say in the running of its business.

Nicholas Hannen gives a grand performance as the father, with Andre Morell making a dignified filial figure of the business head. Eileen Peel turns in a delightful portrait of the dizzy, wealthy wife; Elizabeth Allan has little to do but wear glamor clothes as another daughter-in-law, while Julien Mitchell, Russell Waters and Meadows White give perfect dissimilar characterizations as two union officials and the proud artisan.

Arguments seem fair and evenly distributed for and against, but the Socialists (of whom the author was once a follower) will deride the play as Conservative propaganda. There are many moving passages, and the first-nighters were impressed.

Show is excellently directed by Basil Dean. With the seasoned playwright's popularity it seems likely set for a prosperous run. *Clem.*

Said the Spider

London, Nov. 30.

Envoy Productions Ltd. (in association with Arts Council) production of new play in three acts by Reginald Long. Directed by Peter Dearig. At Embassy theatre, London.

Burridge	Reginald Selleck
John Barry	John Stuart
Lady Mary Mannering	Victoria Hopper
Sir James Mannering	Patrick Waddington
Bill Mollet	Mackenzie Ward
Reginald Wensley	Keneth Kent
Tyler	Norman Shelley

Plenty of hokum in this new mystery thriller, but it does mystify and has thrills. And it will probably be scorned by the highbrows. It should please the common folks.

A pair of ex-lovers meet apparently accidentally, each visiting a furnished house to rent. An ex-soldier caretaker, on orders from the owner, offers drinks and they gradually pass out. Gal's husband, tipped off anonymously, bursts in on the couple, both in dishevelled dress and compromising condition with all evidence pointing to a drunken orgy.

Wisecracking young reporter appears on the scene. There are locking and opening of doors, closing of electrified window gates and a corpse to crown the confusion. Hubby finally believes wife's story of being drugged and her innocence. Suave dillettante host comes on the scene, gives some obscure reasons for his revenge, and so they share amiable drinks with him and again promptly pass out. Concoction this time is some Gestapo dope used during the war to stupefy and extract truth from victims. In the end it turns out the young newshound is the culprit for some still obscure reason and in a hold-up scene gets juicily electrocuted against the metal window frames.

Keneth Kent, who was such a hit in the long-run thriller "Shop at Sly Corner," excels in this type of mystery. Supporting cast gives him all aid in spinning out the ingenious, involved story. Piece will probably find a ready audience if show is moved downtown to the West End. *Clem.*

La Descente Aux Enfers

('Descent Into Hell')

Paris, Nov. 25.

Andre Certes prolunction of three-act tragedy by Mme. Simone. Directed by Douking. Costumes by Marie Ange. Stars Mme. Simone. At Theatre Pigalle, Paris.

Alceste	Madame Simone
The Nurse	Marguerite Coutan-Lambert
Eumelus	Christian Picard
King Pheres	Jean Hebey
The Messenger	Robert Hebert
Cleonas	Henri-Rollan
The Old Woman	Denyse-Reul
The Maid	Francine Bessy
Heracles	Rene Milan
Admete	Jacques Erwin
The Maid Servants	Daniele Rimbaud Nathalie Simon
A Servant	Jacques Cartaud

This is Madame Simone's last appearance on the stage. Play also is done by her. She will do playwrighting only after this show. She was famous on the stage when starred by Henry Bernstein in his chief dramatic productions, and is the widow of playwright Francois Porche whose son, Wladimir, is head of French National Radio. Before that she was the wife of Max Le Bargy, famous Comedie Francaise matinee idol. Before the play opened, Mme. Simone advertised her intention to play only a limited engagement, and then get a substitute. This may not be necessary because "Descente" has no earmarks of a hit.

This has been nicely produced, the cast is competent and the sets are arty. But the play lacks what the public wants. It is artistically written but lacks emotional suspense and dramatic values. Also the action is smothered beneath a lot of talk.

Already done by the ancient Greek dramatist Euripides, this is about the queen who voluntarily goes down to inferno to save her beloved husband king from going there himself, is pardoned and comes back to earth for a new lease of life. Mme. Simone, in an effort to give the play timeliness has added a touch of the concentration camp in the Hell scene. But this is lost with much of the rest.

First act is in the ancient Greek palace, when Mme. Simone volunteers for a trip to Hell. The next, showing Hell as the bottom of a deep staircase, gives her a chance to display plenty of fortitude amidst the sufferings of the inmates, and to voice a lot of what might have made good reading in print but does not add up to much over footlights. Last act shows her back in the palace. Scene in Hades is so dark, much of the action is not visible.

Though the role is too young for her, Mme. Simone handles it with a competence reflecting her long stage experience. She is well supported by Marguerite Coutant-Lambert, as the nurse; by Henri-Rollan, as the King, and Rene Milan as the Heracles who rescues her. *Maxi.*

Honor and Obey

London, Nov. 30.

Firth Shephard production for Play Plans, Ltd. (by arrangement with Bernard Delfont) of new play in three acts by Hagar Wilde. Directed by Daphne Rye. At Saville, London.

Nancy Tennant	Ursula Howells
Phillip Dunlap	Denis Gordon
Elsa Meredith	Nora Swinburne
James Meredith	Naunton Wayne
Laszlo Verres	Gerard Heinz
June	Roberta Huby
Harry Hunt	Hugh Dempster
Dorothy Pilkington	Mona Washbourne
Marian Hunt	Emma Trechman
Frank	Gordon Bell

Brisk marital comedy by a new author, splendidly acted and produced with smart dialog and amusing, if unoriginal, farcical situations. Likely to prove entertaining fare for special public of this show's stars, but not outstanding enough to predict a gamble in the U. S.

A young girl hesitates to "name the day," seeing all around her bickering, ill-assorted couples. She is fearful of taking the plunge and becoming like them. Her sister nags her affectionate husband who, with nerves frayed after a prolonged squabble, walks out on her. He gets innocently involved with a cute barhaunter whom he invites to his hotel room for a drink, after vainly trying to date up several men friends for dinner. Young sister-in-law walks in on the party and loses her last illusion.

Hubby returns to find his wife packing and ready to leave, sympathetically aided by a hand-kissing Hungarian neighbor. Believing in the mutual sincerity of their love, they become reconciled, helped by the news of the sister's early morning marriage.

Naunton Wayne and Nora Swinburne make the two central figures alive and understandable, giving their individual charm to the two characters. Ursula Howells looks lovely and is a bright contrast to the sophisticated married set, as the spinster sister. Others turn in varied and commendable performances. *Clem.*

College Shows

Continued from page 56

All Rights Reserved

"Amanda," "You Just Can't Put It Down" and "All Rights Reserved."

Story revolves around the misadventures of "Woolworth Whittlewood," who leaves his hometown, Gopher Gap, for New York, with the manuscript of a book about the life and people of his native heath. Notable in the cast are Vincent R. Smith, Thomas H. Middleton, Jr., Edward H. Tuck, Frank Hartley, Grant Goodman, George W. Morris, Thomas J. King, Arthur V. Savage and Kennedy Williams. *Fuhr.*

Here's the Pitch

HASTY PUDDING, HARVARD

Cambridge, Dec. 12.

Hasting Pudding Club (Harvard Univ.) production of musical in two acts with book by Craig Gilbert; music, Courtney Crandall; lyrics, William Scudder; staged by John Baird; dances, John Pierce; stage design, Lawrence Goldwasser; costumes, Patricia Havens. At the Club House, Cambridge, Mass., Dec. 9, '47.

Artie Hooper	Theodore Allegretti
Horace Cornwall	Frederick Lamont
Fred Watson	William M. Reed
Susan Douglas	Thomas W. Zinsser
Al Laney	William A. West
Roso	Robert G. Myhrum
Mayor Douglas	Jack Hedges
Harry Thayer	Palmer Dixon
Betty	Emory Niles
Herbert	Robert E. Miller

And others

Third post-war Hasty Pudding show (and 100th annual production) finds this ancient Harvard outfit in the groove.

This one, with a remarkable but coincidental resemblance to "High Button Shoes," is the work of the same threesome that produced last season's successful "Speak for Yourself." Book by Craig Gilbert and lyrics by William Scudder maintain the level of the previous show, but Crandall's music, though okay, doesn't quite have the former's lift. But it serves the purpose well enough in the gag songs, which are what count most.

Story involves a couple of medicine men in a baseball yarn of the 90's, in which the pitcher of the Fair Haven Mudhens, languishing over the loss of his gal to the rival team's ace hurler, becomes the tool of the local gambler. Object is to get the boy and gal back together again to foil the dark deeds of the villain.

All this supplies the opportunity for the comedy team of Ted Allegretti and Fred Lamont. They open wide the throttle and hustle around like a couple of midget racers. They get plenty of support from Robert Myhrum as Rose, an accommodating Amazon; William A. West as Al, the town toady, and the laughable chorus line.

Best numbers are "Little Ladybird," with Allegretti and Lamont, and "Extracurrickler Girl" with Robert Myhrum, the romantic tunes serving merely to pass the time. Show is nicely staged by John Baird, with boisterous dances by John Pierce, attractive sets by Lawrence Goldwasser and bright gay 90s costumes by Patricia Havens. The pit orchestra lends authority to the score.

"Here's the Pitch" should satisfy the old grads. *Elie.*

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Literati

Roosevelt-Delano Auther Sues

Daniel W. Delano, former news editor of KQV and a distant relative of Franklin D. Roosevelt, is the plaintiff in common pleas court in Pittsburgh in a suit against a local publishing house over a book he wrote on the Roosevelt-Delano families. He charges that despite elaborate plans and promises for publication, only 500 copies of the volume ever reached retail outlets.

Delano's suit was brought to rescind a publishing contract with James S. Nudi and to obtain the return of his manuscript. The plaintiff asserts the volume, "Delano Heritage," was published in October, 1946, and about 5,000 copies were printed and about 1,600 sent to the binders.

Varga Loses $200,000 Esquire Suit

Esquire Magazine's right to use drawings of the Varga girl, without crediting Alberto Varga as the artist, was upheld last week. Federal Circuit Court of Appeals reaffirmed the findings of the District Court which dismissed Varga's $200,000 suit for using one of his pin-ups without due credit.

Court ruled that the contract didn't specify that artist's name must be used.

Cerf On Nostalgia

Bennett Cerf predicted that the period of American life between 1875 and World War I would be the setting for the popular novels of the next few years, at a speech in Indianapolis recently. Citing a trend in literature toward nostalgia, Cerf said, "We want to go back to our infrequent periods of peace and security."

He said the humor of insult was passing, and urged against repeating apparently humorous stories that may be serving the purposes of the propagandists.

Shevelson Shifts to Pageant

Harris Shevelson, former managing editor of Coronet, joined Pageant mag as editor Friday (12). Latter publication, a member of the Hillman Periodical group, has had several changes in editorship during the past year. Originally a monthly, it's been a bi-monthly since September, and is expected to continue on that basis until next summer.

Mag has no complete staff at present. Management has been getting it out chiefly by using up inventory. Shevelson replaced Vernon Pope, who exited about three months ago. Meanwhile, Jerome Beatty bas moved into Shevelson's old spot as m.e. at Coronet. Pope is now consulting editor for Salute. Latter mag, incidentally, is scheduled to shift to a new format as of Jan. 9.

In other changes at Hillman, Hugh Layne suddenly resigned after he was switched from editorship of four fact-crime mags to other duties. Ben Conlon, his chief assistant, took over temporarily until Tony Field, an old associate of Hillman, assumed charge. Conlon stays as an aid to Field with the policy remaining unchanged.

Carny Peel 'Obscene' in Ohio

Ohio Teachers' and Pupils' Reading Circle has withdrawn Martin Yoseloff's book, "No Greener Meadows," from the state's schools because of "several letters of criticism" about its description of a carnival strip-tease act. Director of the Circle said the description of the incident was considered "obscene." Book was being used in Ohio by children of high school age. The controversial passage does not use any words or terms except those in thoroughly respectable usage.

Regulars Win Guild Election

The entire regular slate won out over the independent ticket put up by the Committee for Action in the annual election last week of the Authors Guild.

Elected to the Guild council to serve until 1950 were the following (with the number of votes received by each), Margaret Culkin Banning (634), Grace Zaring Stone (619), Richard Lockridge (610), Thomas B. Costain (607), Jacques Barzun (606), Cord Meyer, Jr. (603), Annalee Jacoby (600), Christopher LaFarge (599), Maude Parker (532), Gretta Palmer (522), and to fill a vacancy and serve until 1948, Jerome Weidman, unopposed, (548). The Committee for Action nominees (named to oppose Lockridge, LaFarge and Miss Palmer) were Dorothy Parker (316), Helen Eustis (259), Shirley Graham (254).

Elected Guild representatives to serve until 1949 on the council of the Authors League of America were the following regular nominees, John P. Marquand (618), Bernard DeVoto (612), Arthur Garfield Hays (609), John Vandercook (602), Laura Hobson (588), Christopher LaFarge (575), Theodore H. White (548), Glenway Wescott (542), Margaret Leech (532), Rex Stout (528), Fulton Oursler (453), Frances Lockridge (435). The Committee for Action nominees (put up to oppose LaFarge, Wescott, Stout, Oursler and Mrs. Lockridge) were Philip Van Doren Stern (303), Dorothy Parker (298), Oscar Schisgall (272), Bret Halliday (231), Thomas Bell (224). There were 716 votes cast.

As reported in VARIETY last week Paul Gallico was elected president of the Guild, Helen Hull was chosen vice-president and Gilbert Gabriel named secretary. They were unopposed.

The proposal to create a committee in New York to deal witb local matters relating to authors was approved. But because the vote took place late in the meeting, after many members had left, it was decided to submit it to a mail referendum.

It was voted unanimously to oppose all attempts by publishers to reduce book royalties. There was also a vigorous discussion of the Guild's recently-negotiated contract with Random House, the first sucb minimum basie agreement in the publishing field.

As reported last week, there was a report to the meeting on a proposed amendment to the Authors League constitution, under which the organization council's power to deal with censorship would be clarified and expanded. There was also a report on a proposed standard contract for the sale of film rights of literary material.

Forsberg Heads Liberty

Franklin S. Forsberg, general manager of Street & Smith before the war and commanding officer of Yank, the Army weekly, during the conflict, has been elected president of Liberty Magazine, Inc., and appointed publisher.

Company is reported as having been completely refinanced, following its recent biz decline. Cuneo Press understood is still its biggest backer. Publication will continue as a weekly.

Appleton-Century, Crofts Merger

D. Appleton-Century and F. S. Crofts & Co., Inc., both old publishing bouses, have merged as Appleton-Century-Crofts. W. Morgan Shuster and Dana H. Ferrin, of A-C, continue as president and executive vice-president, respectively, with Frederick S. Crofts and Ferrin as directors. Allen S. Wilbur, of Crofts, heads the educational department of the new firm. Crofts has been primarily a text book house.

The principal name authors on the A-C-C list are Erich Maria Remarque and Clare Boothe Luce (nonfiction only).

Ohio Nixes Church Exemption

Ohio State Board of Tax Appeals last week (12) denied an application of the Catholic Press Union, Inc., which publishes three diocesan newspapers, for exemption from personal property taxation. The firm publishes the Cleveland Universe-Bulletin, Toledo Chronicle and Youngstown Exponent.

Board held that although the profits of the corporation were used exclusively for charitable purposes, the property could not be exempt because it is not being used directly or exclusively for such purposes.

Shoofly, Don't Bother Me

Wil Marcus, advertising manager and chief flack for Polaroid Corp., has sold a yarn to This Week mag titled "My T.B. Doesn't Bother Me." Marcus has known he had the dread lung disease for the past four years, but has gone on working with no ill effect. He's been out only a total of three weeks as the result of it.

Prior to joining Polaroid five years ago, he did shortwave and video publicity for CBS. The Week's yarn was sold by agent Madeline Brennan.

El Nacional Starts English Tab

El Nacional, Mexico City daily and government organ, has entered the English language daily newspaper publishing field with Mexican News, 16-page tab. Editor is Luis Moreno Verdin, of the N. Y. Times correspondents staff in Mexico City. Rodney Voight, ex asst. city editor of the Los Angeles News, is city editor. He's also journalism prof at the Mexico City College.

Mexico City has another tab English language daily, the Mexico City Herald, started two years ago by Jesus H. Tamez, ex-U.P. legman in Mexico City. Spanish language newspapers, Excelsior, El Universal and Novedades, each have a daily section in English and there's a weekly, the Mexico City Post, that George McDonald has been publishing since 1931.

Comics Yen a 'Czar' Too

Taking a cue from the film industry, comic book publishers are currently searching for a "czar." They want a prominent national figure who can forcefully state their case in event of any attacks by governmental or civic groups.

Comic publishers are planning a common front to eliminate sordid subjects and the uncontrolled two-gun gangsterism that has brought criticism on the supposedly moppet entertainment they turn out. This follows action of the Motion Picture Assn. two weeks ago in tightening its Production Code to tone down the rat-a-tat-tat boys.

There are 43 publishers currently turning out some 100,000,000 comic books a month. Their sale has taken a sharp drop since the end of the war, which has contributed to the pub's desire to line themselves up on the right side of moms and pops who may have edicted against their kids' reading the paperback cartoon pamphhlets.

Shelbyville (Ind.) Dailies Merge

The long-established Shelbyville (Ind.) Democrat, age 70 years, and the Shelbyville Republican, age 100 years, have merged into a new daily, the Shelbyville News, published by Shelbyville Newspapers, Inc. Marion T. Ayers, for nine years general manager of the Shelbyville Democrat and president of the Indiana Democratic Editorial Assn., is general manager of the new daily. Leo M. Kinman, editor of the Republican for nine years, is layout editor and editorial writer. Norman L. Thurston, editor of the Democrat since 1935, is news editor. Editorial and composing room staffs are merged.

Both papers were published in the same building. The Democrat and Republican will continue, however, both as weekly newspapers.

CHATTER

Edward C. Ketcham, Grosset & Dunlap veepee, is retiring from publishing, after a 51-year career in the book biz.

Bennett Cerf is readying another of his books of humorous anecdotes, "Shake Well Before Using," which Simon & Schuster will publish next fall.

Eugenio de Zarraga, Cuban writer and authority on Spanish history, signed as technical adviser on "The Adventures of Don Juan" at Warners.

Marie Rodell has resigned as head of mystery department and associate editor of Duell, Sloan & Pearce, effective Jan. 31. Her future plans aren't set.

Jim Bishop, formerly director of Music Corp. of America's literary department in New York, has formed his own agency. June L. Herman is associated with him.

A collection of criticisms on T. S. Eliot will be published next spring by Rinehart. The book, edited by Leonard Unger, will be titled "T. S. Eliot—A Critical Summary."

James Norman Hall, who collaborated with Charles Nordhoff on "Mutiny on the Bounty" and various other stories, is writing a new novel to be published by Little, Brown.

James Mason has designed the jacket for the American edition of "Del Palma," a novel by his wife, actress Pamela Kellino. It will be published next month by Dutton.

Metro homeoffice trade press contact Bill Ornstein will have fiction pieces in Sibylline, new literary quarterly mag making its initial appearance next month, and in Wildfire early next spring.

Walter K. Hill, former circus, burlesque and film press agent who died Nov. 22 in St. Petersburg, Fla., was also editor of the old White Rats publication, the Player. In addition, he was at one time a VARIETY mugg, using the signature *Walt.*

Ackerman Authors Agency, of Los Angeles, is looking for the heirs for certain authors whose fantasy stories publishers wish to use in book form, if rights can be settled. Names are: George A. England, Don Lemon, John Martin Leahy, Austin Hall, Francis Stevens, Homer Eon Flint and Nictzin Dyalhis.

SCULLY'S SCRAPBOOK

By Frank Scully

Burnt Cork, Wash., Dec. 13.

As beautiful, entertaining, plausible and amusing as Warners' production of "My Wild Irish Rose" unquestionably is, there are some other facts of Chauncey Olcott's life that are likewise b. e. p. and a. These were some of my pet Olcott vignettes that are not in the picture.

The scene of Chauncey's grandparents leaving Ireland and saying goodbye to a three-month-old baby, till they could make a home for her in America, only to run down the gangplank at the last minute and decide to take the baby, who was to become Chauncey's own Mother Machree, with them.

Chauncey being lowered out of a second-story window of the Olcott livery stables in Buffalo to be sneaked off for baptism because his father was so opposed to the whole church-going business.

Chauncey's illusion that he could succeed without working by becoming an actor in a minstrel show, and his first trip to London, Ontario, where they had 15 in the company and only 12 in the audience. There he sang his first song, "Where Did You Get That Hat?", got an encore which went so completely to his head that he turned a handspring and tore a curtain, which, when deducted from the proceeds, left the cast with 15c to get back to Buffalo. In a blinding snowstorm they stole a ride home on the train, but when Chauncey tried to get up, his trousers were frozen to the platform.

His parading in his first minstrel show, and being yanked out of the line in Buffalo by his tugboat-owning mother, while his high hat rolled in the gutter and the whole town laughed.

His disappointment on finding that nobody had ever mentioned money and on learning after months of singing next to the base drum that nobody ever intended to.

Wrong Scotch

Billy Foote's discovery that Chauncey was really a singer and putting him on personal contract for a trip to London with Charlie Frohman, treasurer of the company, as Chauncey's cabinmate.

Chauncey's singing in London of "Scotch Lassie Jean" so well that the Prince of Wales thought he was Scotcb and sent for him to come to the royal box for a personal meeting.

Chauncey's trip to Ireland to learn a brogue so he could play an Irish part in London. (He was born in Buffalo, and except for that mother, who was three months short of being born in America, too, there was no Irish in him at all.)

His return to America in a long Newmarket overcoat, high hat and walking stick—all made on $10 a week as a minstrel and extra money mixing drinks in an American bar. (He once owned a bar.)

His specializing on mother songs until everybody agreed he could sing them better tban anybody before or since.

Cue: Under Your Spell

His sending a wire to two dancers in Butte, Mont., "Can get you $80 a week with Concros Minstrels in Philadelphia." They turned out to be Joey Thompson and Eddie Foy. They knew it was authentic because Chauncey never could spell, not even Cairncross, who was his boss at the time.

His personal offer from Lillian Russell and her husband, Edward Solomon, who came backstage at Niblo's Garden, where Chauncey was starring with Thatcher, Primrose and West, which took him into legit and raised his take to $75, his first performance in whiteface.

His freezing in one spot after singing "Just One More Kiss," so that Lillian Russell had to come over to him because he couldn't get his fect to move to come over to her.

Notes To You, Too

Her written invitation to him to have supper after the show, one night, a note which he slipped into his belt while rehearsing his song and promptly forgot and lost, only to have Solomon pick it up and demand that eitber Olcott leave the show, or Solomon would close it, a bit of stage intrigue that drove Chauncey back to minstrels, where women were barred.

His singing backstage in "The Old Homestead," starring Denman Thompson, until he worked up to the part of the drunken son, only to have his mother see him one night and demand his release, because his acting was so believable she thought he bad taken to drink. (Actually Chauncey never touched a drop till he was 46.)

A backstage visit from P. T. Barnum and Thompson's Christmas present, which consisted in tearing up $600 worth of Chauncey's I.O.U.'s as a farewell present.

His singing in "Miss Decima," which got so loused up in translation that the audience hissed the play and Cbarlie Wyndham, the manager, jumped over the rail, slugged the hecklers and dragged them out of the theatre. But Chauncey quit anyway, on learning that they hissed him, too, because he was an American playing an Irishman, and doing it so well they didn't know he wasn't. (Americans were persona non grata on the London stage at that time.)

A scene of his sharing with his mother a night at tbe Irish Fair where, before thousands, he kissed her and sang "My Old Fashioned Mother." She was prouder of him playing a sailor's part in "Pinafore," she the owner of tugs in the harbor of Buffalo, than she was in seeing him reach his 1,200th performance in "Clover."

Beautiful Irish Gestures

His giving John McCormack "My Beautiful Irish Maid," the first song McCormack ever sang in public in America, and McCormack, years later, asking an audience to pray for Chauncey after the latter had suffered a breakdown in Michigan and was not expected to live.

His experiences on a bicycle built for two, which almost broke up his love life, until the tandem was so smashed that a man with one leg, whose wife could do all the pedalling, offered him 75c for it, and got it so fast he thought he was hit with it.

His first singing of the song in "The Romance of Athlone," which left the audience so spellbound that instead of receiving at least three encores he received none. It was rehearsed for him to walk offstage but without the applause to bring him back, this left the leading lady standing alone, and left Chauncey so furious he vowed never to sing it again. When later he dropped the song there was a riot at the end of the second act, and the manager dragged him on stage from his dressing room, first slipping him into an old greasy dressing gown. He looked nothing like a matinee idol. When he asked what the trouble was everybody began shouting "Where is 'My Wild Irish Rose'?" Tears came streaming down Chauncey's cheeks when he understood that the song had touched their hearts so deeply it silenced their hands. In every play after that, whenever audiences asked him for encores, he would make out he didn't understand what they wanted and would give them everything until they started screaming for "My Wild Irish Rose."

Nice Parlay

The scene where he wanted three children for a play, and a mother, who had only two, said she knew one who had three. The two were Dorothy and Lillian Gish and the three that got the job were the Smith children, later to be known as Mary, Jack and Lottie Pickford. As he wanted all little girls, Jack had to wear a girl's wig and dress, because the clothes were made that way.

The scene of her visiting the White House and being consulted by President Cleveland on state matters, they being old friends from Buffalo.

And, finally, I missed the scene of Chauncey riding along the Promenade des Anglais, en route from his Monte Carlo home to the Nice golf course, now a retired millionaire with homes in Saratoga, Sutton Place and Monaco, sitting outside with the chauffeur in one of those "hell-with-the-driver" cars and wrapped in a huge camel's hair coat. Even if no one else were inside the car, he always sat outside, not particularly because he liked chauffeurs, but because he liked fresh air to blow through his huge Hoyo de Monterrey Havana cigars.

Broadway

Dick Gasparre to Florida at the Seidens' Palm Beach hotel.

John Banft, Metro studio exec, due in from the Coast this week.

Comedian Danny Thomas arrives from Hollywood today (Wednesday).

John Houseman in from Coast to produce Allan Scott's "Joy to the World."

Bela Lugosi due in London next spring to play original part in revival of "Dracula."

Joe Seidelman, U foreign head, to the Coast directly after Xmas for studio powwows.

Jack (RKO) Goldstein joining the show biz contingent at the Lord Tarleton, Miami Beach.

Victor Moore now a Bevhills resident, having bought Spike Jones' house on N. Roxbury Drive.

Eddie (radio gagster) Davis completed new musical at his Tucson, Ariz., retreat for next season.

Harry Shapiro is general manager, and Samuel Friedman p.a., for Josephine Baker's return to the U. S.

Mrs. Arthur Lehman elected member of board of directors of the N. Y. Philharmonic-Symphony Society.

Maxwell Anderson back from attending recent preem of his "Joan of Lorraine" in Athens, Greece.

Lawrence Winters, formerly in "Call Me Mister," set for concert and radio appearances in Mexico.

Harvard's Hasty Pudding Club's "Here's the Pitch" opens six-stand tour at N. Y. City Center Friday (19).

Anthony Buttitta, advance man for "Song of Norway," headed west over the weekend, after two weeks in New York.

Sonia Wojcikowska, specialty dancer in "Oklahoma!" making her first nitery appearance at Samovar, Montreal, Dec. 29.

Arthur Pincus, Loew's International assistant publicity chief, leaves the first of the year for an o.o. of Latin America.

Martha Davis, Coast pianist-singer, inked to one-year Decca disk pact with Dave Kapp personally supervising waxing sessions.

Negro baritone Aubrey Pankey is back from a concert tour of 10 European countries, including Czechoslovakia and Hungary.

Igor Buketoff, now batoning for the touring "Medium" and "Telephone," to guest-conduct the K.C. Philharmonic Dec. 21.

Henry Morgan returned to New York over the weekend from Hollywood stint making "So This Is New York" for Stanley Kramer.

Joe Zelli, famed maitre de of Paris, London and N. Y., now doing same at Barbara Kelly's new Westchester spot, Crystal Coronet, in Yonkers.

Astrid Varnay, Met's Wagnerian singer, due to sing four Italian roles with Opera Nacional in Mexico City next June, in a change of repertoire pace.

Sam Burger, Loew's International sales chief, just back from a trip to Cuba, slated to leave for Europe and the Far East shortly after New Year's.

Erich Leinsdorf, Rochester Philharmonic conductor, due in N. Y. Dec. 23 to make recordings with Jan Peerce and a symph group for RCA-Victor.

Mannie Reiner, Selznick's Latin American sales rep, returned from Buenos Aires over the weekend. He'll stay in New York through the holidays.

Helen Traubel will make her first Metopera appearance of the season Jan. 3 when she sings Isolde in "Tristan and Isolde" for the Saturday matinee audience.

George Weltner, Paramount International prexy, returned Monday (15) on the Mauretania after a several month survey of European and South African exchange areas.

Gypsy Rose Lee just completed first draft of her play, "The World On a String," for Richard Kollmar production, with herself cast therein. Donald Oenslager doing the sets.

Zero Mostel, CCNY alumnus, will be honored by the class of '48 who've chosen him their favorite comic. He entertains at their prom at the Belmont Plaza hotel, Saturday (20).

Betty Comden and Adolph Green took four weeks of auditioning with their "Bonanza Bound" to raise the $150,000 needed for production—and got four night club bids on strength of it.

Ellin Berlin moving gradually into their new Beekman Place home while Irving Berlin's on the Coast supervising the sound-recordings on his upcoming "Easter Parade" (Metro).

Blue laws cancelled a scheduled Sunday recital by Jose Iturbi at the Academy of Music in Philadelphia, so the appearance was switched to Friday, Jan. 9 at Philly's Met Opera House.

Decca holds its annual Xmas party Friday (19) and that very evening the Jack Kapps entrain for the Coast. Par's Xmas party per usual next Wednesday (24) but 20th-Fox's has been called off.

Bob Ryan, featured in "Crossfire" (RKO), pinch-hit for producer Dore Schary at a Chi testimonial award Monday (15), thence back to N. Y. to see shows, etc. Returns to Hollywood this weekend.

Georgie Price, Mary Small, Kenny Delmar and Peter Donald among the stars at the second annual benefit sponsored by the Parent-Teachers' Association of Professional Children's School at the Riviera, Dec. 21.

Chicago

Ted Tod recuping in St. Luke's after major operation.

David O. Selznick checked into town for a weekend stay.

Bill Pine visiting his former associates at Balaban & Katz.

The Ritz Brothers set for the Christmas show at the Chicago theatre.

W. Lewis Davis and Mickey Weinstein opened their Negro talent agency this week.

Joe E. Brown is set to appear at the Diamond Dinner for baseball writers, Jan. 18, at the Morrison hotel.

Irene Billings in from Manhattan to appear in "Stage Door," being produced by the Jewish People's Institute.

David Seed, brother of Harry Seed, Warner's Midwest District Manager, ill in St. Mary's Hospital, Brooklyn.

Danny Thomas and Dennis Morgan planed in from Hollywood to headline the "Stars for Mercy" benefit at the Stadium.

Betty Bruce takes over the Paul Draper spot in the Chez Paree show, Dec. 17, when the latter goes East for recital dates.

Marjorie Lawrence made her first standing appearance with the Chicago Symphony Thursday night (11) with the aid of a mobile platform.

Ann Lee, principal in "O Mistress Mine," will operate a summer theatre in Santa Fe, New Mexico. She is flying there during the Christmas holiday to begin preparations.

The stage crew of "Annie Get Your Gun" Christmas partying the entire cast, numbering nearly 100, after the show Dec. 23. Bernard Hoffman, the Pawnee Bill of the musical, doubles as Santa Claus.

Australia

By Eric Gorrick

Ernest Turnbull back from U. S. and Britain. He heads Hoyts loop here.

Will Mahoney back for another run over the Tivoli loop for Dave Martin.

"No, No, Nanette" is winding up a smart run in Sydney for Williamson-Tait.

Syd Gresham, formerly in charge of Ealing's Aussie office, is presently in London.

Cabot and Dresden, U. S. dancers, held over for second run around Tivoli loop.

Syd Albright, local 20th-Fox head, will visit U. S. soon, for first trip home in years.

George Formby preems in Melbourne at Christmas for Dave Martin's Tivoli loop.

Possibility of Gladys Moncrieff doing a new musical for Williamson-Tait in the new year.

"Under the Counter," with Cicely Courtneidge starred, goes into Royal, Sydney, Dec. 26.

Hoyts will stage pantomine at Empire, Sydney, this month. "Song of the South" goes on same bill for the kids.

We Georgie Wood will produce more shows for Minerva, Sydney. He's already done "Clutterbuck" and "Sweetest and Lowest."

Paul Schramm, pianist, is finding the lunch-hour recital idea profitable. He's giving the sandwich span another bid in Sydney at 40c top.

Muriel Steinbeck, who co-starred with Ron Randell in "Smithy" ("Pacific Adventure") for Columbia, has opened a film academy in Sydney.

John Evans, chairman of the board of management of Greater Union Theatres and aide to chief Norman B. Rydge, has been made a member of the board of directors.

Miami Beach

By Larry Solloway

Colonial Inn preems Dec. 24, with Ray Bolger heading the production.

Rudy Vallee inked for the Boulevard hotel during his Beachcomber stint in January.

Latin Quarter opens Dec. 26, with Myron Cohen toplining a Wally Wanger production.

Michel Rosenberg debuting his Little Roumania, Thursday (18), with Moishe Oysher featured.

Earl Wilson and Ed Sullivan among the newspaper men with reservations at Lord Tarleton.

Chito Izar set for new Havana nitery, the High Seas, owned by Gus DeCastro and Raoui and Eva Reyes.

Ciro's debuts next week, with Freddie Calo's Americanos on the podium, and Brooks Benedict added to staff.

Jack (RKO) Goldstein due at the Lord Tarleton for his annual stay. Charles Schlaifer here for advance work on New Year's preem of "Gentleman's Agreement," arranging for Celeste Holm to make p.a. Other show biz personalities at the Walter Jacobs sunnery include Belle Baker, Benny Fields and Blossom Seeley.

London

Lilli Palmer holidaying in St. Moritz.

Marcel Varnel, film director, left around $100,000.

Anthony Havelock-Allen quitting the Rank organization to form his own setup.

Peter Waring staging vaude comeback after year's absence due to serious illness.

Lou Jackson's British National to screen an up-to-date version of Ibsen's "Enemy of the People."

Peggy Cummins and Carole Landis back from a charity film performance in Dublin of Metro's "Yearling."

Sydney Box seeking Googie Withers for feature role in "The Bad Lord Byron," which stars Dennis Price.

Lou Wilson, of the Prince Littler office, heading for New York about Jan. 20 and returns the middle of February.

Margaret Johnston, who scored a hit in British Lion's b.o. surprise, "A Man About the House," will do a play next.

Frank Lawton is returning to the stage after long absence to star in a revival of Pinero's "Mid-Channel" at "Q" theatre.

"Brigadoon," slated for spring preem here, will need careful handling in view of "Finian's" flop, trade observers feel.

Joyce Redman considering offer made her by Theatre Guild to play part of Dolly in Shaw's "You Never Can Tell" on Broadway.

Yolande Donlan, star of the local version of "Born Yesterday," returns to the U. S. Dec. 19 accompanied by her mother and her baby.

Daphne Walker, star of Tom Arnold's "Stars on Ice," is to marry Bill Keefe, of The Three Rookies, who appear in the same show.

Herbert W. Victor, British film writer who's been living in Paris, coming here around Christmas to finalize a deal with John Sutro.

The George Mitchell Choir, outfit of boys and girls that served in the Army, has been signed for a Knightsbridge Picture feature titled "It's a Wonderful Day."

Despite failure of "Message For Margaret" in New York a year ago, show is still doing big business on tour here with Cathleen Nesbitt in the Flora Robson role.

Mabel Constanduros has completed all three scripts for the scheduled Sydney Box family picture series starring Jack Warner and Kathleen Harrison, as yet untitled.

Noel Coward's "Peace in Our Time," which closed Dec. 6 after four months' run, is not going to America as originally intended. Most of the cast declined the trip.

Joe Friedman, Columbia's managing director for Great Britain, goes to the U. S. as soon as final print of "The First Gentleman," company's local production, is completed.

Robert Lantz, former Universal rep here, has acquired a personal option on the Kieran Tunney-Simon Wardell comedy, "Aurora." He may present it in association with Peter Daubeney.

K. Fishlock, for years a reader with European story depts. of 20th-Fox, Columbia, Universal-International, etc., sailing for South Africa Dec. 11 to settle permanently and act as a literary agent.

Celebrating his 25th production, Sydney Box gave a birthday party at Gainsborough Studios Dec. 8, prior to going into the London Clinic for an annual checkup, where he's to stay a couple of weeks.

Marc Allegret, having completed directorial chores on the film, "Blanche Fury," returned to his native France for a short visit. Upon his return he'll seek a new berth, possibly with Sir Alexander Korda.

"Dark Summer," by Wynyard Browne, which had its premiere in Holland, then opened successfully at the Lyric, Hammersmith, replaced "The Girl Who Couldn't Quite" at the St. Martin's, Dec. 15, with original cast.

Dublin Gate Theatre opened its three weeks' visit to the Embassy, Dec. 2 with Bernard Shaw's "John Bull's Other Island." Show had warm reception, with stars Hilton Edwards and Micheal MacLlammoir giving grand contrasting portaits of the pompous Englishman and his temperamentally opposite Irish partner.

Pittsburgh

By Hal Cohen

Bob Post has landed the publicity account at Mercur's Music Bar.

Ritz will get a first-run picture Xmas week, Red Skelton's "Merton."

Variety Club tossing annual Xmas Kiddies Party for members of children Sunday (21).

Rita Boll, Joey Sims' vocalist, engaged to Jimmy Pellow, saxman with Raymond Scott.

Fred Kelly, local boy and brother of Gene Kelly, staged the dances for "Firefly" at the Nixon.

Edward Lewis engaged to direct "Y," Triangle Players' next production, "Joan of Lorraine."

Jackie Green driving back to Coast after Carousel engagement, for run at Florentine Gardens.

Grant Mitchell went to Columbus, O., to visit a niece following his run here in "The Late George Apley."

Patricia Pickett added to Playhouse b.o. staff, replacing Esla Coscia, who resigned to get married.

Sid Blumenstock in from New York for 20th-Fox to set up series of screenings of "Gentleman's Agreement."

Burns Twins and Evelyn, Beverly Whitney and Randolph, the magician, new floor show lineup at Terrace Room.

Dublin

By Maxwell Sweeney

Producer - director Anatole de Grunewald visiting here.

Vaude artist, ex-boxer Jack Doyle hospitalized with head injuries after auto accident.

Korda aide Sid Myers here for exploitation on "Mine Own Executioner" and "An Ideal Husband."

Legit actress Cathleen Delaney switches to pantomime in "Dick Whittington" at Queen's theatre.

Dublin vaude warbler Pauline Forbes signed for lead in pantomime at Gaiety theatre, Douglas, Isle of Man.

Big protest meeting staged in Regal Rooms Cinema Dec. 11 by Exhibs Assn. against government action in upping tax.

In September, 781,827 feet of films were imported into Eire, bringing the total for the first nine months of the year up to 6,013,778 feet.

Fergus O'Ryan, art director for Irish Odeon (Rank) circuit, has designed Christmas seals for Irish Red Cross anti-tuberculosis campaign.

Charles Crichton, who will direct "Another Shore" for Michael Balcon at Ealing Studios (Rank), is here for talks with author Kenneth Reddin.

Seamus de Faoite, now known as Rearden White, is to leave here for U. S. shortly on a two-year student scholarship won for stage and radio writing.

A bronze plaque commemorating George Bernard Shaw's boyhood has been unveiled at aged writer's Irish home, where he lived from 1866 to 1874—Torca Cottage, Dalkey, Dublin seaside resort.

Washington

By Florence S. Lowe

WNBW-NBC featuring weekly telecasts from the cages at the National zoo.

Variety Club has slated its annual Christmas party Dec. 26 for members' children.

Erwin Lesser, of Little Carnegie theatre, N. Y., to become a member of local Variety tent early in '48.

Walter Smith moving down from the Hotel Pennsylvania, N. Y., to handle Statler public relations here.

Margaret Truman has a press conference next Saturday (20), almost on the eve of her D. C. concert debut.

Robert Shackleton, lead player in "Sweethearts," and ex general staff officer in Europe, received a backstage visit from Gen. and Mrs. "Ike" Eisenhower opening night of show's run at the National.

Shooting crew for 20th's "Street Without a Name," including producer William Keighley, Mark Stevens, Lloyd Nolan and Joan Chandler, currently in town for fortnight of background material.

Minneapolis

By Les Rees

RKO-Pan holding Louis-Walcott fight pictures a second week.

M. E. Anderson, Paramount home-office exchange operations representative, a visitor.

Univ. of Minnesota Film Society offering British film, "They Came to a City," on campus.

Universal latest to drop salesman, Chuck Noodleman, last to join staff, in Film Row economy wave.

Warren Branton, 20th-Fox salesman, sufficiently recovered from major operation to leave hospital.

Walt Branson, RKO western division sales manager, here for preliminary 1948 Ned Depinet drive meeting.

Warner Bros. in new $300,000 exchange building, with Herman Goldberg in from New York to superintend moving.

Jack Schlaifer and Sol Frank, Monogram sales director and district manager, respectively, in town for sales conference.

AFL's Pix

Continued from page 1

Pidgeon and Edward Arnold of the SAG and Ed Russell of the SEG held informal confabs with the AFL on the matter. Roy M. Brewer, Coast rep for the IATSE, heads the AFL film committee.

Under current blueprints, narrow-gauge films would depict the growth and operation of U. S. trade unions as democratic organs. No outright pitch for political support to any group or individual will be made because of the Taft-Hartley law prohibition of politicking by trade unions. However, AFL execs believe straight institutional plugging for the trade unions in community groups will help build a dam against the Congressional anti-union tide.

Hollywood

Milt Weiss bedded at home with flu.

Leonard Sues aired in from Honolulu.

Hal Roach planed in from New York.

Samuel Goldwyn in from New York.

Edna Torrence and Bob Chester divorcing.

Nat Levines in a separate maintenance suit.

Robert Alda to Baltimore to start a stage tour.

Cecil B. DeMille recovering from minor surgery.

Arleen Whelan and Hugh Owen in from New York.

Gene Kelly returned from New York radio chores.

Hal Pritchard to San Francisco to invest in a night club.

Lauritz Melchior in town after a four-week concert tour.

Myrna Loy, Ida Lupino and Lynn Bari battling flu germs.

Sam Spiegel filed his first papers for American citizenship.

David O. Selznick returned from SRO huddles in the east.

Danny Thomas to Chicago for the Mercy Hospital fund benefit.

Gene Autry planed to Chicago to huddle with Phil K. Wrigley.

Robert Lippert in from San Francisco for Screen Guild confabs.

Louis B. Mayer drew a $41,000 refund on income tax payments.

Paul Graetz, producer, and Micheline Presle, star, in from Paris.

Ramsay Ames in Palm Springs recovering from a back injury.

Butch Jenkins is bedded with flu while "The Big City" is shot around him.

Bessie Lasky holding a one-woman art show of her paintings in Beverly Hills.

Paul Turner, Actors Equity attorney, in from New York for a month.

Roland Winters, the new Charlie Chan, bought a home in San Fernando Valley.

Marguerite Chapman ill with flu while "The Gallant Blade" shoots around her.

Smiley Burnette will join Bailey Bros. circus when it opens its season here in April.

Nat Holt to Montreal for huddles about his forthcoming Canadian Pacific picture.

Carole Ames, formerly Mary McDonald, filed a petition to legalize her stage name.

John Balaban booked the Ritz Brothers for two weeks at the Chicago theatre, starting Dec. 25.

William Henry and Tala Birell open a six-city p.a. tour with "Women in the Night," starting in San Francisco.

Donald Ogden Stewart in from London, where he saw the legit play, "Edward, My Son," which he will screenplay for Metro.

Mr. and Mrs. Nate Blumberg arrived in town with son-in-law Stanley Meyers. Matty Fox and Lewis Blumberg due in next Monday (22) so family can be together for holidays.

Honolulu

By Mabel Thomas

U. S. Army opens $800,000 Bijou theatre at Ft. Shafter.

Lew Rosen ended three month business trip and back to L. A.

Miliza Korjus, with dancers Iris & Pierre and Thibolt White, at McKinley Aud.

E. K. Fernandez bringing in circus from Chi and N. Y. with 110 people, plus 70 performing animals.

Pago Pago featuring Javanese Tau-Moe Rose & Koohu Lani and Samoa sword dancer Siliaw.

Taking a vacation after two years at Club Blue Lei, Bill Nelson getting around after serious major operation.

Joyce Moss of Photoplay returned to Hollwood, refusing many local business offers from broadcasting stations.

Margaret Speaks arrived with Cillus Dougherty and Vincenz Ruzicka, pianists, for concerts at McKinley Aud.

Club Blue Lei imports an all-Chinese show, with Jadin Wong, Li Sun, Sun Lowe Coby Yee, Roberta Wing and Gum Ho.

Earl Carroll arrived with leading lady Berlyle Wallace, she's to remain here, he's going on to Japan to be guest of Gen. MacArthur.

Portland, Ore.

Freddie Stewart into Leo Jaroff's Cloud Room for two weeks.

Rusty Coleman replaced Jerry Owens as house m.c. and auctioneer at Club Hy Mac.

Jacques Ravel's new revue, "Our Hearts Were Young and Gay," opens this week at Jack and Jill's Elations.

"Ice Cycles of 1948" whipping into shape at Portland Arena. Premiers at Omaha Arena latter part of this month.

Jack Whitehead orchestra extended at Rose Bowl, Multnomah hotel. Michael Loring is the single act on the bill.

Frank Sinatra, Edward Arnold, Jack Paar, Beryl Davis, Nora Martin, Ray McDonald and other Hollywooders here for two performances at PAL, Inc., show, sponsored by police department, at Pacific International Arena.

OBITUARIES

WILL FYFFE

Will Fyffe, 62, Scottish comedian, died Dec. 14 of injuries sustained in a fall from his hotel room in St. Andrews, Scotland. The comedian had recently undergone a mastoid operation and is thought to have been seized with a dizzy spell while standing at the window of his room.

Long a favorite of the London and continental music halls, Fyffe repeated that popularity on a U. S. tour in 1927, when he headlined at the old Palace theatre on Broadway and, after other vaude dates, was signed by Earl Carroll for a starring role in the "Vanities."

In 1934, Fyffe turned down a three-year pact from Hollywood and later when he did go into pictures, insisted upon playing Scottish roles. His first film success came in "To the Victor," a British production based on "Bob, Son of Battle," Alfred Ollivant's novel about shepherd dogs. When he later made a Hollywood film, "Rulers of the Sea," in 1939, he played the straight part of a struggling Scottish engineer. During World War II he was a frequent entertainer of troops in camp shows.

Wife and daughter survive.

IN MEMORIAM

EDWARD B. MARKS

Nov. 28th, 1865-Dec. 17th, 1945

L. E. BEHYMER

L. E. (Lynden Ellsworth) Behymer, 85, pioneer coast impresario died Dec. 16, following long illness. His last public appearance was at a testimonial to him by Los Angeles Breakfast Club, on Nov. 5. Born in Shelbyville, Ill., he went to the Coast with his bride as a young man and took a job with a lumber company working nights in Grand Opera House, starting with opera glass concession, later working his way up. He became an impresario in 1888 presenting Adelina Patti as his first big attraction.

He later ran up notable string of successes such as sponsoring U. S. preem of the opera "La Boheme." At Los Angeles theatre in 1897, he organized one of the first stock companies. Also sponsored Lawrence Tibbett, Ruth St. Denis, Isadora Duncan, Alfred Wallenstein (then a cellist), and others on concert tours.

Behymer conducted business last several years more as matter of pride than anything else, since rising talent costs made profitable operation dubious. He had probably one of the most extensive music libraries. At various times he repped National Concert Artists Corp., Columbia Concerts, Inc., S. Hurok attractions.

His widow, and son, Glen, will continue operation of his enterprises.

BENJAMIN B. BECK

Benjamin B. Beck, 83, violinist and editor of the Cleveland musicians union's monthly magazine since its inception, died Dec. 14 at his home in Bay Village, O. A charter member of Local 4, formed about 60 years ago, he was the brother of Johann Beck, noted composer, and William, opera singer, both of whom died in the 1920s.

During the 1890s he conducted the pit orchestra at the Haltnorth Gardens, toured with the Michael Strokoff company as musical director and had his own orchestra until an injury to his right hand in an accident stopped him from playing violin.

Two daughters, three grandchildren and one great-grandchild survive.

IN MEMORY OF MY
FAITHFUL AND BELOVED WIFE

SALLY DELEIR

Who Passed On Dec. 1, 1946

JOE DELEIR.

AUSTIN J. WYLIE

Austin J. Wylie, 54, former bandmaster, died Dec. 9 at the Crile Veterans Administration Hospital in Cleveland. During the 1920s, when his dance band played a nine-year-run at the old Golden Dragon Cafe in his hometown, Artie Shaw, Vaughn Monroe, Claude Thornhill, Eddie Peabody and other current bandleaders worked under his baton at this spot, the Hotel Carter's Rainbow Room and various Cleveland niteries.

During the first war he served overseas with the 135th Field Artillery. Before the beginning of World War II, he quit the music business, to take a supervisor's job in a defense plant.

Wife and son survive.

EDWARD JOSEPH LINK

Edward Joseph Link, 26, announcer at WCON, Atlanta, was killed Dec. 13 in a fall down an elevator shaft in the building housing the station. He had been talking to Ben Gunn, WCON news editor, and Louis Gibson, an engineer, only a short time before.

A native of Chicago, Link moved to Atlanta about four years ago to enter Oglethorpe Univ., where he became co-captain of the football team and associate editor of the college magazine. He served in the army during the war and, before joining WCON, was on the staff of WBGE, Atlanta.

Wife, daughter, father and mother, brother and sister survive.

LISSA JANE RAYNOR MORGAN

Mrs. Lissa Jane Raynor Morgan, 79, of Toledo, who helped Tell Taylor set down the music for his ballad, "Down by the Old Mill Stream," died Dec. 11 in Toledo. She was teaching piano and selling sheet music in her first husband's music store in Findlay, O., when Taylor, a country boy with no musical training, entered the store one day and asked for her help in getting down on paper the music for a song that had been running through his head. She later refused a share in the income from the song.

Mrs. Morgan went to California in 1911 after the death of her husband, and later married Bert Morgan, a song writer. He died 33 years ago.

DOLORES GILLEN

Dolores Gillen, NBC radio actress, died Dec. 8 following an operation at New York Hospital. She specialized in impersonations of children and infants, and was particularly known for her "baby crying" technique. She appeared in such NBC shows as "Pepper Young's Family," "Life Can Be Beautiful," and "When A Girl Marries."

Husband, Vincent de Paul Downey, lawyer and music publisher; mother, a sister and two brothers survive.

MAUREEN RIO

In loving memory of my darling Daughter—Dec. 11, 1945

"No one knows how much I miss her,
All may think the wound is healed,
For they know not of the sorrow,
That lies within my heart concealed."

MOTHER.

MARGUERITE CARRE

Marguerite Carre, 75, former operatic soprano, died recently in Paris. As a beginner, she had married Albert Carre, head of the Opera Comique, where she headed the bills for many years. She drove an ambulance during World War I, and soon afterward retired from the stage.

Her husband died in 1938.

GEORGE MOZART

George Mozart, 83, well-known comedian of the London music halls, died Dec. 10 in the British capital. He began his career as a musician and drummer, later becoming a comic, in which he became a headliner.

He appeared for years in London and continental music halls, and was on the legit stage and in films.

VIRGIL N. LAPPEUS

Virgil N. Lappeus, 64, a former exhibiter, died suddenly Dec. 13, while shopping in downtown Troy, N. Y.

He was at one time manager of the Griswold theatre and an assistant manager of Proctors in that city.

UBALDO ARATA

Ubaldo Arata, cameraman of the Italian films, "Open City" and "Shoe Shine," died Dec. 9 in Rome.

When stricken, he was working on "Cagliostro," currently being produced in Italy by Edward Small.

SIDNEY HOLMAN

Sidney Holman, 47, composer and lyricist, died Dec. 12 in San Francisco, after a siege of pneumonia.

Mother, 78, of Harry Seed, Chicago district manager for Warner Brothers Pictures; George Seed, of the Si Fabian theatre circuit, Cohoes, N. Y., and vaud actors Phil and David Seed, died Dec. 8 in New York. Two daughters also survive.

Robert Landers, 52, motion picture prop man for a quarter century, died Dec. 12 in Hollywood, following a heart attack on the Goldwyn lot.

Mother, 72, of Eleanor Griffin, screenwriter, died Dec. 13, in Hollywood. Another daughter also survives.

Barney Meyers, 51, RKO studio driver, died in Hollywood after a heart attack Dec. 13.

MARRIAGES

Ruth Ann Koesun to Eric Braun, N. Y., Dec. 11. Both are dancers with Ballet Theatre.

Lily Supove to James Blake, N. Y., Dec. 12. Bride is director of news, special events and publicity at WNYC, N. Y.

Eleanor Hall to Harold J. Lee, Las Vegas, Dec. 6. He's a sound engineer at Columbia.

Marge Rigler to Dr. Hillard Kravitz, Beverly Hills, Dec. 4. Bride is with the Berg-Allenberg Agency.

Mary Jane Townsend and William Rothman, Chicago, Dec. 11. Bride and groom are with the "Ladies Be Seated" radio program.

Claudia Dell to Daniel Emmet, Hollywood, Dec. 13. Bride is a screen actress.

BIRTHS

Mr. and Mrs. Fred Knight, daughter, Philadelphia, Dec. 12. Father is announcer at WIBG, Philly.

Mr. and Mrs. Johnny Fritz, son, Pittsburgh, Dec. 8. Father is with Billy Catizone band.

Mr. and Mrs. Joe Beaudino, daughter, Pittsburgh, Dec. 7. Father is manager of Station KDKA, Pittsburgh.

Mr. and Mrs. Bert Brown, daughter, Chicago, Nov. 28. Father is song contact man for Witmark Music Co.

Mr. and Mrs. Ray Heindorfs, daughter, Hollywood, Dec. 12. Father is a composer-conductor at Warners.

Mr. and Mrs. Evans Nord, son, Sioux Falls, S. D., Dec. 7. Father is program director of KELO, Sioux Falls.

Mr. and Mrs. John Shidler, daughter, Torrance, Calif., Dec. 14. Mother is actress Rosemary Decamp.

father is WB composer-conductor.

Mr. and Mrs. Alan Hynd, son, Dec. 12, New York. He's the author.

Mr. and Mrs. Ruby Rosenberg, daughter, Hollywood, Dec. 15. Father is RKO unit manager.

Mr. and Mrs. Dave Shapiro, son, New York, Dec. 13. Father is assistant to Harry Kalcheim, in the theatre department of the William Morris agency.

Theatre Tele

Continued from page 1

presentation of "Late George Apley" Sunday (7).

Home Set Resistance

Chief obstacle in the path of using the system to bring sports events into theatres almost simultaneous with their occurrence is the fact that home set owners have been led to expect they'll see such events for free on their own receivers. If they're available on home sets, it appears extremely unlikely that fans would pay admission prices to see the same thing in a theatre, even if they were presented on a full theatre screen.

Only alternative would be for the FCC to assign a separate channel to theatre tele on an exclusive basis, which would be outside the scope of home receivers. Such a channel has already been sought by the Society of Motion Picture Engineers. With the FCC's constant emphasis on both radio and tele as something that belongs to the people, though, it's uncertain as to whether it would take sports events away from home sets to make them available for theatre video alone. If that did happen, moreover, the public might resent it to such an extent that it would boycott theatres running the event at the time a big fight, or World Series, or such major sports events were to be shown. Together with all these difficulties, moreover, are those already on Par's hands, such as labor unions, copyright clearances, etc.

In unveiling the system before the TBA last week, Par projected the films on a 7 x 9 foot screen in the TBA's meeting room in the Waldorf-Astoria, N. Y. Film clear and practically free ring, were not as sharply brilliant as regular comme Par veepee Paul Raibourn out, however, that the film taken from a tube getting a fee the air and not from a direct transmission. Receiver would be subject, therefore, to the same static and interference as any other set and that, in turn, would affect the quality of the pictures. Set used was a direct-view model with a 10-inch viewing tube, Raiburn said, which was installed next to the specially-devised camera in the Par theatre projection booth.

McCrary

Continued from page 28

animators, is to do special cartoons, and fashion photog Larry Gordon will do the still work, which will involve makeup of a double-truck spread of stills each night.

Bob Cook of the N. Y. Herald Tribune is to be in charge of sports; Bob Friar, assistant to George Abbott, will head the legit desk, and adman Lee Rogow will head up a special department for the production of commercials. Robert Potter, former Herald Trib science editor, will handle the same job on the tele sheet.

McCrary is putting up all the capital for the show, with the others, according to him, furnishing "only the reputation of their bylines." Each is to start training a sub as soon as the show goes on the air to relieve the principals of doing the show seven nights weekly. Tiein has been established with the Columbia Univ. School of Journalism, through which 15 students will work on the show as a seminar course.

AFM-Congress

Continued from page 43

Petrillo and the AFM are subject to prosecution under the Sherman Act.

"Finally, we urge the diligent prosecution by the D. of J. of any violation of the Lea Act or other existing law."

Discussing the recording ban, the report declared: "As of this date, there is no Federal legislation which can prevent this disaster to hundreds of businesses and to thousands of employees who will be the innocent victims of the autocratic and unregulated power of Petrillo and the AFM."

Discussing Petrillo's ukases on FM, the committee sizzled: "The AFM has held back the technological development of radio by denying to FM stations the right to broadcast live music or duplicate over AM and FM stations, and by requiring all movie producers to sign a contract which provides that they shall not sell, lease, etc., any music sound track containing recorded music made by members of the Federation, or scenes showing members of the Federation performing on musical instruments."

The Chicago local of the AFM is described as "a bellwether in the exercise of tyrannical, racketeering labor practices. This organization, which has forced religious institutions and public schools to pay tribute into its treasury, has not even gone through the form of collective bargaining in dealing with business institutions. It has made peremptory demands upon the owners and operators of theatres in that city."

The committee claimed that labor laws in recent years have been responsible for Petrillo's acts. "By virtue of recent labor legislation exempting unions from the restraints which control the activities of private individuals and corporations," said the report, "Petrillo has successfully created a small kingdom within our republic over which he rules. Prior to the passage of the Lea and Taft-Hartley laws, the AFM was, in effect, licensed under Federal law to prey upon and demand tribute of schools, churches, public and charitable institutions, theatres, recording companies, radio broadcasters, movie producers, and many helpless individuals.

"While some measure of relief was given to the public under the Lea and Taft-Hartley Acts, Petrillo and the AFM still commit acts in restraint of trade; exercise monopolistic control over all commercial phases of musical production; license producers of recordings, radio and movies; license bookers, and injures or destroys any individual or business from which they withdraw their license or whom they may decide to place upon their 'unfair' list."

In ...

Hiding His Light

Not generally known is the fact that in his talks, along with other web executives, with AFM boss James C. Petrillo, Frank E. Mullen, NBC's exec veepee and general manager, has also been speaking as a musician.

Back in his home town in South Dakota, Mullen organized a three-piece combo in which he took over the piano assignment and later in Chicago he organized the first orchestra to go on the networks.

It's recalled, too, that when the NBC management tossed a shindig for Mullen on his 50th birthday, he pulled one of those "little - did - they-realize-when-I-sat down-to-play" stunts, walking off with the evening's laurels with some sock classical-jazz piano improvisations.

---

phone Hour," of course, there's the added advantage to the sponsor in hurdling the Petrillo barrier of utilizing the recordings of the topflight artists who frequent the show, such as Jascha Heifetz, Marian Anderson, etc.

Some network officials say they wouldn't be surprised if a number of musicians ignore the Petrillo edict to walk and instead scram out of the union. There's been mounting talk in recent weeks of such an eventuality. If so, there would be some fast assembling of orchestras to circuit the musical shows affected by the strike call.

Meanwhile, the web execs are busy mapping strategy, and it's a certainty now that there will be considerable emphasis put on industry public relations to win audience sentiment. There's been no decision as yet on the designation of a public relations counsellor to spearhead the campaign, but it will be a topflight operator, with plenty of coin at his command.

Meanwhile, the all-industry committee is set to meet in New York this Friday (19) and is prepared to really go into action in its fight-Petrillo campaign.

All-Industry Huddle Friday

The All-Industry Music Committee is all set to get down to brass tacks this Friday (19) at a meeting in New York, in its fight-Petrillo campaign. It's on that day, too, that the public relations sub - committee huddles, with likelihood of a chairman to be selected.

Frank Mullen, NBC exec veepee, is reported to have refused chairmanship of the executive subcommittee of the All-Industry Committee and to appease all segments it looks now as though there will be a rotating chairman, representing in turn broadcasting, e.t.'s, records, etc.

Sidney Kaye will be recommended as legal counsel for the industry, but other lawyers will be called in to assist.

New Year's Eve

Continued from page 1

dications of the decreasing importance of the year's end, is seen in the fact that Cafe Society Uptown shuttered Saturday (13) two and a half weeks before the big night.

If a cafe's been operating in the red, there's no chance of making up for the many weeks of bad business on one night alone. Expenses currently are too high, and it's no longer considered logical to stay open for the one night's kill.

It's anticipated that several clubs may announce closings after Jan. 1. The only cafe, so far, definitely slated to close is the Riviera, Ft. Lee, N. J., which will shutter Jan. 1 for the winter, reopening in May. Other shutterings may be more permanent than the Riviera.

The hefty eve tariffs aren't considered a drawback to the trade. Those going out expect a big tab. It's just that too many can't afford top spending this year—unless they have no other place to go.

We Are Pleased
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January 1, 1948
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Bill Kenny
For
The Ink Spots

DEC 31 47

SCREEN RADIO MUSIC STAGE

VARIETY

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LEGIT SHAKING OFF BIZ BLUES

BBC Now a Yankee Doodle Baby In Carbon-Copy of U.S. Programming

London, Dec. 23.

Soap operas, disk jockeys, cliffhangers, parent squawks over kid programming, gags strictly from Hope, Benny and Allen—that's British radio today.

Britishers are expressing amazement over the Americanized pattern of the British Broadcasting Corp. programming operation.

The half-a-dozen disk jockeys who circle the non-commercial British kilocycles have now entrenched themselves as one of the most popular cross-the-board features, some of them hitting a 2,000,000 daily audience, which, in terms of BBC, is comparable to a Top 15 Hooper in the states.

But the favorite disk jock of all is an American—Ralph (Muff It) Moffatt—who isn't in BBC, but whose 11 o'clock nightly broadcasts over the Armed Forces Network from Munich has an audience pull that's the equivalent of Bob Hope on NBC.

The guy's even got British fan clubs named after him. The platter-spinning shows adhere to pretty much the same technique as in the U. S., except that they're plug-less and the entire gab routine is built around a central theme.

That the British are suckers for the U. S. programming formula is further reflected in the mounting popularity of soap operas (of which there are currently three), plus a typical moppet-slanted cliffhanger, "Dick Barton—Special Agent." Latter has already set off a British version of the parent-teacher-social agency squawks in America on the grounds that they're a bad in-

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Yank Comedienne Sees Paris Today as Grim As In the Gloomy War Days

By CYNDA GLENN

Paris, Dec. 14.

Paris in the last few weeks has been more like 1944 than at any time since the end of the war. Blackouts at night, everyone speaking of civil war, dining by candlelight, tension everywhere, but certainly now, for the first time, one has the feeling that every Frenchman is pretty fed up with Communism. Food is harder to get than last year, the bread seems to get blacker, and the prices keep climbing. In fact, so much so, that Americans who get a good exchange for their dollars wonder what the poor people are doing. The answer is they don't do anything, hence the strikes, sabotages, etc.

Life, however, seems to go on under these conditions, and the "grandes maisons de couture" continue showing their winter collections, also a few spring styles. Although everyone talks about going to the mountains, the real ski season does

(Continued on page 47)

Sheet Music Sales Show Rise in Dec.

Sheet music sales have taken a sharp spurt upward since the beginning of December, covering both holiday songs and pops. Jobbers in some instances claim that disbursements to retail outlets during the month will equal, at least, and possibly surpass wartime totals.

Whether the improvement is due mostly to the holiday buying spree is something that can't be ascertained until the period is past. But jobbers, noting the boost in pop sales in addition to the usual increased activity among standard Xmas tunes, feel that it will continue to some extent past the New Year.

% Deals as Key To Nip Talent Inflation

Talent agencies are now plugging guarantee and percentage dates for middle salary bracket acts as a means of placating boniface demands for lower salaries in that category.

The agencies are now submitting acts that formerly sold for as much as $3,500 on $1,000 guarantees with stipulations for a 25% to 50% take of the gross after a fixed figure on which the house meets its expenses. Several deals of this type are now in the works.

This type of deal is a result of planning during the last two months; when the business slump started in earnest. During that time, nitery owners' demand has been either for top attractions or low bracketed performers. The middle-of-the-roaders had virtually been left out in the cold in the matter of bookings.

Nitery owners of late have been

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$1.20-$2.40 for Rose Bowl Game on Theatre-Size Television in L. A. Aud.

Hollywood, Dec. 23.

Stealing the thunder from all other inventors of large-screen television, Coast manufacturer Bert D'Orsay has leased the 6,000-seat Shrine Auditorium here for the Rose Bowl game Jan. 1 and will charge roadshow prices of $1.20, $1.80 and $2.40 for the public to view the game via his newly-unveiled system.

D'Orsay, an RCA-licensed custom set manufacturer, gave the first public demonstration of his giant projection system in a local nitery last (Monday) night. Using a standard RCA table model, equipped with a photographic enlargement lens over the face of the tube, he pro-

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ADVANCE SALES ON TICKETS UP

Legit, both on Broadway and on the road, is due for a Christmas present—and none too soon. Biz the past few weeks, in N. Y. and on tour, has been as blue as any previous pre-Christmas lull, and squawks from producers and ticket agencies alike have been loud and frenzied. But a sharp rebound in grosses is due this weekend, with indications that the traditional holiday spurt will start a day early. Broadway managers report that ticket sales for tonight's (Wed.) performances are much heavier then normal for Christmas Eve and advances bullish.

Outlook through next week and beyond New Year's is bright. The coming week has always been a peak period for theatre biz, but the current Broadway season looks a shade better than previous years.

Managers feel that the road will also recover, following some dismal business reports for the past two weeks. Grosses were said to be as much as 50% off the pace that prevailed up to Thanksgiving. Downward trend was particularly evident in leading key stands, Boston (only one legit theatre was open there last week) and Philadelphia especially, with Chicago not much better. But there were exceptions, as on Broadway.

Even so, nearly all grosses were under previous figures to some degree. That was explained by the

(Continued on page 54)

PETRILLO MAY GET MAD AND ORGANIZE THE FBI

Hollywood, Dec. 23.

FBI agents will sit in with Spike Jones' orchestra when the latter plays President Truman's press ball in Washington March 6. They'll be there to load the play-guns of the Jones boys to make certain no one pulls a fast one and substitutes real lead for a blank cartridge with which the Prez might be plugged.

Jones' date with Mr. Truman is due to the latter's desire to see Jones in action, but until now the FBI has always nixed the proposition because of the hazards involved in Jones' rootin'-tootin'-shootin' style of entertainment. There are too many opportunities for a crack at the nation's top man.

Jones doesn't mind the FBI guys getting into his act. He's worrying only over whether they can load his guns fast enough and if they expect to get paid scale.

Tops of the Tops

Retail Disk Seller
"Ballerina"

Retail Sheet Music Seller
"Ballerina"

"Most Requested" Disk
"Ballerina"

Seller on Coin Machines
"Ballerina"

British Sheet Seller
"Apple Blossom Wedding"

Film Co. Presidents Mull Move to Cut Own and Other Top Execs' Salaries

Presidents of the major film companies plan to take the initiative in slashing top executive salaries. If instituted, the cuts would affect top-bracket earners early next year. Likewise to be sliced—and, in some cases, eliminated—are the incentive bonuses which a number of companies hand their toppers.

Prexies are reported to have discussed the salary and bonus cuts at a recent meeting at the Motion Picture Assn. in New York. It's understood that proposals were made for reductions of as much as 50% for all those earning over $1,000 a week, with a descending percentage scale for execs making less than that. More likely it will be on a 10-15% basis. The cuts, while substantial, in these high income brackets could be largely absorbed by tax savings.

Fact that most of the top execs have contracts presents a legal difficulty, technically, but it is anticipated that there would be no great difficulty encountered in rewriting contracts once an agreement on the salary slice has been agreed to.

Since the present economy wave which has engulfed the industry has been felt up and down the line by employees, the company prexies feel that it would be no less than fair to stockholders and other workers for execs to make some sacrifice. It's also thought to be a good public relations move, since the industry's super-salaries have frequently brought on criticism.

CARE Packages in Lieu Of Show Biz Xmas Loot

Many showbusiness firms are mixing philanthropy with their Yule giving this year. They're taking a cue from the headlines and investing the coin that would ordinarily have gone for presents into CARE packages for the hungry of Europe.

Music Corp. of America, for example, has notified many of its clients that they have purchased a $25 food-order in their name for distribution by CARE.

Legion of Decency Moving Into Tele?

Catholic Legion of Decency, which has concentrated its interests so far on the film industry, may find itself wrapped up in television in the near future. In tele too, however, the Legion will be dealing with films.

Organization has already been brought into the video scene indirectly. Sir Alexander Korda's London Film Productions has offered a group of 24 Korda oldies to tele stations or advertisers. Three or four of these carry the Legion's "condemned" rating, which has made several potential sponsors reluctant to touch the deal. Among those bearing the "C" rating are "Private Lives" and "Divorce of Lady X."

Morris Helprin, Korda's U. S. representative, is attempting to sell the entire 24 pix as a package deal. He declined to disclose the price but

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Burke-Van Heusen Use Wire Recorder To Ease Their Collab

Songwriting is one profession no one would expect could be improved or simplified by mechanical progress. For years collaborators have found only one method of turning out new tunes—by sweating 'em together. Yet, composer Jimmy Van Heusen and author Johnny Burke have made the task easier by adding a wire recorded to the equipment.

Van Heusen, who always writes the melody first for anything he works on with Burke, to which the latter then fits a lyric, now puts his musical thoughts on wire and ships the spool to Burke, and never the twain need meet. In this way, Van Heusen demonstrates a new tune in many different tempos, various keys, etc. as a means of possibly suggesting lyrical treatment to Burke. And the latter can play and replay the spool as often as required in order to conceive an idea and without forcing Van Heusen to personally reprise the melody.

If Tele Clicks in Bars, 16m Pix Eye That Market Too; New Exhib Headache

Washington, Dec. 23.

Exhibs here who have been complaining about competition from 16m films in churches, lodges and schools are now encountering a new migraine in the way of narrow-gauge encroachments. The latest gimmick is the renting of shorts to bars and saloons here. With the briefies go projector equipment and a screen suitable for cramped space.

Outfit now catering to elbow-bending cinematics is Films Center, Inc. It's planning to branch out into other cities with the idea that if television can bring in customers so can straight 16m pix.

Local exhibs have asked Theatre Owners of America to look into the setup. What exhibs want to know is whether any of the majors are selling films since the narrow-gauge is considered that much unnecessary competition.

It's pointed out that in 1947 alone some 55,000 projectors were poured out of equipment factories. Total number in the U. S. before the war was only 40,000. Moreover, statistics indicate that the grand-slam total of 185,000 will be made next year.

Trixie Friganza, at 77, Brags of Her Choice Perch for the Rose Bowl Game

By FRANK FISKE

Hollywood, Dec. 23.

Best and most comfortable seat for the Pasadena Rose Bowl game is held by one of the gals in the Flintridge Sacred Heart Academy for Girls. She can probably qualify as the brightest, merriest lass in the school. You may know her—and you've certainly heard of her.

The name is Trixie Friganza. She has been quartered at Sacred Heart for seven years now. The school buildings (once a luxury resort hotel) perch on the lofty Flintridge summit overlooking Pasadena and the surrounding country. Trixie, if she is so disposed, can sit at her window and, with a pair of binoculars to lick the distance, look almost straight down at the Rose Bowl spectacle.

Take it from Trixie herself, at the end of more than 50 years in show business she's sitting on top of the world. Just at present she is virtually bedridden by arthritis and admits to being slightly less energetic than when she was packing houses as a vaudeville headliner. But the pain of the arthritis doesn't dim her smile or smother the glamor that made her a top figure in show biz. And she still has energy enough to make her points and put a slyly ribald story across in a bedside interview. Trixie, incidentally, is one of those rare femmes who can handle broad ribaldry in a ladylike manner.

How come the one time sensation of vaudeville and musical comedy is living in a fashionable girls' school on the remote outskirts of Hollywood? Well, according to Trixie, it took nothing less than the diplomacy of an archbishop to put the deal across. She decided that was where she wanted to make her home and finally enlisted the aid of the late Archbishop Cantwell.

"I told the archbishop I wanted to live at Sacred Heart," she explained. "He said, 'Why that's a girl's school!' I insisted I still wanted to live there and he finally said he'd see the Mother Superior about it."

(Trixie acted out the account as she went along, being handicapped very little, indeed, by the arthritis in putting across the roles of the archbishop, the Mother Superior and Trixie Friganza.)

The Archbishop's Pitch

She said the archbishop enlarged on her virtues as a paying guest at the convent, convinced the Mother Superior that she would be an asset to a girls' school, particularly

(Continued on page 55)

RUSS BAR SWISS NITERY TROUPE FROM VIENNA

Zurich, Dec. 16.

Cornichon, popular Swiss political cabaret unit, has been prevented from making a guest trip to Vienna due to decision of Russian censors not to permit performances of the cabaret in Vienna's international zone.

Reason may be linked with fact that main sketch on the program is "Between Whiskey and Vodka," satirical bit on current political situation between Russia and the U. S. Sketch is well known and was applauded during the war for its courage in criticizing Nazis, Fascists and collaborators. Principal performers are Walter Lesch, Max Werner Lenz, Elsie Attenhofer and Zarli Carigiet. Show is now touring Switzerland with great success.

Godfrey, Morris Team To Tour Magic Act

Hollwood, Dec. 23.

Peter Godfrey and Chester Morris will hit the road next spring at the head of a magic show with a cast of 15.

Troupe will be organized as soon as Morris winds up his film chore in "Trapped by Boston Blackie" at Columbia.

Kaye's London Dates

Danny Kaye, who starts an engagement at the Palladium, London, Feb. 2, is slated to fly to England, Jan. 25. He'll appear at the Palladium for four weeks, and will play dates in Manchester and Birmingham as well. Kaye last appeared in London about 11 years ago when he stooged for Nick Long in a Dorchester House floorshow.

Kaye's salary is reported at $15,000 weekly.

Rooney's British Concert

London, Dec. 23.

Mickey Rooney is to appear at a special Sunday concert which Gaumont-British Picture Corp. is getting up at its Kilburn State theatre, Jan. 11.

Full supporting program of artists will take part in a two-hour show.

Mason, Kellino Doing Canadian Diskings To Absorb British Funds

Toronto, Dec. 23.

To use British funds that have accumulated in Canada rather than pay for services south of the border in American dollars, James Mason and his wife, Pamela Kellino, are currently in Toronto cutting five 30-minute transcriptions for the "London Playhouse" series, now in its second season here under the sponsorship of White Rose gasoline. (In South Africa, Australia, New Zealand and the Britsh West Indies, the sponsor is Lux.)

Over from England as producer-directors are Harry Alan Towers and John Monaghan, latter co-author of "The Upturned Glass." John Adaskin, Canadian radio producer, is assistant director. With a supporting cast of Canadian radio players, Mason and his wife are starring in the aforementioned Kellino-Monaghan "Upturned Glass"; Robert Sherwood's "The Road to Rome"; Patrick Hamilton's "Money with Menaces"; Clifford Bax's "The Rose Without a Thorn" and Elsie Shauffler's "Parnell."

"London Playhouse" series uses 30-minute condensations of plays and films, latter almost J. Arthur Rank productions exclusively. Series has a very high rating in Canada and, reputedly, in other units of the empire.

PALESTINE FILMGOING BRISK DESPITE UNREST

Except for some incidental bombings of theatres in Palestine, Arab-Jewish clashes over the United Nations partition plan haven't seriously affected film business in that area. According to Albert V. Steinhardt, United Artists general manager in the Near East, recently arrived in this country, the political turmoil hasn't interfered with the filmgoing habits of both the Arab and Jewish peoples.

U. S. films, in particular, haven't suffered from any political retaliation by the Arabs against America's participation in the U. N. plan. However, resentment against the British has been raised to such a fever pitch, Steinhardt reported, that British films have been hit hard. For the past year, no British films have been shown in Egypt due to a tacit boycott by exhibs.

Chi Cartoonist Wins Cantor 'Yanks' Contest

Chicago, Dec. 23.

Jacob Burck, editorial cartoonist of the Chicago Times, is first prize winner of $250 in Eddie Cantor's "Gift for Yanks" contest. Burck cartoon shows a hand extending gift package over grave markers of fallen GIs.

Object of contest was to call attention to hospitalized vets at Xmas time.

'LARBERMACHER' ON WAX

George Jessel's "Prof. Larbermacher," after 20 years, goes on wax with a two-side disk for Banner records. Jessel, current at the Carnival, N. Y., where he winds up Jan. 3, will go immediately to Sun Valley, Idaho, to confer with Darryl F. Zanuck, 20th-Fox production chief, vacationing there.

Zanuck is desirous of having Jessel resume his 20th-Fox producing chores immediately with "Burlesque," but Jessel is committed to a two-week nitery engagement at the Copacabana, Miami Beach, starting Jan. 15.

288th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production
"BILL AND COO"
Released through Republic Pictures

MG's Prize Novel Contest Is Likely Only Once a Year

Future of Metro's $150,000 prize novel contests will be determined in a huddle of eastern and western story and production execs at the studio next month. There have been reports that the contest might be dropped, but that is believed unlikely. It may be switched back, however, to a once-a-year basis, instead of the present twice-a-year.

Decision will be made in a two-week confab on the Coast by eastern editorial chief Carol Brandt and story ed Olin Clark with studio officials. They leave New York Jan. 11.

If the contest is continued, Clark will be in charge of it. He is adding to his own duties those of John McCaffery, who is leaving at the end of the year. McCaffery handled the contest for the past year, as well as subsidies to authors and other specialized work.

Prize awarded last week in the first of the semi-annual contests went to Esther Forbes for "The Running of the Tide." Although the story eds of other companies banded informally together to fight the Metro contest and thus succeeded in seeing a great many of the entries before they were submitted, Miss Forbes' book was not among them. It was sent to M-G in manuscript form by her publisher, Houghton-Mifflin, which gets $25,000 from the film company.

Miss Forbes gets a minimum prize of $150,000, plus other contingent payments if the novel is selected for book club distribution, if it gets a Pulitzer prize, etc. This could run it up to $275,000.

Yarn, covering the period of about 1800 to 1825, is of the rise and fall of Salem, Mass., as a great port. It is told in terms of one family, dominated by a matriarch.

Windust Back to B'way For 'Life With Mother'

Hollywood, Dec. 23.

Bretaigne Windust, now directing Bette Davis in "Winter Meeting" at Warners, returns to Broadway on completion of the picture to direct "Life With Mother," the Howard Lindsay and Russel Crouse dramatization which Oscar Serlin will produce.

Sequel to "Life With Father" is slated for a road tryout next spring, but isn't due on Broadway until the following fall.

E. C. Mills
(Former General Manager of ASCAP)
analyzes
The Exhibs-ASCAP Situation
in the
42d Anniversary Number
of
VARIETY
Out Soon

Saga of Mark Hellinger Is Saga Of B'way; Twin Services in N.Y., H'wood

Twin services for Mark Hellinger, in Hollywood and New York, are being held today (Wednesday). He died of a heart attack early Sunday (21) in the film capital. In Hollywood, services for the columnist-author-film producer will be held at the Pierce Bros. mortuary; in N. Y. they will be held at Campbell's; with Quentin Reynolds as speaker.

Mrs. Hellinger, the former Gladys Glad, hasn't yet decided whether burial will be in New York or Hollywood. Pending her decision the body will remain in a Hollywood vault.

The saga of Mark Hellinger is one of Broadway and everything it ever represented. He was Broadway in almost every sense, from the type of "keyhole" journalism that he helped start in the early '20s as a reporter for the tabloid N. Y. News, to his dark shirts and white

(Continued on page 18)

Swiss OK Nicholas Bros.

Zurich, Dec, 6.

The Nicholas Bros., in their first Swiss appearance, were a wow in two performances in Zurich last week. Local press lauded them as an outstanding example of U. S. vaudeville missed here during the war.

Jerry Thomas' Swiss dance orchestra and variety acts lent support.

Airport Newsreelers With Twin Screen's Info On Plane Skeds, Etc.

Detroit, Dec. 23.

First of a series of ultra-modern intimate type of theatres at airport terminals across the country is nearing completion at the Willow Run air terminal, Detroit, with opening planned for early January. Project is being handled under the auspices of the Airlines Terminal Theatres, Inc., an outfit recently chartered in Michigan.

Units will be operated along the same line as newsreel houses and will feature news clips and shorts in shows running a fixed time, likely to be an hour. New gimmick to be introduced is the Visu-matic, a small screen alongside the regular screen which will keep audiences informed of arrivals, departures and personal messages as relayed from the terminal dispatcher. Idea was developed by Charles E. Skinner, one of the company directors.

Lena Horne Back From Europe; Into M-G Biopic

Lena Horne, who returned to New York Monday (22) aboard the America from her first overseas junket, heads for the Coast early in February to appear in the forthcoming Rodgers & Hart biopic which Arthur Freed is producing for Metro. Prior to leaving for Hollywood, the singer has a two-week stand coming up at the Latin Quarter, Boston, in the middle of January.

While abroad Miss Horne appeared at the London Casino, the Chaud Fontane in Brussels and the Club Champs Elysees, Paris. She said that she had been offered a return date at the Casino for a 168-day run, but had passed it up stating that it was unlikely that she would make another continental trip until 1949.

State Dept. Dumfounded; Robeson Foreign Draw

The State Department, says Paul Robeson, is dumfounded.

Of various artists sought by England and its dependencies, and by the Scandinavian countries, the Negro baritone is a top attraction. With Robeson's present preoccupation in liberal causes, the State Department can't understand it. But it will grant him a visa, if he cares to go. But despite offers from South America, South Africa, Australia, Scandinavia and England, he plans to stay in the U. S.

The singer-actor is taking the whole season off from concert or legit. He has no theatre plans as yet for next season, but Columbia Concerts is already lining up concert dates for next fall, Robeson having given them an okay for three months. This fall he's been making free appearances at churches, political and social gatherings.

Flynn's Fancy WB Pact

Hollywood, Dec. 23.

Errol Flynn has inked a top pact with Warners Bros. calling for $225,000 a picture annually for 15 years with no options. Deal, swung by Lew Wasserman and Art Parks of Music Corp. of America, also guarantees additional coin if shooting schedule runs over 14 weeks, thus giving the actor 38 weeks per year for outside pictures.

Other clauses guarantee all films in Technicolor and that studio will pay insurance against accidents that might prevent Flynn from fulfilling his contract.

Flock of Showfolk In On the Queen Mary

Varied fields of show biz are represented by almost a dozen theatrical names who are scheduled to arrive in New York today (Wed.) aboard the Queen Mary. Among those listed as passengers are Stanton Griffis, American Ambassador to Poland. Chairman of the executive committee of Paramount's board of directors, he's on leave of absence from his film chores. Beatrice Lillie is due in to start rehearsals on Arthur Schwartz's new musical, "Inside U.S.A."

Others arriving are actress-monologist Ruth Draper, returning from theatre appearances in London; comedian Gil Lamb, back from vaude stints in Britain, and Natalie Kalmus, consultant for Technicolor, Inc. Incoming slate is rounded out by film director Wesley Ruggles, Gerald Mayer, international chief of the Motion Picture Assn. of America; Maggie Teyte, British concert soprano; Lazan Wechsler, Swiss film producer, and some 60 members of London's D'Oyly Carte Opera Company.

L. A. to N. Y.

Ed Begley
Pat Dane
Robert Dozier
William Dozier
A. S. Dunning
Harriet Frank
Paulette Goddard
Bonita Granville
Opal Hadley
David Hempstead
Harry Horner
Richard G. Hubler
Leo Jaffe
Phil Krasne
Carl Kreuger
Jules Levey
Al Lichtman
Jack Murray
Edmund O'Brien
Beatrice Pearson
Tony Van Renterghem
Hubbell Robinson, Jr.
Mike Romanoff
Mickey Rooney
Abe Schneider
Nate Spingold
Jan Sterling
Carol Stone
Joseph Vitale
W. L. Wilder
Jack Wrather
Blanche Zohar

N. Y. to L. A.

Ted O'Shea
Lewis Blumberg
Robert Benjamin
Matty Fox
Paul Radin
J. H. Seidelman

Europe to N. Y.

Janis Carter
Ruth Draper
D'Oyly Carte Opera Co.
Stanton Griffis
Lena Horne
Natalie Kalmus
Gil Lamb
Beatrice Lillie
Nikita Magaloff
Bruce Marshall
Gerald Mayer
Ward Morehouse
Peter Murray
John Newall
Jarmila Novotna
Marjorie Rhodes
Lord Rothermere
Wesley Ruggles
Maggie Teyte
Trevor Ward
Lazar Wechsler
Fred Zinnemann

NO HOPE FOR DECREE COMPROMISE

Pub-Ad Committee Thinks MPA's Public Relations Plan Too Limited

Members of the Eastern Advertising and Publicity Directors Committee of the Motion Picture Assn, were somewhat disappointed last week at the turn their recommendations for a hypoed industry public relations policy had taken. Most members of the group—which comprises the pub-ad chiefs of the eight majors—had anticipated and were desirous of a much broader program than was announced by the MPA directorate last week.

Their thought in working out the plan which was presented to the board entailed the hiring of a top-flight public relations man whose duties would be of broad scope. Instead, the MPA board after its meeting last week announced: "The Association expects to make a slight increase in its information staff to carry out the program, but no large-scale projects or expenditures are contemplated."

As one member of the pub-ad committee explained it, "Our idea was to hire just the smartest guy in the world we could get. He'd have no day-to-day publicity duties. His job would be just to sit down and think up—based on his broad experience—counter-punches to the blows against the industry. Even more important, he'd think ahead to head off crises before they arrive.

(Continued on page 53)

Spyros Skouras

Sees the Picture Business Faced with the

Major Issue of Gearing Quality Product to a Diminishing Market

* * *

a feature in the forthcoming

42nd Anniversary Number

of

VARIETY

Producers-Guilds' 1st Move Towards Co-op On Public Relations

Hollywood, Dec. 23.

Cooperation between Hollywood producers and talent guilds (actors, directors and writers) on a motion picture public relations campaign began to shape up as a subcommittee repping the various groups met yesterday (Monday) to outline a definite plan of procedure. A permanent committee is already in force to direct a unified presentation of the industry's problems to the country.

Subcommittee is composed of Henry Ginsberg, Y. Frank Freeman, Dore Schary, George Stevens, William Wyler, Ronald Reagan, Gene Kelly, Sheridan Gibney and George Seaton with Mendel Silberberg and Maurice Benjamin acting in an advisory capacity. Edward Cheyfitz is secretary.

Screen Directors Guild presented a resolution to the producers at the meeting which condemned Communism. Cheyfitz, assistant to Eric Johnston, Motion Picture Assn. prez, planed back to Washington last night and will return with Johnston Jan. 5.

Labor Sits in Also

Hollywood, Dec. 23.

With both sides agreeing that the "picture business is not as bad as it's painted," reps of the Hollywood film trade union council and major studios met for a few hours Monday night (22) to discuss industry problems in general.

Roy Brewer, Coast rep for the International Alliance of Theatrical Stage Employees, and Charles Boren, labor contact for the Motion Picture Producers Assn., co-chairmanned the meeting.

Johnston's D.C. to L.A. Via Spokane for Xmas

Washington, Dec. 23.

Motion Picture Assn. prexy Eric Johnston left his headquarters here Sunday (21) for Spokane to spend the holidays with his family.

He is due in Hollywood about Jan. 8 to confab with producers on progress of the industry's public relations policy concerning alleged Communists who were separated from their jobs recently. He'll also go over the plans for the series of industry public relations shorts which are being coordinated by Grant Leenhouts. They are now being scripted.

See Closer Co-op On Anglo-U.S. Film Okays by Church

Talks are now under way between Father Patrick J. Masterson, head of the Catholic Legion of Decency, and the Rt. Rev. Lord Abbot Upson, chairman of the Catholic Film Society of England, which are expected to lead to a system of liaison between the two groups. Abbot Upson arrived from Britain several weeks back for a six-month stay in the U. S. Huddles are intended to harmonize action on films, both British and Yank, in the two countries.

It's been reliably reported that the talks, launched on the initiative of Father Masterson, are to avoid the sort of paradox exemplified in J. Arthur Rank's "Black Narcissus." In that instance (and it's only one of several), "Narcissus" got 100%

(Continued on page 16)

BERLIN'S BLACK MARKET ON PIX THEATRE TIX

Berlin, Dec. 23.

The black market habit is getting so strong it's spreading to the buying of film tabs for U. S. pictures showing at Berlin theatres. It's a regular practice currently for speculators to line up at boxoffices in the morning to buy about a dozen tickets apiece for resale later. They find their best market during the evening hours when they sell the tickets at fancy prices to the mobs of customers trying to fight their way into the theatre.

Scale on the black market for films is indicated by the asking price of 50 marks for Universal's "Destry Rides Again," which recently played in Berlin. Regular admission charge was only six marks.

20% Admission Tax Untouched by Bill

Washington, Dec. 23.

New Republican tax-reduction measure introduced in the House last Thursday (18) by Rep. Harold Knutson (R., Minn.), chairman of the Ways and Means Committee, does not touch the 20% admissions bite. If the measure should go through Congress it means that the excise rate would remain unchanged until at least 1949.

Bill, however, holds out a promise of personal tax slashes for the big earners of the industry, nobody would be reduced less than 10%.

Nelson East

Hollywood, Dec. 23.

Donald Nelson leaves for Washington early next month to sit in on oral arguments in the Government's anti-trust suit, starting Jan. 12.

It will be one of Nelson's last important chores as president of the Society of Independent Motion Picture producers. His resignation becomes effective Jan. 31.

BIG FIVE READIES APPEAL BRIEFS

The Big Five have abandoned all efforts to reach a compromise with the Government on the anti-trust suit and intend going to bat on the appeal, industry attorneys said this week. "All avenues which might have led to a settlement have been thoroughly explored with the Dept. of Justice in the past few months and none have led to any satisfactory conclusions," one legalite put it.

Hence, stalling of the arguments before the U. S. Supreme Court until early in February was not caused by hopes of compromise or current talks, it's said. Persistent trade rumors have circulated that the delay was caused primarily by reopening of negotiations.

That impression was furthered because the request for a delay was relayed from Washington by James F. Byrnes, former Secretary of State, who's representing 20th-Fox on the appeal. Byrnes initiated previous attempts to find a halfway point in the litigation.

Case was originally slated for hearing the week of Jan. 12. Government asked the postponement until February because Robert Wright, special assistant attorney-general, is ill, as are several other aides to the Solicitor General who pass on all Supreme Court briefs.

Court Grants Delay

Washington, Dec. 23.

Postponements of the appeal until Feb. 9 was ordered yesterday (22) by the Supreme Court at the request of the Justice Department. Solicitor General Philip B. Perlman made the application on the ground that the department could not get "completely prepared" in time for argument in January.

At the same time the high court announced it would permit the Conference of Independent Exhibitors Assn. and the Society of Independent Motion Picture Producers to file amicus curiae briefs in connection with the appeal. The majors had opposed the filing of such briefs. The indie exhibitor group includes several west coast trade associations.

SERVE MARSHALL PLAN

Washington, Dec. 23.

Number of film and radio figures are serving on the Committee for the Marshall Plan.

Among them are J. Cheever Cowdin, Eric Johnston, David Sarnoff, Raymond Gram Swing, Niles Trammell, Walter Wanger and Darryl Zanuck.

Dore Schary

Is Convinced That

"Even With Loss of Foreign Market the Domestic B.O. Is an Enormous Potential"

* * *

an editorial feature in the

42nd Anniversary Number

of

VARIETY

Out Soon

$11,000,000 Bank Loan to Expand Eagle Lion Prod.

After months of negotiations, Eagle Lion has closed for financing in 1948 which brings it an $11,000,000 credit through the First National Bank of Boston. Deal, in effect, refinances a $4,000,000 loan with the Bank of America and adds $7,000,000 more. Coin is to be used for partial bankrolling of EL's production program in '48.

Sum is specifically earmarked for an increased number of more expensive pix, according to Arthur

(Continued on page 20)

ENT-UA SAID AGREED ON FEB. RELEASE OF 'ARCH'

Hollywood, Dec. 23.

United Artists and Enterprise have agreed on February release of "Arch of Triumph." It's understood Enterprise didn't want to hold up release beyond February because "Joan," Sierra Pictures' Technicolor film, also starring Ingrid Bergman, is due for September.

(UA said in New York yesterday (Tues.) that it knew nothing of such an agreement with Ent for delivery of "Arch.")

Enterprise is reported to have claimed UA has been getting ad-

(Continued on page 20)

National Boxoffice Survey

Biz Way Off in Keys—'Unconquered,' 'Dolphin,' 'Road,' 'Had to Be,' 'Past' Make Best Showings

Business in main key cities is sagging to a 1947 low ebb this week and total take likely will be lower than it has been for several years for a pre-Christmas week. Most theatres are merely coasting, with reissues and holdovers predominate in nearly all big cities. Exhibitors are waiting for the arrival of Xmas day to bring in new, stronger pictures, and hoping that biz will snap back once gift-buying is out of the way.

Actual total business and number of playdates are so badly scattered this session that the week's leaders are difficult to pick out. Best showing is being made by "Unconquered" (Par) both on total coin and strength in cities where playing. Second spot goes to "Green Dolphin Street" (M-G), which has been consistent leader most of this month.

Others in Big Six are "Road to Rio" (Par), "Had to Be You" (Col), "Out of Past" (RKO) and "Golden Earrings" (Par). Runners-up are headed by "Body and Soul" (UA), "Pirates of Monterey" (U), "Wyoming" (Rep). "Husband's Affairs" (Col) and "Fabulous Texan" (Rep).

Despite seasonal conditions, "Road" is sock in K. C., nice in St. Louis and giant in Cincinnati. Amount of coin taken in by this new Bing Crosby-Bob Hope opus is considered surprisingly big in view of what other pictures are doing in these cities. Another comparatively new entry, "Good News" (M-G) is doing fairly well in Cincy, and still is fine in third week at N. Y. Music Hall.

Another new film, "The Swordsman" (Col) is enjoying a good week in San Francisco. Also new, "Bishop's Wife" (RKO) shapes solid in second session at N. Y. Astor. "Intrigue" (UA) is standout in Philadelphia, with a hefty week despite sagging grosses there. It's also new.

Though a natural for this time of year, "Christmas Eve" (UA) is light to dull currently in four spots. "Pirates of Monterey" (U) also is disappointing this week. "Driftwood" (Rep) looks okay in Buffalo. "Daisy Kenyon" (20th), which opens at N. Y. Roxy this week, is rated okay in Frisco.

"Escape Me Never" (WB) is dragging bottom in four cities this week. "I Love Trouble" (Col), okay in Cincy, is doing dismally in Los Angeles. "Thunder in Valley" (20th), fairly nice in Providence, is in for a sad session in Buffalo.

(Complete Boxoffice Reports on Pages 9-11.)

Major Newsreels Fast Hopping On the Television Gravy Train

The stampede of major film companies to ride the television gravy train is growing, according to reliable trade reports. Flock of deals are expected to be closed within a few weeks with the latest of the tele-pix nuptials reported that of Universal with United Press. While confirmation is still to be forthcoming, it's been learned that U has tied to UP on a proposition whereby the film company would supply newsreels for UP distribution to tele stations.

Whether the reels have already found a national sponsor or that's to be handled on a local basis with the station luring commercials is still unknown. What's amazing film biggies, however, is the fat licensing fees which sponsors are offering in return for a regular supply of reels.

Meanwhile, there are persistent reports that Paramount will go into a big deal along somewhat similar lines within a short time. Rumblings are that the company has been made a tempting offer to supply reels by a national sponsor. Talks are said to be under way now.

Metro, also, is in the picture. Reportedly, it's discussing terms with the new International News Service tele department for either a merger of News of the Day, reel company which M-G partners with the Hearst publishing concern, or the rental of newsreel issues. Hearst owns INS and has a 51% interest in the newsreel outfit, with M-G holding the remaining 49%.

LICHTMAN SCOUTING FOR HIS 1ST M-G PROD.

Al Lichtman, former Metro exec producer, arrived in New York last week to scout stories and plays for his first assignment as a working producer on the M-G lot. Lichtman was one of the studio's top echelon who's slated to go into actual production work under Metro's realignment of its production staff.

He declared he has no plans yet for his first picture and so is on the lookout for story properties while in the east on a vacation trip. He's slated to return to the Coast next Wednesday (30).

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Merry Christmas

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BIG ONES from U-I

UNIVERSAL-INTERNATIONAL presents
A NUNNALLY JOHNSON PRODUCTION
WILLIAM POWELL
IN
"The Senator Was Indiscreet"
WITH
ELLA RAINES
ARLEEN WHELAN • RAY COLLINS
AND INTRODUCING
PETER LIND HAYES
SCREENPLAY BY
CHARLES MacARTHUR
From the Story by Edwin Lanham • Associate Producer Gene Fowler Jr.
DIRECTED BY
GEORGE S. KAUFMAN

KANIN PRODUCTIONS Presents
Ronald COLMAN
"A DOUBLE LIFE"
with SIGNE HASSO
EDMOND O'BRIEN
SHELLEY WINTERS • RAY COLLINS • PHILIP LOEB
MILLARD MITCHELL • JOSEPH SAWYER
Written by RUTH GORDON and GARSON KANIN
Directed by GEORGE CUKOR • Produced by MICHAEL KANIN
A Universal-International Release

UNIVERSAL-INTERNATIONAL presents
CHARLES BOYER
in
ALDOUS HUXLEY'S
"A WOMAN'S VENGEANCE"
with
ANN BLYTH • JESSICA TANDY
Sir CEDRIC HARDWICKE • MILDRED NATWICK
Written for the Screen by ALDOUS HUXLEY
Produced and Directed by ZOLTAN KORDA
A UNIVERSAL-INTERNATIONAL PICTURE

Mark Hellinger's
NAKED CITY
Starring BARRY FITZGERALD
and Featuring HOWARD DUFF • DOROTHY HART • DON TAYLOR
Directed by JULES DASSIN • Produced by MARK HELLINGER
Associate Producer: JULES BUCK • Screenplay by ALBERT MALTZ and MALVIN WALD • From a Story by MALVIN WALD
A UNIVERSAL-INTERNATIONAL RELEASE

to start your New Year right!

SMALL EXHIBS GET SALES BREAK

Kranze's Shift to FC Augurs U's Absorption of Rank Sales Org

With Bernard G. Kranze shifting to Film Classics as v.p. in charge of worldwide sales from his present spot as ass't general sales manager of the J. Arthur Rank unit of Universal, FC expects to go into high in expansion of the company's foreign sales setup. At the same time, his moveover with U's okay presages absorption of the Rank unit into U's regular sales org. Kranze will not be replaced at U, a company official said.

Heretofore, FC sold whatever overseas rights it had on a franchise basis. Problem never was pressing because few reissues acquired by it carried the foreign rights. However, since FC has launched into a production program on its own, company now intends to build its own distribution machine abroad. Kranze will push that program.

Absorption of the Rank unit into U's regular sales setup has been in the works for some time. Company's strategy board feel there's a duplication of work since Rank's British pix are now being handled as regular Universal releases. That's been spelling added expenses, it's said, and some inefficiency.

William Heineman, sales chief under whom Kranze worked, will probably move over to U into a top exec sales spot. His contract with the company has three years more to run from next February. Talks which would have brought him over to Eagle Lion as worldwide sales topper fell through last week.

Kranze's changeover came after he requested and obtained a release

(Continued on page 54)

Big Rank-U-EL Powwow West

Robert Benjamin, head of J. Arthur Rank's U. S. organization, planed to the Coast Monday (22) for production-distribution talks with Universal and Eagle Lion brass. His new trip comes within a week of his return from huddles with Rank and Rank's chief aide, John Davis, in London.

Benjamin will remain west one week to gab with U's prexy, Nate Blumberg; board chairman, J. Cheever Cowdin; and studio heads William Goetz and Leo Spitz with a report on the British tax situation on the agenda. He'll also see Arthur Krim, EL's prez; Bryan Foy, production topper, and Walter Wanger, EL producer.

Matty Fox, U's veepee, has also trekked Coastward and is expected back in New York Dec. 29. Lewis Blumberg, son of U's prexy and ass't sales chief of company's Prestige unit, left for the west yesterday (Tues.) to spend the holidays with his family. He'll also o.o. exchange operations on Prestige films.

U's foreign chieftain, Joe Seidelman, trains to the Coast Friday (26).

Joe Schenck Endorsed Naify's $2,300,000 Bank Loan to Swing GS Deal

Latest development in sale of the Golden State theatre chain in San Francisco last month is the disclosure that Mike Naify, who bought the controlling interest from his partners, Eugene H. Emmick and Robert McNeil, had his Bank of America loan for $2,300,000 endorsed by Joseph Schenck, 20th-Fox production exec.

Although Schenck said it was done as a personal favor to Naify and was not connected with 20th-Fox, the U. S. Department of Justice obtained a statement from Schenck that if the note was defaulted, the film company would be unable to secure control either through sale or transfer.

Justice Department's anti-trust division moved in October to halt sale of the chain to United Artists the-

(Continued on page 16)

Gerzon Tell Bijenkorf?

Motion Picture Export Assn. has devised a novel gag to plug 20th-Fox's "Miracle on 34th Street" in Holland. Taking its cue from Macy's and Gimbel's in New York, MPEA has effected tieins with Gerzon and Bijenkorf, department store rivals in three Dutch key cities.

Stores have window displays, one of which is worded: "If Gerzon's doesn't have it, you can get it at Bijenkorf's."

EL Sales Topper As Is But Some Top Aides Resign

Two-day board meet of Pathe Industries, Inc., parent company of Eagle Lion, wound up in Cleveland this week with a decision to abandon the hunt for a worldwide distribution chief to assume overall command of EL's sales setup. That decision was made after a sudden collapse of negotiations with William J. Heineman, sales chief for J. Arthur Rank's product in the U. S. Instead, EL's top-drawer strategy board put through a number of fast and unheralded changes in the sales staff. A. W. Schwalberg continues as top man over distribution.

Board action followed huddles of Robert Benjamin, head of Rank's U. S. organization, and Arthur Krim, EL prexy, with Robert R. Young, Pathe board chairman, and a report analyzing EL's sales for 1947, first complete year of the company's operations. The move was made to still possible future rumors of important changes in the company's high personnel.

Meanwhile, major revamping of EL's distribution forces saw the dropping of two division managers and the upping of Harold S. Dunn,

(Continued on page 20)

KORDA'S AIDES BACK TO ENG. AFTER 20TH TALKS

Sir Arthur Jarratt, managing director of Sir Alex Korda's distributing unit, British Lion, returns to England from New York Friday (26) aboard the Queen Mary. Hugh Quennell, board chairman of BL, who accompanied Jarratt to the U. S. two weeks ago, planed back to London Saturday (20).

Pair had a number of talks with Spyros Skouras, Andy Smith, Murray Silverstone, Joe Moskowitz and other 20th-Fox execs. Fox will distribute Korda pix in the U. S. They also huddled with Giovanni Pagnamenta, of the Bankers Trust Co., N. Y., on a forthcoming deal involving sale to an independent of some Korda product which is not included in the 20th-Fox pact.

Korda may come to the U. S. the last week in January with a print of "Anna Karenina," the Vivien Leigh starrer, which he is now completing. It will be released by 20th

Barney Balaban
thinks
"Pix Have Been Dumped Off the Gravy Train"
(and goes into details on the rude awakening)
* * *
An Editorial Feature
in the Upcoming 42d Anniversary Number of
VARIETY

MAJORS NEED 'EM NOW—LACHMAN

The pepped-up scramble for domestic rentals, brought on by the semi-loss of the foreign market, is redounding to the advantage of small fry exhibs who are now getting a better break than they've had for years. The thought isn't the pronouncement of a sales dept. flack but the observation of Edward Lachman, New Jersey Allied's prexy, who finds a kind word for the majors' new sales pitch which he says is "extremely gratifying."

"The major companies are now paying attention to small exhibitors and that's definitely a good thing," according to Lachman. "There was the time before the British crisis when it was a rare thing for a salesman to call on a small-time theatre and give him personal attention. But from everything I see and from reports of our members, it's different now."

What pleases Lachman most is a new flexibility of distribs in treating with the little man. The companies formerly, he says, insisted on their terms—generally a percentage deal—and if the exhib balked that was the end of the story. Distrib would, like as not, walk out without much in the way of dickerings after giving out with a take-it-or-leave-it basis.

"Now we find distributors ready to make the sort of deal which pleases us," Lachman says. "For one thing there's many more flats than there ever used to be. Frequently, now, we can take any one

(Continued on page 18)

Can. Theatre Building Ban, To Conserve Coin, Will Affect Big Three

Toronto, Dec. 23.

In order to conserve outgoing payments of American dollars from Canada to U. S., Reconstruction Minister Howe has stymied any future building in this country of theatres, night clubs, cocktail lounges and office buildings until the dollar exchange situation between the two countries levels off.

Although the three big filmhouse chains in Canada—Famous Players Canadian, Odeon Theatres of Canada, and 20th Century Theatres—had completed plans on the board for the building of some 40 houses across Canada to get under construction early in 1948, these must now be held up, together with any projects that were contemplated by the independents.

Wartime priorities on structural steel and other imported building materials have again been clamped on in Canada and construction permits will henceforth have to be secured from federal authorities before any structure may be started. Aim is to boost Canadian productivity by manufacturing, in Canada, as many commodities as possible which were hitherto imported from the U. S. and whose importation now is banned. High priority for machinery and structural steel, etc., will now be given to the establishment of new Canadian factories or other industrial projects, plus the attendant and necessary low-cost housing for workers.

Rep's 2d Distribution Deal on a Feldman Pkge.

Republic board, meeting in New York last week, okayed a distribution deal for "Moonrise," which Charles K. Feldman will make at the studio on a package arrangement. It will be similar to the deal under which he just completed "Red Pony" for the company.

Feldman will provide all of his own financing, through the Bank of America. Budget will be between $800,000 and $900,000. Rep will get a distribution fee plus an interest in the film.

British Apparently Holding Out For the Barter System in 75% Tax Impasse; Anglo Pix Spotty B.O. in U.S.

With the only promising settlement of the British 75% tax tiff some form of offset of grosses earned in the U. S. by British pix against Yank earnings in England, performance here of Anglo films in the past year is holding the trade's interest. (London reports disclose that Anglo-American film talks still center on building up British film revenues in the U. S. and adding that sum to the 25% which can now be withdrawn from England under the ad valorem tax.)

After one year of intensive selling of British pix, American sales toppers have clocked a number of peculiarities in their U. S. playoff routine. For one thing, the imports from England require a much longer period to liquidate themselves than American equivalents playing in their own backyard. A British pic takes 18 months, it's said, before it's gone the gamut of U. S. screens

(Continued on page 16)

London, Dec. 23.

It is becoming increasingly clear to American films execs here that the only compromise on the 75% tax which will please the British hinges on their pix getting more playing time in the United States. Harold Wilson, prez of the British Board of Trade, gave further substance to that belief in a statement to reporters last week.

Head of the government agency declared that Britain was prepared to deal with the American industry on allowing more than 25% of earnings to be exported, but only to the extent that British films earn more than that sum in the U. S. That would mean, in effect, that anything American companies get from England beyond about $16,000,000 would have to be equalled by British earnings in the U. S.

Although emphasizing that the door was still open for a settlement, Wilson declared that the Americans could expect to get more than 25% of their earnings out only in return for "a real effort not only to accept, but also to show British films in the United States market."

(Because of anti-trust laws and the nature of the American film industry, U. S. execs are pretty much at a loss on how to reach an agreement to push up British income in this country.

(Continued on page 16)

Rank's Prod. Hypo Via $8,000,000 As Result of Merger

London, Dec. 23.

J. Arthur Rank's easy victory last week in putting through a merger of his Odeon Theatres and General Cinema Finance Corp will give him access to $8,000,000 in loans which he requires to hypo production and thus lessen the need for U. S. product.

By next March, Rank stated, he would have enough studio space to make 120 full length pictures a year. The three major British circuits, making one change a week, require 156 films, so there would be a considerable lessening of the pressure for importing Hollywood's wares.

Although he may have the studio space, Rank acknowledged that he'll be making far less than 120 pictures. He'll actually turn out, he said, 38 films—10 more than in 1947 and 19 more than in 1946. The $8,000,000 loan which GCF will be able to obtain through the backing it gets via the merger with Odeon will be used

(Continued on page 22)

LUX'S FANCY BACKING IN NEW THEATRE CHAIN

Cincinnati, Dec. 23.

Elmer Lux, former RKO exchange manager in Buffalo, is understood to be piecing together a sizable circuit in the midwest territory. Lux is dickering to acquire a flock of houses which may also take in some of the Schine theatres in the event the U. S. Supreme Court upholds divorcement in that circuit.

Reportedly, Lux is being backed by strong theatre interests in upper New York state and the midwest. He stepped out of RKO recently to move into the exhibition game after being elected as councilman-at-large in Buffalo.

Eric Johnston
urges
"Be Specific: Don't Pan All Pix When Only Some Don't Hold Up"
* * *
An editorial feature in
VARIETY's
42d Anniversary Number
Out Soon

UA's 750G From Part of Odeon

United Artists has sold a portion of its Odeon holdings in Britain, it has been learned, in order to finance operation of its offices there. Approximately $750,000 was realized from the stock sale.

Motive behind the unloading, it is understood, was to enable remittance of all possible film rentals to the U. S. Since the film rentals could be sent to this country and the proceeds of the Odeon stock sale could not (because of British Treasury restrictions), UA figured it would be advantageous to use up the shares in paying operating expenses of its British organization.

Stock sold by UA comprised its entire direct holdings in Odeon Theatres, Ltd., which is the circuit operating company. It retains, however, a 50% interest in Odeon Cinema Holding Co., which owns a block of stock in Odeon Theatres, Ltd. These shares are non-voting.

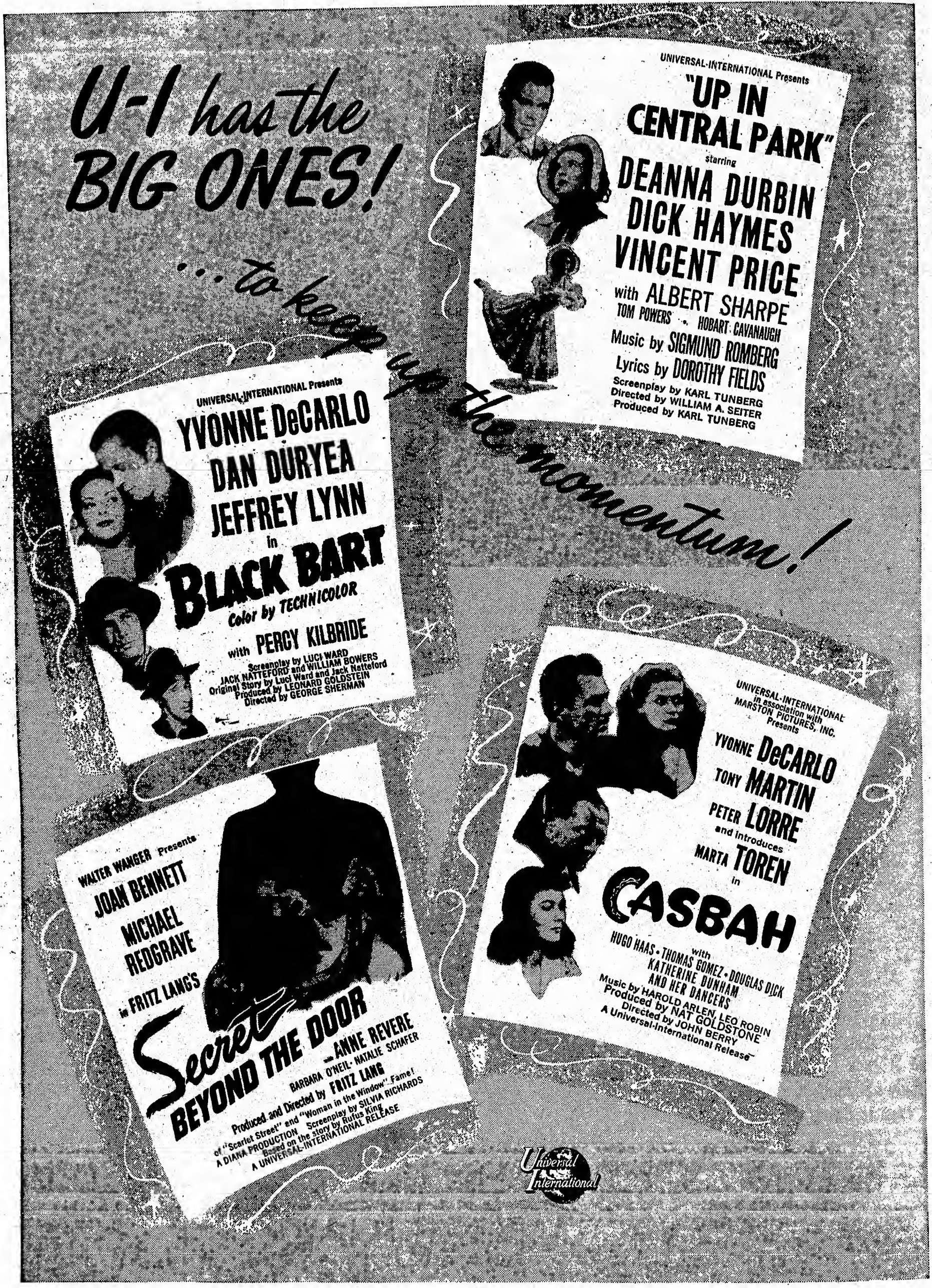
Metro Switching To Flats to Cut Down On Costs of Checking %

Metro, first company to cut down clearances between first and second run situations in many territories, has now begun the swing away from percentage deals to selling via flat rentals wherever it's found equitable. Chief reason for the switch, which is steadily increasing in proportion, is to effect economies by cutting down on bookkeeping and checking costs.

Under plans outlined by Metro sales toppers, films are only to be sold at flat terms where Metro is able to get what it considers a fair price for its product. If exhibs refuse to kick in with that price, they'll still be forced to buy on percentage. All theatres buying on flat terms will continue to be checked periodically for revisions. If it's found a house is doing less business than usual, the price will be dropped and, conversely, if the house has enjoyed an increase in biz, the terms will be upped accordingly.

With exhibitors still getting away with millions of dollars annually by falsifying their returns on percentage films, Metro distrib toppers

(Continued on page 18)



U-I has the BIG ONES!

...to keep up the momentum!

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DICK HAYMES
VINCENT PRICE
with ALBERT SHARPE
TOM POWERS • HOBART CAVANAUGH
Music by SIGMUND ROMBERG
Lyrics by DOROTHY FIELDS
Screenplay by KARL TUNBERG
Directed by WILLIAM A. SEITER
Produced by KARL TUNBERG

UNIVERSAL-INTERNATIONAL Presents
YVONNE DeCARLO
DAN DURYEA
JEFFREY LYNN
in
BLACK BART
Color by TECHNICOLOR
with PERCY KILBRIDE
Screenplay by LUCI WARD
JACK NATTEFORD and WILLIAM BOWERS
Original Story by Luci Ward and Jack Natteford
Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN

WALTER WANGER Presents
JOAN BENNETT
MICHAEL REDGRAVE
in FRITZ LANG'S
Secret BEYOND THE DOOR
with ANNE REVERE
BARBARA O'NEIL • NATALIE SCHAFER
Produced and Directed by FRITZ LANG
of "Scarlet Street" and "Woman in the Window" Fame!
A DIANA PRODUCTION Screenplay by SILVIA RICHARDS
Based on the story by Rufus King
A UNIVERSAL-INTERNATIONAL RELEASE

UNIVERSAL-INTERNATIONAL
in association with
MARSTON PICTURES, INC.
Presents
YVONNE DeCARLO
TONY MARTIN
PETER LORRE
and introduces
MARTA TOREN
in
CASBAH
with
HUGO HAAS • THOMAS GOMEZ • DOUGLAS DICK
KATHERINE DUNHAM
AND HER DANCERS
Music by HAROLD ARLEN, LEO ROBIN
Produced by NAT GOLDSTONE
Directed by JOHN BERRY
A Universal-International Release

Universal International

NEARLY 40 SET TO FILM IN JAN.

'Castile' at Regular Prices Cues End of the Trend to Upped Scales

End of the trend towards increased admission prices for top-budgeted pictures was seen in the action of 20th-Fox last week, when general sales manager Andy W. Smith, Jr., decided to release "Captain from Castile" at no required advance in admission scales.

Reason given by Smith for the switch from his originally-announced policy was to make the film available to all theatres during the holiday season. It's believed, however, that 20th has found the rising tide of exhibitor opposition against upped scales so high that it was forced to change its mind. Question now uppermost in the minds of industry observers is whether other companies planning to release films at boosted prices will follow suit, or attempt to ride out the exhib storm and keep their scales at the increased rates.

Twentieth originally announced that "Castile" and "Forever Amber," the two highest-budgeted films on its current release slate, would both be sold at upped scales and on straight 50-50 terms. "Amber" went out that way and promptly ran into a mass of opposition, with many of 20th's exhib customers refusing to book the picture and several of those who had booked it trying to buy back their contracts before playing the film. Most of this opposition, of course, was due to trouble with the Catholic Church in the wake of the Legion of Decency's original "condemned" rating on the picture, but part of it was also believed due to the upped admission clause in the contracts. Film recently played a New York

(Continued on page 16)

BLUMENTHAL BRAGS OF IMPROVED CINECOLOR

A. Pam Blumenthal, board chairman of Cinecolor Corp., is lamenting the fact that backlog Cinecolor pix of the majors are being released now while tha touted new process is available for production. Cinecolor, he says, "is the victim of the backlog" since improvements of his company in tinting pix makes current results superior to the old.

Additional equipment installed in the plant gives Cinecolor a capacity of 45 films in '48, company's banker-topper said. Total capacity on features and shorts naxt year is 120,000,000 feet, he said. In '47, against this figure, tinting outfit turned out only 14-15 films. Its new plant, now under construction in Hollywood, will be completed at the end of '48 and will give tremendous capacitiy to company's operations.

Blumenthal doesn't believe there'll be a tremendous increase in color films next year. All firms together can handle only 20%-25% of the 500 pix turned out on tha Coast in one year. Explaining the newly-formed Cinecolor Finance Co., he said it would loan money to producers at interest to pay for print costs on completed negatives. No advances would be mada to help finance actual shooting expenses.

Blumenthal returned this week from the Coast.

Acad Looks Ahead For Press Co-op on 'Oscars'

Hollywood, Dec. 23.

Plans for securing the best possible coverage of annual Academy awards March 20 have been discussed with representatives of the press, newsreels and photographers. Meeting, called by Delmer Daves, who will produce the annual show, was held at the Shrine Auditorium so newsmen and lensers could go into problems on actual site of the event.

Meeting is in line with the Academy's efforts to cure troubles before the show, not afterwards. It's also designed to sidestep spot difficulties which have arisen in previous years. Five newsreels will have chance to lens show while it's in progress. News and mag photogs will get a break in making both action and posed shots. Ample press facilities will also be provided.

Thyra Samter Winslow
observes
"Not That It Matters"
in the
forthcoming 42d Anniversary Number of
VARIETY

Mpls. Indies Lose 1st ASCAP Round

Minneapolis, Dec. 23.

S. P. Halpern and L. B. Schwartz, counsel for Bennie Berger and J. L. Jensen, independent exhibitors, have been given 30 days by Judga G. H. Nordbye of federal district court to file briefs to sustain the contention that theatre owners do not have to take out American Society of Composers, Authors & Publishers' licenses. At the same time, ASCAP, suing Berger and Mrs. Jensen for non-payment of its fees, will have 10 days to submit reply briefs.

Actual trial of the test case of the ASCAP theatre's fee validity consumed only one day, most of the evidence having been stipulated in advance. Berger and Robert Hazleton, the latter booker for the Ted Mann independent circuit, were witnesses, testifying that ASCAP rescinded its current agreement and is demanding increases of 500 to 600% in the amount of the fee. Louis Froelich, ASCAP general counsel from New York, and Thomas Vennum, Minneapolis lawyer, appeared for ASCAP.

In their brief, Halpern and Schwartz will contend the ASCAP fee goas beyond the scope of copyright and the ASCAP monopoly violates the Sherman anti-trust law. ASCAP won the first round when Judge Nordbye refused to grant the defendants' motion for judgment and gave the informal opinion that the ASCAP fae is valid and applicable to thaatres. With the backing of North Central Allied, of which he's president, Berger has announced he'll carry tha case to tha U. S. Supreme Court, if necessary, for final adjudication.

RENTALS BOOM IN INDIES BID FOR STAGE SPACE

Hollywood, Dec. 23.

Business on the rental lots is heading for a boom, even though some of the more prominent indie producers have taken refuge on major lots. Reports from tha pay-as-you-enter studios indicate the heaviest demand for stage space in several years.

With five deals for top-budget pictures under negotiation, Hal Roach, Jr., announced that 1948 would be the busiest since the Roach studio turned into a rental lot. Bids for space at Nassour studio have reached 15 weekly. General Service has more demands than it can handle. Motion Picture Centre has a lineup waiting for space, and even the Charles Chaplin studio is filling with new indie units.

N.Y. Cameramen's Tilt

Winding up a year-long dispute, cameramen's Local 644 ratified a wage agreement Monday (22) with 20th-Fox, RKO Pathe and Universal calling for a $35 wage hike for short subjects photographers in the east.

Pay rise will be retroactive to July, 1946, with minimums under new scale being $200 weekly.

PRODUCTION IN LIFT AFTER SAG

Hollywood, Dec. 23.

Hollywood production, down for the count during the holidays, has a heavy schedule in January.

At least three new pictures get the gun at Warners next month in addition to "Key Largo," currently in work. Starters include "John Loves Mary," "The Rope" and "One Sunday Afternoon." Understood the company will produce more pictures in 1948 than it did in 1947. It has between 35 and 40 active properties available for filming.

At Paramount, Henry Ginsberg announced that eight films have been cast and are ready to face the lenses after the holidays. Pictures are "Abigail, Dear Heart," "It's Always Spring," formerly "Father's Day," "The Great Gatsby," "Sorry, Wrong Number," "Sorrowful Jones," "Tatlock Millions," "Diamond in the Haystack" and "Dear Wife."

Columbia has lined up 15 films to start before the end of February. Metro's 1948 schedule calls for six more pictures than it made in 1947, and at least five will roll shortly after the first of the year. Universal-

(Continued on page 48)

Vet Wash. Exhib Defends Drive-Ins Against Taboo On 'Petting Party' Charge

Washington, Dec. 23.

Sidney Lust, D. C. exhibitor, last week ripped into the zoning committee of the commissioners of suburban Montgomery County, Md., for nixing drive-in theatres in their county as "licensed petting parties." The veteran showman stood up in a public meeting to charge the committee with permitting itself to be stampeded into acting against the drive-ins without hearing both sides of the question.

Two weeks ago, after listening to a clergyman, club woman and juvenile court judge denounce outdoor theatres as dangerous to morals, the county commissioners rammed through a $1,000 license fea and an 11 p.m. curfew on them. One of the commissioners voting for the virtually prohibitive conditions was Brooke Johns, onetime actor.

"You deliberately passed an ordinance without hearing our side," Lust told the commission." It was as a result of his application that the conditions were set up.

Chaplin's Pitch for Hans Eisler Stirs Protest; 'Verdoux' Voted 'Best'

Paris, Dec. 23.

Acting on a cabled request from Charles Chaplin to painter Pablo Picasso, 24 prominent French artists, actors and writers have sent the U. S. Embassy in Paris a protest against the "threatened deportation to the American zone of Germany" of Hans Eisler. (Eisler, Hollywood composer, was among those named as being a Communist at the recent Congressional probe of Hollywood Red activity). He was scheduled to come to France for work on the score of the puppet picture, "Alice in Wonderland," which Lou Bunin is producing.

Signers of the protest, which include actors Jean Louis Barrault, Louis Jouvet and Francois Rosay, poet and screenwriter Jean Cocteau, Picasso and Matisse, requested that Eisler be granted a visa to leave and reenter the U. S. The note, addressed to Ambassador Jefferson Caffery, was handled in a routine manner and forwarded to the U. S. State Department.

Catholic Vets Protest

Catholic War Veterans, spurred onto the warpath for Charles Chaplin's scalp on basis of reports that he had urged formation of a French committee to aid Hans Eisler, have asked U. S. Attorney General Tom Clark and Secretary of State George Marshall to investigate the actor's activities. Veterans group informed the Government officials that it opposed the actor's "alleged attempt to interfere with the activities of a duly elected representative of our citizens."

It called Chaplin an "undesirable

(Continued on page 48)

Jerry Wald
feels
"Public Standards Have Kept Pace with Important Pictures"
* * *
an interesting feature in
VARIETY'S
42d Anniversary Number
Out Soon

See Yank Pix Back In Denmark Jan. 1

American films may be going into Denmark again after Jan. 1. With the embargo agreement among the majors expiring Dec. 31, there's a good possibility that some or all of the companies may send their product into the country despite the complete freeze on dollar payments.

Danish situation came up for discussion last week at a meeting of foreign managers at the Motion Picture Assn. and was also given attention of company presidents conclaving at the MPA the following day. There's a feeling among them that it was a mistake to cut off U. S. pix completely when Denmark enacted the freeze. The vacuum left, it is feared, may be permanently filled by British and other foreign films.

Company prexies, lacking an alternative, agreed to accept the Australian government's change of mind, which reduced remittances from that country to 50%, instead of the 70% agreed on a few months ago. Aussies claimed that dollars were being drained too rapidly.

Another blow with which the prexies were acquainted was Sweden's decision to cut its dollar remittances from the 50% which prevails now to 33⅓% after Jan. 1. Swedes refused to permit any film coin to be sent out of the country in an emergency measure last summer, but then relented to the extent of the 50%.

Briefs From the Lots

Hollywood, Dec. 23.

Gordon Dean, assistant to Supreme Court Justice **Robert H. Jackson** during the Nuremberg war crimes trials, is working at Paramount as technical advisor on "Sealed Verdict" . . . **Ian MacDonald** draws a heavy role in "Port Said" at Columbia...**Harry Tugend** turned in the script for "A Southern Yankee," next **Red Skelton** starrer, which **Paul Jones** will produce at Metro... **Sarah Selby**, radio thesp, draws a dowager role in "Trapped by Boston Blackie" at Columbia...Warners sound technicians ara using radar to signal the approach of planes, under 2,000 feet and within a three-mile circle.

Peter Von Zerneck, Hungarian actor, signed for a role in "A Foreign Affair" at Paramount . . . **Don DeFore** joins **Dennis Morgan** and **Janis Paige** in "One Sunday Afternoon" at Warners . . . **Jean Pierre Aumont**, currently in Paris, reports to **Seymour Nebenzal** late in January under a new pact calling for one film annually for three years . . . **Onslow Stevens** checked in at Columbia for a role in "Gallant Blade." . . . **William Bishop** shares top billing with **Preston Foster** in "Wild Fury" at Columbia.

Lillian Gish and **Allyn Joslyn** draw featured roles in "Moonrise," package deal which **Frank Borzage** directs at Republic . . . **Art Smith** drew the Dr. Harvey role in "Mr. Peabody and the Mermaid" at Universal-International . . . **Lou Brock** assumed production reins on "Prison Train" at Republic . . . **Gordon Kay** will produce "The Denver Kid," next **Allan Lane** oater, starting Jan. 27, at Republic . . . **John Payne**, former 20th-Fox contractee, plays his first freelance role in "The Saxon Charm," co-starring with **Robert Montgomery** and **Susan Hayward** at Universal-International.

"Tisa," formerly "Ever the Beginning," will be released by Warners as "My Girl Tisa." . . . Carl Krueger Productions bought "The Battered Bride," a Satevepost yarn by **Robert Carson** . . . **Spencer Tracy**, **Gene Kelly** and **Margaret O'Brien** making three food conservation trailers at Metro . . . **LeRoy Prinz** will create and direct musical numbers for "One Sunday Afternoon" at Warners . . . **Tay Garnett** brought "A Connecticut Yankee" in nine days ahead of schedule . . . Republic assigned **Alan Dwan** to produce "Woman of Destiny," based on **Peter B. Kyne's** story, "The Big Bonanza." . . . **Ava Gardner** was borrowed from Metro for the Venus rola in "One Touch of Venus" at Universal-International . . . **Leon Gordon** will produce "About Lyddy Thomas," based on the **Maritta Wolff** novel, for Metro . . . Ambassador

(Continued on page 48)

9 'BEST' BRITISH PIX, 'OUTLAW' RATES 10TH

London, Dec. 23.

American pix were handed a real sloughing by Reginald Whitley, London Daily Mirror film critic, when he announced his choice of the best dozen films to play in England during 1947. The first nine selections are British films topped by "Courtneys of Curzon Street," which Herbert Wilcox produced for Sir Alexander Korda.

Tenth on the list and leading "The Jolson Story" and "Duel in the Sun" is "The Outlaw," the controversial Howard Hughes' pic. By Yank standards, of course, it's an unorthodox choice. (National Board of Review last week stood film students on their ears by an equally unorthodox tagging of "Monsieur Verdoux," Charles Chaplin vehicle, as America's best after tepid critical reception in the U. S. Perhaps, not without coincidence, "Verdoux" has been the target for strong attacks by Catholic organizations).

Whitley's complete list is as follows: 1, "Courtneys of Curzon Street"; 2, "Great Expectations"; 3, "Odd Man Out"; 4, "Frieda"; 5, "Jassy"; 6, "The Upturned Glass"; 7, "Black Narcissus"; 8, "Holiday Camp"; 9, "They Made Me a Fugitive"; 10, "The Outlaw"; 11, "The Jolson Story"; 12, "Duel in the Sun."

In announcing his list, Whitley said it was only fair to note that "Best Years" and "The Bachelor Knight" (released in the U. S. as "The Bachelor and the Bobby Soxer") were not generally released this year. "Best Years," he said, "looked like top choice for next year."

Wilshire, New Indie, Skeds 6 Action Pix

Sacramento, Dec. 23.

Wilshire Picture Productions filed incorporation papers here with James Doane listed as president, Arthur Desser veepee, David H. Garfield treasurer, H. B. Garfield chairman of the board, George McCall in charge of production and W. H. Collins in charge of sales.

Outfit's program calls for six action pictures in the first two years, starting with "Street Corner," to be directed by Albert Kelley. Release deal is under negotiation.

U-I has the BIG ONES! to give you

UNIVERSAL-INTERNATIONAL Presents

EDWARD G. ROBINSON
BURT LANCASTER

IN

"ALL MY SONS"

with
MADY CHRISTIANS • LOUISA HORTON • HOWARD DUFF
ARLENE FRANCIS • LLOYD GOUGH
Written and Produced for the Screen by CHESTER ERSKINE
From the Play by Arthur Miller • Directed by IRVING REIS
A CHESTER ERSKINE PRODUCTION

UNIVERSAL-INTERNATIONAL PRESENTS

JOAN FONTAINE
LOUIS JOURDAN

Letter from An Unknown Woman

with MADY CHRISTIANS
MARCEL JOURNET • ART SMITH • CAROL YORKE
Screenplay by Howard Koch
From the story by Stefan Zweig
Produced by JOHN HOUSEMAN • Directed by MAX OPULS
A RAMPART PRODUCTION

a BIG 1948

WALTER WANGER Presents

VAN HEFLIN
SUSAN HAYWARD
in

"TAP ROOTS"

Color by TECHNICOLOR

with
BORIS KARLOFF • JULIE LONDON • WARD BOND
RICHARD LONG • ARTHUR SHIELDS • GRIFF BARNETT
and introducing WHITFIELD CONNOR
Screenplay by Alan LeMay
Additional Dialogue by Lionel Wiggam
From the Novel by James Street
Directed by GEORGE MARSHALL
Produced by WALTER WANGER
A GEORGE MARSHALL PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE

UNIVERSAL-INTERNATIONAL Presents

DONALD O'CONNOR
OLGA SAN JUAN
MARTHA STEWART
LEW PARKER in

"ARE YOU WITH IT?"

with PAT DANE • WALTER CATLETT
Screenplay by OSCAR BRODNEY
Based upon the Musical Comedy written by
SAM PERRIN and GEORGE BALZER
Produced by ROBERT ARTHUR • Directed by JACK HIVELY

Universal International

Chi Takes Beating; 'Wyoming'-Vaude Oke $43,000, 'Escape' 15G, 'Rose' 30G

Chicago, Dec. 23.

Chicago firstruns are taking an awful beating with Xmas shoppers giving them the go-by. Situation isn't helped any either by lack of good product. Loop has been getting lots of "B" product to fill the gap created by Jackson Park decree, but patrons aren't interested. Even for Christmas week, grosses are brutal, in some cases the lowest in years.

The Chicago brought in "Moss Rose" with Gordon MacRae on stage for six days with a lean $30,000 in sight. Oriental looks okay at $43,000 with "Wyoming" and Gautier's Bricklayers heading the stagebill. Palace brought back "Each Dawn I Die," a reissue, but the draw will be the fight films, with mild $18,000 likely. Roosevelt also brought back a reissue, "Anthony Adverse," to land a fair $14,000. United Artists has "Escape Me Never" with light $15,000 likely.

Holdovers are still the best boxoffice here, with "Body and Soul" at Woods heading the list at staunch $18,000 for sixth week. "Gentleman's Agreement" at Apollo is only fair $10,000 for sixth frame. "Black Narcissus" moved over to the Grand from the Palace where an additional play from fight fans on the Louis-Walcott film promises an oke $17,500. "Forever Amber" at the Rialto will be profitable $11,500 for third week. "Nightmare Alley" at the State-Lake in third stanza looks slim $13,000.

Estimates for Th's Week

Apollo (B&K) (1,400; $1.25)—"Gentleman's Agreement" (20th) (6th wk). Light $10,000. Last week, $15,000.

Chicago (B&K) (3,900; 95)—"Moss Rose" (20th) with Gordon MacRae on stage for 6 days. Lean $30,000. Last week, "Golden Earrings" (Par) with Delta Rhythm Boys heading stageshow (2d wk), $38,000.

Garrick (B&K) (900; 95)—"Black Gold" (Mono) and "Thunderbolt" (Mono) (2d wk). Mild $7,500 after $11,000 opener.

Grand (RKO) (1,500; 95)—"Black Narcissus" (U) (m.o.). Moved here from Palace with fight film. Oke $17,500. Last week, "So Well Remembered" (RKO), $21,000.

Oriental (Essaness) (3,400; 95) — "Wyoming" (Rep) with vaude. Okay $43,000. Last week, "Lost Honeymoon" (EL), and Louis Prima orch, $25,000.

Palace (RKO) (2,500; 95)—"Each Dawn I Die" (WB) (reissue) with Louis-Walcott fight pix. Slim $18,000. Last week, "Black Narcissus" (U), hefty $26,000.

R'alto (indie) (1,700; $1.25)—"Forever Amber" (20th) (3d wk). Good $11,500. Last week, $12,300.

Roosevelt (B&K) (1,500; 95)—"Anthony Adverse" (WB) (reissue). Fair $14,000. Last week, "Green for Danger" (EL), $9,000.

State-Lake (B&K) (2,700; 95)—"Nightmare Alley" (20th) (3d wk). Thin $13,000. Last week, $18,000.

United Artists (B&K) (1,700; 95)—"Escape Me Never" (WB). Light $15,000. Last week, "I Love Trouble" (Col) (2d wk), $9,000.

Woods (Essaness) (1,073; 95)—"Body and Soul" (UA) (6th). Staunch $18,000. Last week, $21,000.

World (Indie) (587; 75)—"Storm in Teacup" (U) (2d wk). Tepid $1,800. Last week, $2,000.

'Road to Rio' Sock $19,000 in Sad K.C.

Kansas City, Dec. 23.

Only film of any consequence is "Road to Rio," and despite the slack season it looks big with extended run likely. Remainder of town is only coasting until Christmas Day. Reissues are being used in several spots to fill in.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Wicked Lady" (U) and "Hat Box Mystery" (SG). Light $4,000. Last week, "Comedy Carnival" (UA), $3,000 in 6 days.

Midland (Loew's) (3,500; 45-65)—"Sundown" (UA) and "The Kansan" (UA) (reissues). In 4 days, very thin $7,000. Last week, "Husband's Affairs" (Col) and "Christmas Carol" (M-G) (reissue), $9,000.

Orpheum (RKO) (1,900; 45-65)—"Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues). Slim $8,000. Last week, "Hagen Girl" (WB) with fight pictures, $11,000.

Paramount (Par) (1,900; 45-65)—"Road to Rio" (Par). Socko $19,000 or over. Sure to hold. Last week, "Wild Harvest" (Par), $9,000.

Roxy (Durwood) (900; 45-65) — "Scarface" (UA) and "Hell's Angels" (UA) (reissues) so-so $4,000. Last week, "Out of Blue" (EL) (3d wk), $2,500 in 6 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Lost Moment" (U). Sad $9,500. Last week, "The Exile" (U), average $13,000.

Broadway Grosses

Estimated Total Gross
This Week $545,000
(Based on 23 theatres)
Last Year $689,000
(Based on 17 theatres)

'Intrigue' Hefty $21,000 in Philly

Philadelphia, Dec. 23.

Film theatres are taking a header here along with show biz in general in Philly as the pre-Xmas blues take hold. Surprise entry is "Intrigue," which is taking the slump in stride to take top honors for week. It will land a hefty session at the small-seat Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Upturned Glass" (U) (2d wk). Blah $10,000 after fair $13,500 last week.

Arcadia (S&S) (700; 50-94)—"Ride Pink Horse" (U) (2d run). Oke $6,000. Last week, "Hagen Girl" (WB) (2d run), $4,000.

Boyd (WB) (2,350; 50-94)—"Had to Be You" (Col) (3d wk). So-so $17,000 after $22,500 for second.

Earle (WB) (2,760; 50-94)—"Northwest Outpost" (Rep) and "High Tide" (Mono). Modest $15,000. Last week, "Wistful Widow" (U), $16,500.

Fox (20th) (2,250; 50-94)—"Dangerous Years" (20th). Sour $9,500. Last week, "Thunder in Valley" (20th), $12,500.

Goldman (Goldman) (1,300; 50-94) —"This Time Keeps" (M-G) (5th wk). Fair $14,000 after $16,000 for fourth.

Karlton (Goldman) (1,000; 50-94) —"Where There's Life" (Par) (5th wk). Mild $7,000 after $8,000 in fourth.

Keith's (Goldman) (1,300; 50-94)—"Escape Me Never" (WB) (2d run). Sad $4,500. Last week, "Song of Love" (M-G) (2d run), nice $7,500.

Mastbaum (WB) (4,360; 50-94)—"Pirates of Monterey" (U) (2d wk). Pallid $17,000 after $26,000 opener.

Pix (Cummins) (500; 50-94)—"Jungle Book" (EL) (2d wk). Good $6,000 after $7,000 opener.

Stanley (WB) (2,950; 50-94)—"Green Dolphin Street" (M-G) (4th wk). Fairish $18,000 after $21,000 for third.

Stanton (WB) (1,475; 50-94)—"Intrigue" (UA). Hefty $21,000. Last week, "Heaven Only Knows" (UA), poor $9,000.

Prov. Not So Bad With 'Affairs' Smooth 16½G; 'Valley' Fancy at 15G

Providence, Dec. 23.

Despite the Christmas last-minute shopping rush, there apparently are enough people on hand to keep grosses up fairly well. State's "Her Husband's Affairs" is leading the list but Majestic's "Thunder In Valley" is close behind.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Slight Case of Murder" (WB) and "I Am Fugitive" (WB) (reissues). Fairish $10,000. Last week, "Ride Pink Horse" (UI) and "Time Out of Mind" (U) plus fight films nice $14,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Escape Me Never" (WB) and "Blondie's Anniversary" (Col) (2d run). Good $4,000. Last week, "Rains Came" (20th) and "Under Two Flags" (20th) (reissues), $5,000.

Fay's (Fay) (1,800; 44-65)—"Black Swan" (WB) (reissue) and vaude on stage. Fairish $5,000. Last week, "Miracle of 34th Street" (20th) (reissue) and vaude, $6,000.

Majestic (Fay) (2,200; 44-65)—"Thunder In Valley" (20th) and "Roses Are Red" (20th). Nice $15,000. Last week, "Escape Me Never" (WB) and "Blondie's Anniversary" (Col), neat $16,000.

Metropolitan (Snider) (3,100; 65)—"Chinese Ring" (Mono) and Artie Dann heading stage show for three-day weekend stand. So-so $6,800. Last week, "Bowery Buckaroos" (SG) and Paul Gary heading stage, okay $7,500 for 3-day weekend.

State (Loew) (3,200; 44-65)—"Husband's Affairs" (M-G) and "Fabulous Texan" (M-G). Fairly good $16,500. Last week, "Green Dolphin Street" (M-G) (3d wk), $12,000.

Strand (Silverman) (2,200; 44-65) —"Incendiary Blonde" (Par) and "Now Tomorrow" (Par) (reissues). Expect mild $6,500 in 5 days. Last week, "Where There's Life" (Par) (2d wk), fair $10,000.

'MERTON' OK $14,500 BEST IN THIN CLEVE.

Cleveland, Dec. 23.

"Merton of Movies" is the only newcomer not suffering from Yule hardening of arteries, giving the State the week's top biz. "Gangter" looks surprisingly good at Palace, and package of reissues, "Fugitive from Chain Gang" and "Slight Case of Murder" will barely make grade at Hipp.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Walter Mitty" (RKO). Good $10,000 for fourth stanza following smooth $12,500 last week.

Hipp (Warners) (3,700; 55-70)—"Fugitive From Chain Gang" (WB) and "Slight Case of Murder" (WB) (reissues). Passable $14,000 in 9 days. Last week, "Her Husband's Affairs" (Col), $10,500.

Lake (Warners) (800; 55-70)—"Magic Town" (RKO) (m.o.). Okay $3,000. Last week, "Springtime in Sierras" (Rep) and "Driftwood" (Rep), same.

Ohio (Loew's) (1,200; 55-70)—"Green Dolphin Street" (M-G) (3d wk). Nice $7,500. Last week, "Mutiny Big House" (Mono) and "Dillinger" (Mono) (reissues), $6,500.

Palace (RKO) (3,000; 55-70)—"Gangster" (Mono). Surprising $15,000. Last week, "Exile" (U), nice $19,500.

State (Loew's) (3,450; 55-70)—"Merton of Movies" (M-G). Smart $14,500 in 6 days. Last week, "Golden Earrings" (Par), $17,500.

Stillman (Loew's) (2,700; 55-70)—"Golden Earrings" (Par) (m.o.). Pleasant $9,500. Last week, "Green Dolphin Street" (M-G) (m.o.), $10,000.

St. Loo Slow But 'Road' Lofty $20,000; 'Moment' 15G, 'Unconquered' 18G

St. Louis, Dec. 23.

With natives buying everything but film entertainment, grosses at flicker houses all over town are in a nose-dive. About 50% of the screen fodder offered is h.o., second-run and reissue. "Road to Rio," paired with "Glamour Girl" is the champion.

Estimates for This Week

Ambassador (F&M) (3,000; 70-$1.20)—"Unconquered" (Par). Neat $18,000. Last week, "Out of Blue" (EL) and "Linda Be Good" (EL), $15,000.

Fox (F&M) (5,000; 50-75)—"Road to Rio" (Par) and "Glamour Girl" (Col). Nice $20,000 or over. Last week, "Love From Stranger" (EL) and "Whispering City" (EL), mild $17,000.

Loew's (Loew) (3,172; 50-75)—"Lost Moment" (U) and "The Adventuress" (EL). Good $15,000. Last week, "Christmas Eve" (UA) and "Bulldog Drummond Strikes Back" (Col), $16,000.

Missouri (F&M) (3,500; 50-75)—"Walter Mitty" (RKO) and "Escape Me Never" (WB) (3d wk). Trim $6,000 after $8,500 for third stanza.

Orpheum (Loew) (2,000; 50-75)—"Green Dolphin Street" (M-G) (4th wk). Oke $5,000 after $6,500 for third session.

St. Louis (F&M) (4,000; 50-75)—"Slight Case of Murder" (WB) and "Jezebel" (WB) (reissues). Slow $6,500. Last week, "Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues), $7,500.

Shubert (Ind) (1,500; 40-60)—"Bachelor and Bobby-Soxer" (RKO) and "Riff-Raff" (RKO) (2d run). Oke $6,500. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), $6,000.

Port. Hit by Weather; 'Had to Be' Mild 10½G

Portland, Ore., Dec. 23.

A combination of last minute holiday shopping, bad weather, and holdovers will keep the downtown houses at a lower-than-usual level. "It Had To Be You" at the Paramount and Oriental is the only new film in town, and slow with the others. "Green Dolphin Street" at the United Artists and "Where There's Life" at Orpheum are the best holdovers.

Estimates for This Week

Broadway (Parker) (1,832; 40-80) —"The Women" (M-G) (reissue). Mild $7,500. Last week, "Wistful Widow" (U) and "Exposed" (Rep) (2d wk), $7,000.

Guild (Parker) (427; 65-$1.00)—"Johnny Frenchman" (U) and "Ladies in Green Hats" (Indie).

(Continued on page 20)

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

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B'way Hits Bottom But 'News'-Xmas Show $131,000 in 3d Wk., 'Bishop's' Trim $46,000, 2d; 'Pirates' Dull 18G

Majority of Broadway firstrun theatres are treading bottom this session, and only marking time until the pre-holiday pressure lifts. Most of them will welcome the arrival of Christmas day tomorrow (Thursday) and the holiday crowds because the pre-Xmas lull has been unusually severe this year. Many theatres bring in new bills this week, 14 new ones starting before this stanza ends.

Most profitable operations currently are the Paramount, Music Hall, Rialto, Astor and Mayfair, although the Globe and Park Avenue, both profiting from having their current week extend through Thursday and Friday, are in the money. Per usual the Hall, with "Good News" and its annual Xmas spectacle, is grabbing the outstanding coin, being $131,000 or better on the third week.

Third week of "Golden Earrings," with stageshow headed by Billy De Wolfe, Frankie Laine and Ray McKinley band, is okay $61,000 but way down from second stanza.

"Bishop's Wife" held up surprisingly well to land strong $46,000 in second round at Astor. "Gentleman's Agreement" did nicely at $35,500 in sixth stanza ended last Monday (22) night at Mayfair. "Body and Soul" shapes very good $30,000 for seventh week at the Globe. "Henry V" continues stoutly with $8,000 in third frame at Park Avenue. "Panic" still is strong at $7,500 for fourth round at Rialto. Elsewhere the pickings are very slim, with new lows for year at many houses.

Strong new product is set for unveiling this session. Roxy, which is keeping shuttered today (Wednesday), will launch "Daisy Kenyon" with stageshow headed by Lanny Ross, Senor Wences, Wiere Bros., Beatrice Kraft & Co., with a single show tonight (Xmas eve). Regular run starts Christmas day. Paramount brings in Bob Hope's new comedy, "Where There's Life" with stagebill topped by Stan Kenton's band, Vic Damone today (Wed.) after three solid weeks with "Golden Earrings." "Beauty and Beast" teed off yesterday (Tues.) at the Bijou.

"My Wild Irish Rose" with stageshow headed by Ink Spots, Herbie Fields band opens today (Wed.) at the Strand. Capitol launches "High Wall" and stageshow topped by Tommy Dorsey band tomorrow (Christmas day). The same day "Tycoon" tees off at the Palace. Also on Christmas day, Gotham brings in "Fabulous Texan."

"The Fugitive" also starts tomorrow (Thurs.) at the Victoria after doing okay with two reissues for two weeks. Other Xmas day openings are "Voice of Turtle" at the Warner, and "The Exile" at the Winter Garden, where "Capt. Boycott" ran nearly three extremely dull weeks. "Captain From Castile" also opens tomorrow at the Rivoli.

State launches its straight film policy today (Wed.) with "Cass Timberlane" and "Blondie's Holiday." Criterion brings in "Senator Was Indiscreet" on Friday (26). "Volpone" opens the same day at the Ambassador.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50) — "Father's House" (Indie) (13th-final wk). Upped to near $6,000, being helped by Xmas day uptake; 12th stanza hit $5,000. "Volpone" (Indie) opens Friday (26).

Astor (City Inv.) (1,300; 80-$1.80) —"Bishop's Wife" (RKO) (3d wk). Second stanza, ended last (Tues.) night, shaped up surprisingly well in view of conditions on street, with strong $46,000 likely; first was big $54,000 and over expectancy. Stays on indef.

Bijou (City Inv.) (650; 85-$1.50)—"Beauty and Beast" (Indie). Opened here yesterday (Tues.). Last week, "Revenge" (Indie) (4th wk-5 days) was mild $4,000 after thin $5,000 third frame.

Capitol (Loew's) (4,820; 70-$1.50) —"This Time for Keeps" (M-G) plus Paul Whiteman orch, Marilyn Maxwell heading stageshow (3d wk). Down to $37,000 after $48,700 for second, neither good. "High Wall" (M-G) and Tommy Dorsey orch heading stageshow opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25) — "Pirates of Monterey" (U) (2d wk-3 days). Being held three days beyond first so as to open "Senator Was Indiscreet" (U) on Friday (26). Second week started yesterday (Tues.). This was down to very thin $18,000 in first week.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (7th wk). Very good $30,000, upbeat stemming from fact that week covers Christmas day and next Friday; sixth week was $25,000.

Gotham (Brandt) (900; 70-$1.40)—"Invisible Man" (Indie) and "Invisible Man Returns" (Indie) (reissues). Mere $5,000 in six days. Third week of "Red Stallion" (EL) was comparatively much better at $6,200. "Fabulous Texan" (Rep) opens tomorrow (Thurs.).

Golden (RKO) (769; $1.20-$2.40)—"Mourning Becomes Electra" (RKO) (5th wk). Looks to hit okay $8,600 after $9,800 last round. Stays on.

Little Carnegie (Indie) (460; 95-$1.20)—"Nicholas Nickleby" (U) (4th wk). Perking a bit with Christmas day and Friday (26) helping to $6,500 after only $5,500 last week.

Mayfair (Brandt) (1,736; 70-$1.50) —"Gentleman's Agreement" (20th) (7th wk). Sixth round, ended last Monday (22) night, slipped back to $35,500 after $37,500 for fifth week. Continues through holidays and longer at this gait.

Palace (RKO) (1,700; 60-$1.20)—"Out of Past" (RKO) (4th wk-9 days). Held over two extra days past regular week and okay at $18,000, fight films helping; third was good $25,000. "Tycoon" (RKO) tees off tomorrow (Thurs.).

Paramount (Par) (3,664; 55-$1.50) —"Where There's Life" (Par) with Stan Kenton orch, Vic Damone, Martin Bros., Stump & Stumpy heading stagebill. Opens today (Wed.). Third week of "Golden Earrings" (Par) with Billy De Wolfe, Frankie Laine, Ray McKinley orch, was oke $61,000 or near, after nice $73,000 for second.

Park Avenue (U) (583; $1.20-$1.50)—"Henry V" (UA) (3d wk). Continues in nice fashion with this week helped by Xmas and Friday. Stout $8,000 after $7,000 for second. Stays on. House virtually sold out already for New Year's eve at upped scale.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40) — "Good News" (M-G) and Christmas spectacle on stage (3d wk). Finishing this stanza today (Wed.) with smart $131,000 or over; second was $130,000. While already doing strongest business in city, Hall expects sharp upbeat starting on fourth stanza which begins Thursday (25).

Rialto (Mayer) (594; 50-$1.80)—"Panic" (Tri-Color) (4th wk). Continues in remarkably strong style at $7,500, after $8,500 for third, both highly profitable; no closing set.

Rivoli (UAT-Par) (2,092; 60-$1.25) — "Unconquered" (Par) (11th-final wk). Down to about $15,000 on blowoff after $17,000 for 10th round. "Captain from Castile" (20th) opens tomorrow (Thurs.).

Roxy (20th) (5,886; 80-$1.50)—"Daisy Kenyon" (20th) plus Lanny Ross, Senor Wences, Wiere Bros., Beatrice Kraft & Co. topping stagebill. Opens here tonight (Wed.) with single show after house being shuttered all day. Regular schedule resumes tomorrow (Thurs.). Last week, final (3d) week of "Had to Be You" (Col) and stageshow headed by Connee Boswell, Pitchmen, Jane and Adam Digatano, fell off to $35,000 after $45,000 for second, very thin.

State (Loew's) (3,450; 43-$1.10)—Tees off straight picture policy here today (Wed.) with dual combo of "Cass Timberlane" (M-G) (2d run) and "Blondie's Holiday" (Col) (1st run). Last week, final six days of vaude-films, "Variety Girl" (Par) (2d run) and Dave Apollon, Molly Picon, George A. Martin. Jack Carter heading vaude was okay $21,000. In ahead, "Desert Fury" (Par) (2d run) with vaude headed by James Barton, $21,500.

Strand (WB) (2,756; 75-$1.50)—"My Wild Irish Rose" (WB) with stageshow headed by Ink Spots, Herbie Fields orch, Frank Marlowe, Miriam LaVelle. Opens today (Wed.). Last week, "Always Together" (WB) with Charlie Barnet orch heading stageshow (2d wk), was dismal $21,000 after sad $29,000 in first session, both highly disappointing even for this season of year. Initial week was all-time low for band-policy here on a first stanza.

Sutton (Rugoff-Becker) (561; 70-$1.25) — "Know Where I'm Going" (U) (19th wk). In 18th session ended last Monday (22) night was $4,500, while 17th week was $5,000. Continues until middle of January, according to present intentions.

Victoria (City Inv.) (720; 70-$1.20) —"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues) (2d final wk). Slipped considerably to $9,000 after nice $14,000 opener. "Fugitive" (RKO) opens here tomorrow (Thurs.).

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (19th-final wk). Winding up highly profitable run with passably fair $10,000 or a bit under; 18th week was $10,500. "Voice of Turtle" (WB) opens here tomorrow (Thurs.).

Winter Garden (UA) (1,312; 60-$1.20)—"Capt. Boycott" (U) (3d wk-6 days). Down to very dull $8,000 after $15,000 for second albeit below hopes. "The Exile" (U) opens tomorrow (Thurs.).

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A UNIVERSAL-INTERNATIONAL RELEASE

Hub in Worst Pre-Holiday Doldrums With 'Town' $20,000 Best; 'Past' 17G

Boston, Dec. 23.

Hub remains in the worst pre-Xmas doldrums on record here with nothing much expected until Christmas arrives and new bills come in. This week the only film doing any biz is "Magic Town" at the Memorial, and that's not big. Also off are "Her Husband's Affair" at the State and Orpheum, "Out of Past" at the Met, and vaude layout and reissue bill at the RKO.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Jezebel" (WB) and "Slight Case Murder" (WB) (reissues) plus Lewis & Van, Bob Evans, Lester Cole Debs, others, on stage. Lowest in history, $17,000. Last week, "Secret Mission" (EL) plus Tommy Dorsey, orch, others, on stage, $27,000.

Exeter (Indie) (1,000; 45-65)—"Bush Christmas" (U) and "Miracle 34th Street" (20th) (reissue). Nice bill for this house, but off at $4,500. Last week, "Frieda" (U) and "Met on Skis" (Indie) (3d wk), $2,500.

Fenway (M-P) (1,373; 55-$1.20)—"Unconquered" (Par) (3d wk). Off to $9,000 after $12,000 for last.

Kenmore (Indie) (700; $1.10)—"Henry V" (UA) (5th wk). Finishing up at $2,500 after $4,000 last week.

Memorial (RKO) (2,985; 40-80)—"Magic Town" (RKO) and "High Tide" (Mono). Good $20,000, way off but best in town. Last week "Mitty" (RKO) and "Lone Wolf London" (Col) (3d wk), $17,000.

Metropolitan (M-P) (4,367; 40-80)—"Out of Past" (RKO) and "Linda Be Good" (EL). No go at $17,000. Last week. "Thunder in Valley" (20th) and "Out of Blue" (EL), $16,000.

Orpheum (Loew) (3,000; 40-80)—"Husband's Affair" (Col) and "Lost Moment." Offish $17,000. Last week, "Green Dolphin Street" (M-G) (3d wk), $15,000.

Paramount (M-P) (1,700; 75-$1.20)—"Unconquered" (Par) (3d wk). Dropping off to $14,000. Last week, $17,000.

State (Loew) (3,500; 40-80)—"Husband's Affair" (Col) and "Lost Moment" (U). Only $8,000. Last week. "Green Dolphin Street" (M-G) (3d wk), $8,000.

Translux (Translux) (900; 30-74)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues). Okay $4,000. Last week, "Mummy's Tomb" (U) and "Mummy's Ghost" (U) (reissues), $5,300.

'Escape' Sturdy $17,500, Denver

Denver, Dec. 23.

Stores here report record biz currently but film theatres are suffering their usual mediocre pre-Xmas week. "Escape Me Never" looks best in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Lost Moment" (U) and "Railroaded" (EL), after week at Paramount, Webber. Fair $2,500. Last week, "Had To Be You" (Col) and "Crime Doctor's Gamble" (Col) (m.o.), $4,000.

Denham (Cockrill) (1,750; 35-74)—"For Whom Bell Tolls" (Par) (reissue). Sad $8,000. Last week, "Where There's Life" (Par) (3d wk), fair $9,000.

Denver (Fox) (2,525; 35-74)—"Escape Me Never" (WB) and "Chinese Ring" (Mono), day-date with Esquire. Good $14,000 or less. Last week, "Red Stallion" (EL) and "Louisiana" (Mono), $13,000.

Esquire (Fox) (742; 35-74)—"Escape Me Never" (WB) and "Chinese Ring" (Mono), day-date with Denver. Good $3,500. Last week, "Red Stallion" (EL) and "Louisiana" (Mono), good $3,000.

Orpheum (RKO) (2,600; 35-74)—"This Time for Keeps" (M-G) (2d wk). Sad $10,000. Last week, big $19,500.

Paramount (Fox) (2,200; 35-74)—"Husband's Affairs" (Col) and "Devil Ship" (Col), day-date with Webber. Fair $11,500. Last week, "Lost Moment" (U) and "Railroaded" (EL), $12,000.

Rialto (Fox) (878; 35-74)—"Had to Be You" (Col) and "Crime Doctor's Gamble" (Col), after week at Denver, Esquire, Aladdin. Fair $4,000. Last week, "Bride of Frankenstein" (FC) and "Son of Frankenstein" (FC) (reissues), big $6,500.

Tabor (Fox) (1,967; 35-74)—"Corsican Brothers" (UA) and "South Pago Pago" (UA) (reissues). Good $11,000. Last week, "Gangster" (Mono) and "Bury Me Dead" (EL). $10,000.

Webber (Fox) (750; 35-74)—"Her Husband's Affairs" (Col) and "Devil Ship" (Col), also Paramount. Fair $2,500. Last week, "Lost Moment" (U) and "Railroaded" (EL), $3,000.

Key City Grosses

Estimated Total Gross

This Week $2,150,000

(Based on 21 cities, 199 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,139,000

(Based on 18 cities 162 theatres)

'Cynthia' Leads Mild L'ville, 12G

Louisville, Dec. 23.

Pre-Christmas business is nothing to write home about. "Cynthia" at Loew's State is looking better than last week's "Ninotchka" while "Gangster" at the Strand is a bright spot. Otherwise wicket pace is on slow side, and product is run-of-mine. Best films are being held back for after Christmas and New Years release.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60) — "Fabulous Texan" (Rep) and "Exposed" (Rep). Fairish $3,500 on m.o. Last week, "Walter Mitty" (RKO) (m.o.), $4,000.

Kentucky (Switow) (1,200; 30-40)—"Unsuspected" (WB) and "Blondie in Dough" (Col). Mild $3,000. Last week, "Dark Passage" (WB) and "Adventure Island" (Par), same.

Mary Anderson (People's) (1,100; 40-60) — "Husband's Affairs" (Col) (2d wk). Nice $7,000 after initial week's neat $9,000, better than anticipated.

National (Standard) (2,400; 40-80)—"Black Friday" (Indie) and "Black Cat" (Indie). Fair $4,500. Last week, "Abie's Irish Rose" (UA), $6,500.

Rialto (FA) (3,400; 40-60)—"Thunder in Valley" (20th) and "Roses Are Red" (20th). Lucky to get under the wire with modest $10,000. Last week, "Fabulous Texan" (Rep) and "Exposed" (Rep), $11,000, and m.o.

State (Loew's) (8,000; 40-60)—"Cynthia" (M-G) and "Lost Moment" (U). Fairish $12,000, somewhat on the upbeat after last week's "Ninotchka" (M-G) (reissue) and "Blondie's Anniversary" (Col), a depressed $9,000.

Strand (FA) (1,400; 40-60)—"Gangster" (Mono) and "Joe Palooka Knockout" (Mono). Sprightly $7,500, mebbe more. Last week, "Decoy" (Mono) with Louis-Walcott fight film, robust $8,000.

Bad Weather, Pre-Xmas Lull Bops Mpls. Badly; 'Eve' $9,000, 'Desire' 8½G

Minneapolis, Dec. 23.

There's apparently no desire to waste outstanding product this session since it's so hard to battle the adverse week-before-Christmas influence which is aggravated here by unfavarable weather. Which helps to explain why the few major newcomers incline more to the weak-sister category. Best of the lot are "Her Husband's Affairs," at Orpheum, and "Christmas Eve" at the State. Top holdover looks to be "It Had to Be You" at the RKO-Pan.

Estimates for This Week

Aster (Par) (900; 30-44)—"Exposed" (Rep) (1st run) and "Swiss Family Robinson" (Indie) (reissue). Light $1,500 in 5 days. Last week, "Stork Bites Man" (UA) and "Pretender" (Rep) split with "Under Tonto Rim" (RKO) and "Pacific Adventure" (Col), $1,900 in 8 days.

Century (Par) (1,600; 50-70)—"Green Was My Valley" (20th) (reissue). Oldie still stacks up well at $6,000. Last week, "Unconquered" (Par) (3d wk) (78-$1.20), fair $8,000 but giving it big $39,000 for roadshow run here.

Gopher (Par) (1,000; 44)—"Saddle Pals" (Rep) and "On Old Spanish Trail" (Rep). Mild $3,000. Last week, "Driftwood" (Rep), $3,200.

Lyceum (Murray) (1,700; 50-70)—"Wings of Morning" (Indie) and "Storm in Teacup" (Indie) (reissues). Medium $4,000. Last week, "Grapes Wrath" (20th) and "Tobacco Road" (20th) (reissues) (2d wk), about same.

Lyric (Par) (1,000; 50-70)—"Nightmare Alley" (20th) (m.o.). Fair $5,000. Last week, "Where There's Life" (Par) (m.o.), $5,500.

Radio City (Par) (4,400; 50-70)—"Desire Me" (M-G). Dismal $8,500. Last week, "Green Dolphin Street" (M-G) (2d wk), mildish $13,000 after big $18,000 first week.

RKO-Orpheum (RKO) (2,800; 50-70) — "Husband's Affairs" (Col). Thin $7,500 in 6 days. Last week, "Had to Be You" (Col), good $13,000.

RKO-Pan (RKO) (1,600; 50-70)—"Had to Be You" (Col) (m.o.). Blah $6,500. Last week, "Slight Case of Murder" (WB) and "Jezebel" (WB) (reissues), $7,000.

State (Par) (2,300; 50-70)—"Christmas Eve" (UA). Light $9,000. Last week, "Nightmare Alley" (20th), $12,000.

Uptown (Par) (1,000; 50-55)—"Foxes of Harrow" (20th). First nabe showing. Thin $3,000. Last week, "Mother Wore Tights" (20th), $4,500.

World (Mann) (350; 50-70)—"Ecstasy" (Indie) (reissue) (3d wk). Has held up well and looks okay $2,000 this week. Last week, good $3,000.

D.C. Drags Bottom But 'Horse' Lively $10,000

Washington, Dec. 23.

Biz has hit bottom with a loud thud this week, sinking even lower than depressed exhibitors anticipated. General take runs as high as 35% less than same week last year. Best bet seems to be "Ride the Pink Horse" at RKO Keith's, thanks to crix' kudos.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80) — "Wyoming" (Rep) plus vaude. Only $13,000 in 6 days. All Loew bills change Wed. this session instead of the usual Thursday. Last week, "Pirates of Monterey" (U) with vaude thin $15,000.

Columbia (Loew's) (1,263; 44-70)—"Golden Earrings" (Par) (2d run). Below average $5,000. Last week, "Song of Love" (M-G) (2d run), $5,500.

Keith's (RKO) (1,838; 44-80)—"Ride Pink Horse" (U). Satisfactory $10,000, with plenty of crix praise. Last week, "Walter Mitty" (RKO) (3d wk), fine $11,000 thanks to fight films being added.

Metropolitan (WB) (1,163; 44-70)—"Had to Be You" (Col) (2d run). Slim $5,000. Last week, "Doctor Takes a Wife" (Col) (reissue), $6,000.

Palace (Loew's) (2,370; 44-74)—"Where There's Life" (Par) (2d wk). Tapered off to $10,000 in 6 days after neat $18,000 opening stanza.

Warner (WB) (2,154; 44-74)—"I Love Trouble" (Col). Sour $10,000, new low for this house. Last week, "Jezebel" (WB) (reissue), $11,000.

'EARRINGS' BRIGHT $10,000 IN SEATTLE

Seattle, Dec. 23.

Yule spending for gifts is hitting this city more so than during the war years. Sole bright spot is Orpheum with "Golden Earrings." "The Swordsman" is passably good at the Liberty, house being closed Monday for funeral of John Von Herberg, as were all other Jensen Von Herberg houses.

Estimates for This Week

Fifth Avenue (H-E) (2,349; 45-70)—"Christmas Eve" (UA) and "Son of Rusty" (Col). Slow $8,000. Last week, "Desire Me" (M-G) and "Philo Vance" (EL), $7,000.

Liberty (J & VH) (1,650; 45-80)—"Swordsman" (Col) and "Glamour Girl" (Col). Good $9,000 in six days. Last week, "I Love Trouble" (Col) and "2 Blondes, Redhead" (Col) 2d wk), $7,000.

Music Box (H-E) (850; 45-80)—"Husband's Affairs" (Col) and "Last of Redmen" (Col) (m.o). Fair $4,000. Last week, "Fun, Fancy Free" (RKO) and "Baldpate" (RKO), (3d wk), $3,400.

Music Hall (H-E) (2,200; 45-80)—"Green Dolphin" (M-G) (5th wk). Good $5,000. Last week, big $8,500.

Orpheum (H-E) (2,600; 45-80)—"Golden Earrings" (Par) and "Gentleman Joe Palooka" (RKO). Neat $10,000. Last week, "Ride Pink Horse" (U), slow $7,300.

Palomar (Sterling) (1,350; 45-80)—"Fabulous Texan" (Rep) and "Old Spanish Trail" (Rep) (2d wk). Okay $5,000. Last week, swell $7,500.

Paramount (H-E) (3,039; 45-80)—"Escape Me Never" (WB) and "Fall Guy" (Mono). Sad $4,000, all-time low at this house. Last week, "Husband's Affair" (Col) and "Last of Redmen" (Col), fair $8,100.

Roosevelt (Sterling) (800; 45-80)—"Body and Soul" (UA) (5th wk). Good $4,000. Last week, $5,100.

'Round-Up'-Hillbilly Revue $14,000, Balto

Baltimore, Dec. 23.

Biz is generally off here with strong entries lined up for a Christday Day getaway which is figured to lift the downtown sector out of recent doldrums. "The Exile" is thriving surprisingly well at Keith's and some action is reported also for combination of Gene Autry's "The Last Round-Up" and a hillbilly stage revue at the combo Hippodrome. Maryland Theatre Owners voted to close down Xmas Eve but this does not apply generally to firstruns.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Merton of Movies" (M-G). Fair $12,000. Last week, "Song of Love" (M-G), $13,300.

Hippodrome (Rappaport) (2,240; 20-70)—"Last Round-Up" (Col) plus

(Continued on page 20)

L.A. Waits Arrival of Xmas; 'Trouble' Sour $14,500 in 4 Spots, 'Pirates' Dull 24½G for 6, 'Harvest' Okay 32½G

Los Angeles, Dec. 23.

Firstruns are reaching for the bottom in the current frame but expect to have plenty to shout about as soon as Dec. 24 is past when new bills will flood the town. A dismal $200,000 overall total is in sight for this session.

Indicative of the pre-Xmas slump is the outlook for the three new bills. "Wild Harvest" and "Bill and Coo" looks barely passable at two Paramount theatres with $32,500. "Pirates of Monterey" likely will get only a thin $24,500 in six houses. "I Love Trouble" is a dismal $14,500 in four spots.

Most holdovers also are soft although "Body and Soul" shapes okay $18,000 in four small-seaters in fifth frame.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"I Love Trouble" (Col) and "Last Round-Up" (Col). Scant $2,500. Last week, "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk-6 days), $1,400.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Body and Soul" (UA) (5th wk). Near $3,500. Last week, $4,000.

Carthay Circle (FWC) (1,518; 80-$1.50)—"Unconquered" (Par) (4th wk). Finales at $7,500 in 9 days. Last week, $9,200.

Chinese (Grauman-WC) (2,048; 80-$1)—"Golden Earrings" (Par) (2d wk). Thin $7,000. Last week, $10,500.

Culver (FWC) (1,145; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL). Faint $2,500 in 9 days. Last week, "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk-6 days), $1,800.

Downtown (WB) (1,800; 60-$1)—"Escape Me Never" (WB) (2d wk). Only $7,500. Last week, slight $11,400.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Body and Soul" (UA) (5th wk). Nice $9,000. Last week, $11,000.

Egyptian (FWC) (1,538; 60-$1)—"Green Dolphin Street" (M-G) (4th wk). Only $4,500 in 5 days. Last week, oke $7,800.

El Rey (FWC) (861; 60-$1)—"I Love Trouble" (Col) and "Last Round-Up" (Col). Only $2,500. Last week, "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk; six days), scant $1,300.

Esquire (Rosener) (685; 85) — "Tawny Pipit" (U) (5th wk). Just $1,500. Last week, $1,700.

Four Star (UA-WC) (900; 80-$1)—"Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk) (m.o.). Scant $2,500. Last week, fair $4,100.

Guild (FWC) (986; 60-$1) — "Pirates Monterey" (U) and "Bury Me Dead" (EL). Slight $2,500. Last week, "Capt. Boycott" (U) and "Devil Ship" (Col) (2d wk; four days), $900.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Body and Soul" (UA) (5th wk). Down to $3,000. Last week, $3,300.

Hollywood (WB) (2,756; 60-$1)—"Escape Me Never" (WB) (2d wk). Slow $8,000. Last week, $9,900.

Hollywood Music Hall (Blumenfeld) (475; 80-85)—"Body and Soul" (UA) (5th wk). Just $2,500. Last week, neat $3,100.

Iris (FWC) (828; 60-85)—"Pirates Monterey" (U) and "Bury Me Dead" (EL). Mild $3,000. Last week, "Capt. Boycott" (U) (2d wk-4 days) and "Devil Ship" (Col) (4 days), slight $1,200.

Laurel (Rosener) (890; 85)—"Shoe Shine" (Indie) (8th wk). Finales at $1,500. Last week, $1,900.

Loew State (Loew-WC) (2,404; 60-$1)—"Golden Earrings" (Par) and "Blondie's Anniversary" (Col) (2d wk). Slow $12,000. Last week, oke $21,000.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Green Dolphin Street" (M-G) (4th wk). Closing at $8,000 in 5 days. Last week, nice $14,000.

Loyola (FWC) (1,248; 60-$1)—"Golden Earrings" (Par) (2d wk). Only $5,000. Last week, slow $7,000.

Marcal (G&S-Blumenfeld) (900; 50-$1)—"Song of South" (RKO) (reissue). Okay $2,500. Last week, "Caesar and Cleopatra" (UA) (reissue) (9 days), dull $1,400.

Orpheum (D'town-WC) (2,210; 60-$1)—"I Love Trouble" (Col) and "Last Round-Up" (Col). Faint $7,000. Last week, "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk-8 days), off to $6,700.

Palace (D'town) (1,228; 80-$1.20)—"Unconquered" (Par) (4th wk). Down to $11,000 in 9 days. Last week, good $14,000.

Pantages (Pan) (2,812; 60-$1)—"Out of Past" (RKO) and "Sweet Genevieve" (Col) (2d wk). Dropping to $9,000. Last week, okay $18,500.

Paramount (F&M) (3,398; 60-$1)—"Wild Harvest" (Par) and "Bill and Coo" (Rep). Fair $19,000. Last week, "Where There's Life" (Par) and "Killer Dill" (SG) (3d wk-4 days), $6,800

Paramount Hollywood (F&M) (1,451; 60-$1)—"Wild Harvest" (Par) and "Bill and Coo" (Rep). Nice $13,500. Last week, "Where There's Life" (Par) (3d wk)-4 days), $3,800.

RKO Hillstreet (RKO) (2,890; 60-80)—"Out of Past" (RKO) and "Sweet Genevieve" (Col) (2d wk). Slow $10,000. Last week, nifty $23,200.

Ritz (FWC) (1,370; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL). Slim $4,000. Last week, "Capt. Boycott" (U) (2d wk-4 days) and "Devil Ship" (Col) (4 days), only $2,000.

Studio City (FWC) (880; 80-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL). Okay $2,500. Last week, "Capt. Boycott" (U) (2d wk-4 days) and "Devil Ship" (Col) (4 days), dull $1,600.

United Artists (UA) (2,100; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL). Dull $10,000. Last week, "Capt. Boycott" (U) and "Devil Ship" (Col) (2d wk-4 days), skinny $2,900.

Uptown (FWC) (1,719; 60-$1) — "Golden Earrings" (Par) and "Blondie's Anniversary" (Col) (2d wk). Light $4,500. Last week, slow $7,400.

Vogue (FWC) (885; 60-$1)—"I Love Trouble" (Col) and "Last Round-Up" (Col). Only $2,000. Last week, "Gangster" (Mono) and "Wild Horse Mesa" (RKO) (2d wk-8 days), thin $2,000.

Wilshire (FWC) (2,298; 80-$1)—"Green Dolphin Street" (M-G) (4th wk). Just $4,500 in 5 days. Last week, neat $8,100.

Wiltern (WB) (2,300; 60-$1)—"Escape Me Never" (WB) (2d wk). Slim $6,000. Last week, $9,500.

'Road' Colossal $25,000 in Cincy

Cincinnati, Dec. 23.

"Road to Rio" is rolling to a sensational week at the Palace, where it will hold for a second week or longer. Other major spots are marking time for arrival of Xmas. Opening of "Good News" at the Capitol was moved up to Sunday (21) to boost biz after "Ninotchka," a reissue, faded in first half.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"I Love Trouble" (Col). Okay $9,500. Last week, "Christmas Eve" (UA), bright $13,500.

Capitol (RKO) (2,000; 50-75)—"Ninotchka" (M-G) (reissue). No dice and yanked after four days for advanced opening of "Good News" (M-G). Favorable $7,500 for two films. Last week, "Green Dolphin Street" (M-G) (3d wk), $7,000.

Grand (RKO) (1,400; 50-75)—"Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues). No complaint at $6,500. Last week, "Gangster" (Mono) plus Louis-Walcott pix, socko $13,000.

Keith's (CI) (1,542; 50-75)—"Body and Soul" (UA) (5th wk). Winding up run with so-so $3,500 after fairish $4,500 fourth stanza.

Lyric (RKO) (1,400; 50-75)—"Gangster" (Mono) (m.o.) and Louis-Walcott fight clips. Mild $4,500. Same last week for "Shoe Shine" (Indie).

Palace (RKO) (2,600; 50-75)—"Road to Rio" (Par). Sensational $25,000. Holds, naturally. Last week, "Lured" (UA), moderate $10,000.

Shubert (RKO) (2,100; 50-75)—"Christmas Eve" (UA) (m.o.). Fairish $4,000. Last week, "Out of Past" (RKO) (m.o.) and Louis-Walcott films, all right $5,000.

Omaha Hits Year's Low; 'Earrings' $10,000 Tops

Omaha, Dec. 23.

Boxoffice has slipped to season lows for pre-Xmas session. Paramount, with "Golden Earrings" is only one to make a passably fair showing. Brandeis slipped badly with reissues of "Jezebel" and "Slight Case of Murder."

Estimates for This Week

Brandeis (RKO) (1,500; 1-65)—"Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues). Low $6,000, lower than Brandeis has been in many months. Last week, "Escape Me Never" (WB) and "Sweet Genevieve" (Col), $8,600.

Orpheum (Tristates) (3,000; 16-65)—"Christmas Eve" (UA) and "Curley" (UA). Light $8,000. Last week, "New Orleans" (UA) and Red Ingle orch, fair $17,800 at 85c top.

Paramount (Tristates) (2,800; 16-65)—"Golden Earrings" (Par). Slow $10,000. Last week, "Thunder in Valley" (20th), $10,200.

Omaha (Tristates) (2,100; 18-65)—"Widow Wagon Gap" (U) and "Spoilers of North" (Rep). Light $8,500. Last week, "Nightmare Alley" (20th) and "High Tide" (U), $9,200.

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Directed by GEORGE S. KAUFMAN

Universal International

If Winter Comes

Hollywood, Dec. 20.

Metro release of Pandro S. Berman production. Stars Walter Pidgeon, Deborah Kerr, Angela Lansbury; features Janet Leigh, Binnie Barnes, Dame May Whitty. Directed by Victor Saville. Screenplay, Marguerite Roberts, Arthur Wimperis; based on novel by A. S. M. Hutchinson; camera, George Folsey; score, Herbert Stothart; editor, Ferris Webster. Tradeshown Dec. 17, '47. Running time, 96 MINS.

Mark Sabre	Walter Pidgeon
Nona Tybar	Deborah Kerr
Mabel Sabre	Angela Lansbury
Natalie Bagshaw	Binnie Barnes
Effie Bright	Janet Leigh
Mrs. Perch	Dame May Whitty
Sarah, "Low Jinks"	Rene Ray
Rebecca, "High Jinks"	Virginia Keiley
Mr. Fortune	Reginald Owen
Mr. Twyning	John Abbott
Mr. Bright	Rhys Williams
Tony Tybar	Hugh French
Tiny Wilson	Dennis Hoey
Mr. Pettigrew	Nicholas Joy
The Coroner	Halliwell Hobbes
Mr. Fargus	Victor Wood
Freddie Perch	Hugh Green
Harold Twyning	James Wethered
"Uncle" Fouraker	Owen McGiveney

"If Winter Comes" shows its age and seems headed for mild box-office reception. First made by Fox in 1923, plot has been brought up to World War II, but still is localed in an English village. Pandro S. Berman has given it the usual Metro production polish but results will depend greatly on value of cast names, which will give it some initial momentum.

Static tale opens just before European hostilities and meanders through a story of the plight of Mark Sabre, a good man who is nearly destroyed because of his goodness. Only mild interest is generated by Victor Saville's direction of the Marguerite Roberts-Arthur Wimperis script and Walter Pidgeon's performance as Sabre is spotty. In lighter moments he pleases but when more dramatic scenes come he misses.

A. S. M. Hutchinson's novel is a long time getting to its main action and contrivances used fail to carry much punch. Climax is the coroner's hearing to establish whether the pregnant girl being cared for by Sabre committed suicide or was poisoned by the hero. Sabre, writer of school books, loses his good name, his job and a wife he doesn't love when he insists on caring for the girl, but goodness wins out in the end, indicating he will find happiness in another love.

Deborah Kerr, as Pidgeon's real romance, comes off okay in the histrionics. Angela Lansbury gives a consistent characterization that registers as Pidgeon's wife. Janet Leigh continues to show promise as the young girl who gets herself in trouble. Binnie Barnes, a village gossip, Dame May Whitty, Rene Ray and Virginia Keiley, two delightful servants, Reginald Owen, John Abbott and Rhys Williams are among others showing up capably.

George Folsey's camera work and the Herbert Stothart score lend some assistance. Editing is rough.

Brog.

Intrigue

(SONG)

United Artists release of Sam Bischoff (Star Films) production. Stars George Raft; features June Havoc, Helena Carter, Tom Tully. Directed by Edwin L. Marin. Screenplay, Barry Trivers and George Slavin, based on original by Slavin; camera, Lucien Andriot; editor, George Arthur; music, Louis Forbes. Tradeshown N. Y., Dec. 19, '47. Running time, 90 MINS.

Brad Dunham	George Raft
Tamara Baranoff	June Havoc
Linda Parker	Helena Carter
Mark Andrews	Tom Tully
Ramon	Marvin Miller
Karidian	Dan Seymour
Lai Chen	Phillip Ahn
Mike	Jay C. Flippen
Nicco	Marc Krah
Hotel Clerk	Charles Kane
Miss Carr	Edna Holland
Captain Masters	Michael Visaroff
Newspaper Editor	Peter Chong
Ling	Maria San Marco

Producer Sam Bischoff must be a faithful reader of the "Terry and the Pirates" comic strip. "Intrigue," his latest George Raft starrer, has characters that might have come directly from the strip, including a sexy dragon lady, American fliers and a Chinese locale. In addition, though, the picture has most of the corny cliches usually associated with such adventure films. As a result, it will appeal to straight adventure fans of all ages, meaning that grosses should be fair in minor first run situations.

With the exception of Raft, who's still a good draw, "Intrigue" has little to offer in the way of marquee lure. Film has June Havoc in her second major screen assignment (first was "Gentleman's Agreement") but she's still more a legit than a film name. Miss Havoc, incidentally, has the dragon lady role as a White Russian leader of a black market outfit. Part is far beneath her talents as an actress and, while she handles it in good style, it's mostly an opportunity for her to parade across the screen in a series of ultra-revealing gowns. In other words, a one-woman fashion show.

Similarity between "Intrigue" and "Terry" doesn't necessarily mean that George Slavin, whose original story formed the basis of the screenplay, got his ideas from "Terry." Manner in which Bischoff cast and lensed the picture, however, is sure to conjure up remembrances in anybody who's ever read the strip. Story has a timely quality which partially compensates for its triteness, dealing as it does with the still-current black market in Shanghai.

Raft is seen as a former Army flier who was unjustly tossed out of the service on charges of flying contraband material during the war. Disillusioned, he joins forces with Miss Havoc to clean up in the black market, despite the pleas of his best friend, a newspaperman who's trying to expose the illegal crews. When the reporter puts the finger on Miss Havoc, she has him murdered, which brings Raft to his senses. He throws open the black market warehouse to the starving Chinese and, in an actionful climax, discovers it was Miss Havoc who stored the contraband on his plane during the war. She's killed accidentally and Raft winds up in the arms of a beauteous young social worker, who's been around the picture most of the time.

Under the uninspired direction of Edwin L. Marin, Raft is his usual wooden, laconic self even in some intended tender scenes with a group of Chinese orphans. His particular style of thesping, though, is okay for pictures such as this. Miss Havoc looks sufficiently sexy to lend the correct amount of intrigue to her role. Helena Carter makes a promising screen debut as the social worker, and Tom Tully as the newspaperman, makes the most of what are probably the corniest lines in the film. Marvin Miller and Dan Seymour are properly menacing as the insidious black marketeers, and former nitery comic Jay C. Flippen shows well in a minor role.

Bischoff handled the medium-budgeted production okay. Sets are neatly executed and look authentic. Lucien Andriot's camera work is good, as is Louis Forbes' score. Ann Wynn is spotted in one short sequence to sing the film's title song, whose writers are not identified. Other production credits are good.

Stal.

I Love Trouble

Hollywood, Dec. 20.

Columbia release of S. Sylvan Simon production, directed by Simon. Stars Franchot Tone, Janet Blair; features Janis Carter, Adele Jergens, Glenda Farrell, Steven Geray, Tom Powers. Screenplay, Roy Huggins from his novel, "The Double Take"; camera, Charles Lawton, Jr.; editor, Al Clark. At Vogue, Hollywood, Dec. 18, '47. Running time, 93 MINS.

Stuart Bailey	Franchot Tone
Norma Shannon	Janet Blair
Mrs. Caprillo	Janis Carter
Boots Nestor	Adele Jergens
Hazel Bixby	Glenda Farrell
Keller	Steven Geray
Ralph Johnston	Tom Powers
Mrs. Johnston	Lynn Merrick
Reno	John Ireland
Martin	Donald Curtis
John Vega Caprillo	Eduardo Ciannelli
Lieut. Quint	Robert H. Barrat
Herb	Raymond Burr
Sharpy	Eddie Marr
Sergeant Muller	Arthur Space
Buster Buffin	Sid Tomack

"I Love Trouble" follows popular pattern for private detective heroes and spins its involved melodramatics at a good pace. Production polish is excellent and film will fulfill all aims in majority of situations as okay diversion.

S. Sylvan Simon produced and directed under the label of Cornell Productions. His handling of more or less standard ingredients of the whodunit gives it a lightness and fast pace that pleases, and wherever called for suspense is punched over.

Franchot Tone is the glib private eye seeking to trace background of a politician's wife for her husband. Roy Huggins' screenplay from his novel, "The Double Take," draws a lot of red herrings across the hero's path and hasn't taken too much care in putting all the factors together for the finale. Tone gives a pleasant air to his work that gets attention and aids in keeping things on the move as he sorts out the clues, suffers a couple of rugged beatings and makes eyes at the ladies.

Janet Blair is one of the nicer red herrings that Tone encounters as he tracks down an elusive femme. Janis Carter, Adele Jergens and Lynn Merrick are others making his work more pleasant, and more involved. Glenda Farrell, not seen often in films of late, gives welcome flip touch to her role as Tone's secretary. Steven Geray, John Ireland, excellent as tough hoods, Tom Powers, Tone's client, Sid Tomack are among others lending capable support.

Lensing by Charles Lawton, Jr., is topnotch and other physical values measure up. Film is a bit overlength at 93 minutes and could be trimmed.

Brog.

Bill and Coo

(COLOR-SONGS)

Republic release of Ken Murray production. Stars George Burton's Love Birds, Curley Twifford's Jimmy the Crow. Directed by Dean Riesner. Screenplay, Royal Foster and Riesner, based upon an idea from Ken Murray's "Blackouts"; camera (Trucolor); Jack Marta; songs, David Buttolph, Lionel Newman, Foster, DeSylva, Brown & Henderson; music, Buttolph; musical director, Newman; editor, Harold Minter. Tradeshown in N. Y., Dec. 22, '47. Running time, 61 MINS.

Ken Murray
George Burton
Elizabeth Walters

"Bill and Coo" is easily the year's most novel film. With a cast composed entirely of birds, picture is charged with originality, sentiment and a compelling tenderness resulting in a top quality entry for the family groove. The kids will love it—and bring their mamas. Whether it will pull at the b.o. is a poser. Word of mouth should help and quite possibly will overcome resistance in the more sophisticated situations which may be too blase for an "all-bird" film.

Aside from a prolog in which producer Ken Murray and bird trainer George Burton appear briefly to explain the ensuing footage, picture is entirely confined to the activities of the feathered flock. But don't let Murray's amusing prefatory remarks of "we're making a picture with birds—it's murder!," mislead you. It may have abeen tough on the production end, but the finished product undeniably reflects painstaking care.

Wholehearted credit should be bestowed upon Burton for the admirable and realistic job he's accomplished in putting the birds through their paces. The warblers' thesping contributions are superb. Fred Malatesta's ingenuous sets also rate plaudits inasmuch as the film's entire yarn takes place in the village of Chirpendale, mounted on a 30 x 15 foot table.

Story's built around life in Chirpendale, a model village housing several hundred birds. It has its "birdway," a theatre, shops, hotels, etc. Feathered inhabitants' daily existence is threatened by an archfiend, Jimmy the Crow. He's a fearsome menace until lovebird Bill courageously bags him in a trap.

Best sequences are a fire scene where Bill, a volunteer fireman, mounts a ladder to rescue his vis-a-vis, Coo, from a burning hotel as well as a circus scene where dozens of birds show their skill in tight rope walking, the slide for life, aerial work, etc. Producer Murray accompanies the footage throughout with an explanatory narration. Jack Marta's expert Truecolor lensing dresses this ornithological achievement in firstrate fashion.

Miniature Reviews

"If Winter Comes" (M-G). Remake must depend on star names to attract.

"Intrigue" (Song) (UA). George Raft, June Havoc, in trite adventure story; should do okay.

"I Love Trouble" (Col). Neatly paced whodunit for top half of the bill.

"Bill and Coo" (Rep). Highly original all-bird film geared for the family trade.

"Heading For Heaven" (EL). Stuart Erwin, Glenda Farrell in farce; strong support for duals.

"A Woman's Vengeance" (U). Grim but engrossing melodrama of murder and revenge that should click with the femmes.

"Volpone" (French). Excellent French-made version of classic stage piece; solid sureseater fare.

"Beauty and the Beast" (French). Jean Cocteau fairytale should do well in art houses.

"For You, I Die" (FC). Mild melodrama for supporting bookings.

"Cavalleria Rusticana" (Italian). Simple, appealing story based on w.k. opera yarn, good art house draw.

Heading for Heaven

Eagle Lion release of George Moskov production. Stars Stuart Erwin; features Glenda Farrell, Russ Vincent, Irene Ryan, Milburn Stone, George O'Hanlon. Directed by Lewis D. Collins. Screenplay, Lewis D. Collins, Oscar Mugge; based on play by Charles Webb, Daniel Brown; camera, George Robinson; editor, Marty Cohn. Previewed in N. Y., Dec. 11, '47. Running time, 65 MINS.

Henry	Stuart Erwin
Nora	Glenda Farrell
Swami	Russ Vincent
Molly	Irene Ryan
Harding	Milburn Stone
Alvin	George O'Hanlon
Janie	Janice Wilson
Danny	Ralph Hodges
Wingate	Dick Elliot
Eddie	Charles Williams
Doctor	Selmer Jackson
Professor	Harry Tyler
Sam	Ben Welden
Lila	Betty West

"Heading for Heaven" is a fluffy comedy that never pretends to be anything more than a lesser item. It's strong support for twin setups. Stuart Erwin and Glenda Farrell are the marquee lures.

Familiar story of a realtor's drive to develop a residential development. Stress is placed on a swami's crystal-balling and Erwin's fear that his days on earth are numbered. He gets a mistaken medico's report which predicts his death within three months. When his clothes are fished out of a creek, Erwin is erroneously mistaken for a suicide. High farcical moment comes when Erwin appears in the flesh at a seance to contact his departed spirit.

Erwin is fine as the realtor. Miss Farrell is convincing as his flighty wife who dotes on handsome swamis. Janice Wilson is attractive, while Irene Ryan makes something of a maid role. Best supporting parts are played by Russ Vincent, Milburn Stone and George O'Hanlon.

Lewis D. Collins' direction seldom permits the action to lag.

Wear.

A Woman's Vengeance

Hollywood, Dec. 19.

Universal release of Zoltan Korda production, directed by Korda. Stars Charles Boyer; features Ann Blyth, Jessica Tandy, Sir Cedric Hardwicke, Mildred Natwick. Screenplay, Aldous Huxley; camera, Russell Metty; editor, Jack Wheeler; music, Miklos Roza. Previewed Dec. 15, '47. Running time, 95 MINS.

Henry Maurier	Charles Boyer
Doris	Ann Blyth
Janet Spence	Jessica Tandy
Dr. Libbard	Sir Cedric Hardwicke
Nurse Braddock	Mildred Natwick
General Spence	Cecil Humphreys
Robert Lester	Hugh French
Emily Maurier	Rachel Kempson
Clara	Valerie Cardew
Coroner	Carl Harbord
Prosecuting Counsel	John Williams
First Warder	Leland Hodgson
Maisey	Ola Lorraine
McNabb	Harry Cording

"A Woman's Vengeance" lives up to its title and should attract femme ticket buyers. It's a highly polished, talky melodrama that engrosses even without high tension suspense. Cast is very able and performances are top caliber, adding to interest in unfoldment of the grim tale of murder and revenge.

Production and direction by Zoltan Korda is smoothly valued to make the most of the Aldous Huxley story. Yarn is given a lift where needed, particularly in earlier sequences, and Huxley's philosophical platitudes do not bore because of capable handling by players and director.

Cast lineup, headed by Charles Boyer is hand-picked talent that answers every demand of the plot. Story concerns arrest and trial of Boyer for the poisoning of his invalid wife. Although innocent, the chain of circumstantial evidence places him in the shadow of the gallows from which he is reprieved by a last-minute breakdown of the real murderer.

Femme angles are strong, dealing as they do with a love-starved spinster willing to murder for romance and to send a man to the gallows when her love is unrequited. Jessica Tandy scores decisively as the femme who wreaks vengeance on Boyer when her love is spurned. It's a standout performance. Boyer is another who points up his work for most favorable reception. Ann Blyth clicks strongly as the young girl who marries Boyer after his first wife's death. Mildred Natwick, mentally warped nurse who's Miss Tandy's tool for vengeance, is good. Sir Cedric Hardwicke makes much of his assignment as the doctor who uses psychology to gain a confession of murder from Miss Tandy. Rachel Kempson, the invalid wife, Hugh French and others are good.

Korda has given film a polished mounting with realistic English locale, ably lensed by Russell Metty. Latter's camera is a major aid in proceedings, as are settings and art direction.

Brog.

Volpone

(FRENCH-MADE)

Siritzky release of Ile De France production. Stars Harry Baur, Louis Jouvet. Directed by Maurice Tourneur. Screenplay, Jules Romains and Stefan Zweig; adapted from Ben Jonson's play, "Volpone"; music, Marcel Delannoy. Previewed in N. Y., Dec. 18, '47. Running time, 105 MINS.

Volpone	Harry Baur
Mosca	Louis Jouvet
Corvino	Fernand Ledoux
Canina	Marion Dorian
Voltore	Jean Temerson
Leone	Alexandre Rignault
Corbaccio	Charles Dullin
Columba	Jacqueline Delubac

(In French; English Titles)

With typical yet always surprising lack of inhibition, the French have made this film version of "Volpone" as a broad and bawdy romp that will go over solidly with the sureseater trade. Solely on the basis of the credit lines, this offering gets off to a flying start. A team of prominent novelists, Jules Romains and the late Stefan Zweig, has faithfully fashioned the adaptation from Ben Jonson's respected, but rarely played classic, while two of France's foremost actors, the late Harry Baur and Louis Jouvet, head the cast.

This film is played in tongue-in-cheek operatic style that has the cumulative effect of a running gag. The comic tone completely pervades the pic from the super-lush Venetian settings and costumes to the thesping, which is superbly balanced on that fine edge separating high theatre from ham. The cast is equal to the job.

With this farcical air, the pic gets away with lots of hijinks which in other contexts would appear in bad taste. There's an attempted rape scene, a dousing of a gondolier serenader with a chamber pot and other mentions of unmentionables, but it's all done in a spirit of good clean fun, Gallic style, that'll melt the cold tip of a bluenose. Unfortunately, the ribaldry is only dimly shadowed in the washed-out, atrociously spelled English subtitling (done in France).

The yarn is spun out of pure skullduggery, being an Elizabethan's comment on humanity's avarice and treachery. Volpone is a nouveau riche merchant of Venice who hasn't any scruples in adding to his fortune. With the help of his agile-minded flunkey, Mosca, he masquerades as being dangerously ill in order to collect gifts from a trio of equally disreputable characters who are being egged on by the illusory hope of becoming his heir.

Vying for the immense prize, the trio ply Volpone with guldens and trinkets, one of them even offering his virtuous wife as a playmate. The rape miscues, a furore follows and Volpone is pinched for violating a married woman. He pushes the intrigue too far, however, when he names Mosca as his heir and has himself declared dead in order to confound his enemies. Upshot is that Mosca stops playing flunkey and turns the legally dead Volpone into the street without a Venetian dime.

Baur, usually seen before his death in heavy tragic roles, exhibits here another range of his talents. As Volpone, his buffoonery and lechery mingle with an animal intelligence for a sharp portrait of a comic personality. Louis Jouvet, as Mosca, almost steals the picture with his smooth and enigmatic performance. As the trio of competitors for the inheritance, Fernand Ledoux, Jean Temerson and Charles Dullin are excellent. Two femmes, Marion Dorian, as a courtesan, and Jacqueline Delubac, as the bartered wife, add their charms to a film full of wit and surprises.

Herm.

Beauty and the Beast

(FRENCH-MADE)

Lopert Films (in association with Discina Int'l) release of Andre Paulve production. Features Jean Marais, Josette Day. Screenplay and direction by Jean Cocteau, from story by Mme. Leprince de Beaumont. Music, Georges Auric; camera, Henri Alekan; English titles, Irving Drutman. Previewed N. Y., Dec. 10, '47. Running time, 90 MINS.

Avenant The Beast The Prince	Jean Marais
Beauty	Josette Day
The Merchant	Marcel Andre
Adelaide	Mila Parely
Felicie	Nane Germon
Ludovic	Michel Auclair

(In French; English Titles)

This Jean Cocteau French film is a fairy-tale—for grownups. It is slow-moving and quite obvious, but on the other hand it has the charm of simplicity, and a good deal of imagination. This version of the beauty-and-the-beast legend, and its Cinderella story switch, may be a little grisly at times for the kiddies, but adults will see its fine points. It's a good art house draw.

Cocteau doubles as director and scripter, in an original version of the wellknown story of the maid who transforms a beast into a prince by her love for him. Dialog is poetic, while English titles are sensitively transposed. Direction has style and mood, and a professional touch amidst the poesy.

The story has a simple maid going to live with a beast in a forest castle as sacrifice to save her father's life. Her ambitious sisters treat her like a slavey, but after she's become lady of the castle, try to get rich through her. The girl defeats their purposes, and regenerates the beast, through her love, and the young pair finally go off to be rulers in a magic land.

In the delicate hands of Coetcau and an excellent cast, this yarn becomes palatable. Early scenes in the forest castle are gruesome, with candelabra held out from the walls by human hands, with human heads breathing fire from statuary, with the beast wearing makeup that would scare the Hunchback of Notre Dame. But they are also fascinating, as well as in such moments when the maid visits the castle, and seems to float through it rather than walk. There are many other such intriguing or touching bits, to show Cocteau's clever or artistic hand.

Josette Day, who did such a nice job in "The Well-Digger's Daughter," does a better one here, and looks more beautiful. Jean Marais is excellent in a triple-threat role as beast, prince and the maid's country lover. Supporting cast is also good.

Pic is a modest-budgeter. Camera work is artistic, in keeping with direction, plot and performance.

Bron.

For You I Die

Hollywood, Dec. 13.

Film Classics release of Robert Presnell, Sr.-John Reinhardt (Arpi) production. Stars Cathy Downs, Paul Langton; features Mischa Auer, Roman Bohnen. Directed by Reinhardt. Original screenplay, Presnell, Sr.; camera, William Clothier; editor, Jason Bernie. Previewed Dec. 12, '47. Running time, 76 MINS.

Hope Novak	Cathy Downs
Johnny Coulter	Paul Langton
Alec Shaw	Mischa Auer
Smitty	Roman Bohnen
Georgie	Jane Weeks
Maggie Dillon	Marion Kerby
Louisa	Manuela Callejo
Gruber	Don Harvey
Jerry	Charles Waldron, Jr.
Mac	Rory Mallinson

"For You I Die" has all the elements needed to fulfill release intentions but misses cause of inept handling. It's a first try for Arpi Productions, releasing through Film Classics, and co-producers Robert Presnell, Sr., and John Reinhardt have achieved okay physical values for small budget and fast shooting schedule.

Reinhardt's heavy-handed direction clouts over tearjerker elements and puts the players through their paces in ten-twent-thirt style. Presnell's screenplay poses problem of escaped convict who's reformed by love for a girl he meets at a tourist camp while hiding out. Basically, story is okay for the market but needs more dialog smoothness.

That Cathy Downs and Paul Langton in the leads, manage to generate

(Continued on page 22)

The Most ACCLAIMED *Picture in Screen History!*

Acclaimed: "Best Picture in years!"—*Walter Winchell*

Acclaimed: "Movie of the Week!"—*Life Magazine*

Acclaimed: "Picture of the Month!"—*Liberty*

Acclaimed: "Should be seen and seen again!"—*Howard Barnes, Herald Tribune*

Acclaimed: "Movies gain a new honor!"—*Archer Winsten, Post*

Acclaimed: "Climax to a lifetime of movie-going!"—*Alton Cook, World-Telegram*

Acclaimed: "I ask that everyone see it!"—*Louella Parsons*

Acclaimed: "Those responsible for it can take a deep bow!"—*Hedda Hopper*

Acclaimed: "Has no rival for Academy Award!"—*Elsa Maxwell*

Darryl F. Zanuck
presents
Gregory PECK · Dorothy McGUIRE · John GARFIELD
Laura Z. Hobson's
Gentleman's Agreement
[illegible]
DARRYL F. ZANUCK [illegible] MOSS HART [illegible] ELIA KAZAN

7th WEEK
MAYFAIR, New York
7th WEEK
APOLLO, Chicago

Additional Premiere Engagements New Year's Day

LINCOLN, MIAMI, CAMEO—Miami
PALACE—Los Angeles
BEVERLY—Beverly Hills
J. P. HARRIS—Pittsburgh

20th CENTURY-FOX

Norwegian Headache May Ease For U. S. Distribs in '48 Deal Pending

Washington, Dec. 23.

American film distributors may come out far better in the Norwegian market than presently expected, according to informed Washington sources. Norway has been one of the headaches abroad, due to that country's shortage of dollar exchange, and there has been fear that Hollywood films might be cut out there entirely because of the lack of funds to transmit to the U. S.

This, it is understood, is the deal expected to be worked out with Norway, which will permit some flow of dollars from that market:

1. U. S. will be able to take out in dollars at least 70% of the 1947 earnings of its pictures. Norway may permit an additional share to be held locally within that country as a reserve for possible future transmittal if conditions improve.

2. On U. S. 1948 film earnings, Norwegians would allow the equivalent of 1,000,000 kroner worth of dollars ($200,000) to be transmitted to the U. S. In addition, the dollar equivalent of another 1,000,000 kroner would be transmitted in four annual equal installments during 1949-52.

3. Other royalties due to U. S. companies could be held by the local branch distributors in Norway for operating expenses there. However, this money would not be available for conversion into dollars at any time.

5. Finally, U. S. would get the same treatment as given to other foreign countries. In other words, the normal ratio of flow of pictures into the country would be maintained even though the number of pictures would be restricted. Thus U. S. would maintain control over the major portion of the Norwegian market.

Autan-Lara Starts New Squabble Over 'Diable,' Seeking $8,000 Damages

Paris, Dec. 16.

Claude Autan-Lara, who as director of "Diable au Corps," gave producer Paul Graetz plenty of trouble, claims that he has not been given sufficient screen credit and claims $8,000 damages.

The special angle in the case is that Lara has had to reverse his attitude in order to sue. The difficulties during the making of this picture stemmed from his claim that as director, he had the right to consider himself the producer's junior partner, and could interfere in production executive matters. To this end he enlisted the help of the directors and scenarists guilds. It was decided at his instance that they were not employees but production associates. The case was never settled definitely, and due to the weakness of the French administration in handing down a decision the producer had to submit to the request or else the picture would not have been completed. This time, Autan Lara is acting in a different sphere (the court which adjusts differences between employers and employees) and claims only the latter so as to be in a position to sue.

The picture was produced here in cooperation with Universal which is distributing it.

SWISS FIRM COMPLETES GERMAN-MADE 'MARKED'

Zurich, Dec. 16.

The Praesens production about European children has just been completed and received the final title of "The Marked" ("Die Gezeichnaten"). Cast includes U. S. players Aline MacMahon and Montgomery Clift, Czech Metopera singer Jarmila Novotna and a young Czech boy, Iwan Jandl. Most of the shooting was done in Germany, with the assistance of the U. S. Army and the International Refugee Organization. This is the first full-length production done by a foreign company in postwar Germany.

"The Marked" will be spoken almost entirely in English and will run with German-French subtitles in Switzerland. A special version will be made in Dutch. Picture will have its world preem simultaneously in Zurich, New York and Holland the end of January. Director Fred Zinnemann and producer Lazar Wechsler, who worked on pic a year, are due in the U. S. Dec. 24, on the Queen Mary.

FABRIZZI PACTED FOR ARGENTINA BOOKINGS

Buenos Aires, Dec. 16.

Aldo Fabrizzi, noted for the priest role in "Open City," has been signed by Dave Cabouli, of Argentina's Guaranteed Pictures, for film, radio and legit work in Argentina in 1948. Italian actor is due in Rio de Janeiro today (16) and in Buenos Aires Dec. 18.

Guaranteed started as a distributing setup during the last two years of the war, when there was a scarcity of pix for release. They distributed reissues on a big scale and netted so much coin that early this year they went into the production end. Their pact with Fabrizzi is the first big deal they have pulled off in linking talent for the teeoff in that line.

Lux-Mar-Film, distributors of "Open City," disclaim any share in engaging of Fabrizzi by Guaranteed. Dave and James Cabouli, Guaranteed prexies, made the trip to Italy especially for the purpose of signing talent and studying technical angles for their production activities.

Still Hopeful On Czech Impasse

Although it appeared that the American film industry had taken another heavy blow with the collapse of Czechoslovakian negotiations last week, Motion Picture Export Assn. execs are not ready to believe that the talks will not be revived. They are awaiting a full report from Irving Maas, MPEA v.p. and general manager, who was slated to return to New York from Prague yesterday (Tuesday).

Negotiations for a renewal of the MPEA's pact with the Czechs are reported to have flopped over a demand that revenue from Czech pictures shown in the U. S. must equal the income of American pictures in Czechoslovakia.

Since there are few Czech pix made that are suitable for showing here and the playing time for them is next to nothing, the demand made to Maas by Lubomir Linhart, director of the nationalized film industry, is considered virtually preposterous, Linhart argued that 10 Czech films should be able to gross as much as 80 American films because of larger audiences and higher admission prices in the U. S.

A one-year contract with the Czech monopoly expired in October. Twenty-two of the 80 pix thus acquired have not been used up as yet. They will be shown. Pact gave the nine U. S. companies which comprise the MPEA 65% of all admissions realized.

Loss of this market would be an especially hard blow, since it is one of three of the 13 countries with which MPEA deals that remits dollar payments.

In addition to the as yet unplayed MPEA films, the Czech monopoly has 18 recently purchased from U. S. independents. When they are gone, U. S. execs believe negotiations will be resumed, since it is not believed that pix from Russia—with which Czechoslovakia is now closely allied—will keep theatres alight.

Earl-Manager Asks State Aid to Save Irish Legit

Dublin, Dec. 19.

The Earl of Longford—impresario of Longford Productions; a rep company operating in Dublin's Gate Theatre—has called on the Irish government to finance the theatre "in a big way." "We want a really good national theatre, subsidized to pay its actors well, and that could produce plays as they should be done," he said.

Longford added that, apart from the Abbey, at least one other theatre in Dublin should be subsidized, and there should be state aid to enable the theatre to be taken all over the country. He concluded with the warning that "the government will have to do something or the theatre will collapse."

George Archibald
(Managing Director, Independent Producers, Ltd.)
writes
"British Need Those Yank Pix"
* * *
an editorial feature
in the upcoming
42d Anniversary Number
of
VARIETY
Out Soon

French Film Production For '48 Looks Limited To About 35 Pictures

French film production in the coming year may result in the completion of no more than 30 to 35 pictures, foreign film distributor Andre Lelarge declared last week following his return from a six-month stay in France. He attributed this low turnout estimate to lack of bank financing, power shortages and high production costs. Upped overhead, in no small way, reflects wage demands of some of the top stars who are asking as much as 7,000,000 francs ($58,000) per picture.

Lelarge scouted published reports that the French government was considering an export "bonus" on dollar earnings of Gallic film producers. Plan called for the government to award film-makers twice the amount of francs for their dollars as the official rate of exchange permits. This, the film importer felt, was "absurd" inasmuch as the government itself would be stepping into the currency black market by such a move. Furthermore, other export industries would demand similar benefits.

While abroad Lelarge acquired U. S. distribution rights to two films produced in France during the war. Comedies, both made by U. S. C. P., are "Inevitable Mr. Du Bois" and "Florence Is Crazy" ("Florence Est Folle"). Remake rights to the former picture have been optioned to undisclosed American interests. There's also a possibility he may handle American distribution of Sacha Gordine's recently completed "Dede of Antwerp," which deals with the underworld of that Belgian city.

IRISH CINEMAS' (RANK SUBSID) PROFITS UP

Dublin, Dec. 19.

Net profits of Irish Cinemas, Ltd., one of the J. Arthur Rank interests in Eire, for the year ending Aug. 31 was $215,252, compared with $185,884 in 1946, according to report just issued here. Balance, after taxation, is $142,020, against $127,464.

Dividends of 6% in preference shares and 10% on ordinary shares are being paid, with $97,544 carried forward to next year, compared with $96,652 brought forward from last accounts.

Retiring directors Maurice Elliman (vice-chairman) and Horace Moore were reelected to the board.

Current London Shows

London, Dec. 23.

(Figure shows weeks of run)

"All Over Town," Playhouse (9).
"Anna Lucasta," Majesty's (8).
"Annie Get Gun," Col'sm (29).
"Bless the Bride," Adelphi (35).
"Blind Goddess," Apollo (3).
"Canaries Sing," Garrick (5).
"Chiltern Hundreds," Vaude (17).
"Crime of Foley," Comedy (24).
"Dark Summer," St. Mart. (2).
"Dr. Angelus," Phoenix (21).
"Edward My Son," Lyric (30).
"Fly Away Peter," Fortune (20).
"Happy As Larry," Crit. (1).
"Here, There," Palladium (38).
"Honor & Obey," Saville (5).
"Life With Father," Savoy (29).
"Linden Tree," Duchess (19).
"Macbeth," Aldwych (2).
"Never Can Tell' Wynd (12).
"Off Record," Piccadilly (30).
"Oklahoma!" Drury Lane (34).
"One, Two, Three," Yorks (15).
"Outrageous," W. Garden (6).
"Piccadilly Hayride," Wales (41).
"Present Laughter," H'ym'kt (36).
"Private Ent.," St. James (5).
"Starlight Roof," Hipp. (7).
"Sweetest Lowest," Ambass. (86).
"Together Again," Vic Pal. (36).
"Tuppence," Globe (11).
"Worm's View," Whitehall (34).

French Protest U. S. Indie Imports Are Blocking Playdates of Own Pix

Paris, Dec. 16.

Flood of U. S. indie-produced film imports here has roused protests from the local film industry which claims that an agreement with the Motion Picture Assn. of America regulating picture imports is not being observed. However, it's being pointed out that the seven MPA member companies abide by their quota of about 124 dubbed pictures they are permitted to bring in annually, and that those actually responsible for the glut of American product are French importers.

Despite the fact that French distributors, who buy Gallic releasing rights for U. S. films direct from the smaller producting companies, are largely to blame for blocked playdates for domestic pictures, the French official picture administration continually disturbs American exchanges here with one complaint after another. Known as Centre National du Cinema, the organization is headed by Michel Fourre-Cormeray.

Pinpricking of American film firms by Cormeray's group goes on even though its squawks are often contrary to the Byrne-Blum accord. Furthermore, such protests are usually not withdrawn until the MPA appeals to diplomatic channels. Some sources consider that the attitude of the picture administration can be linked to the fact that M. Geger, a Communist, is Cormeray's chief adviser.

Recent ukases considered unreasonable were the refusal of the government to grant import permits on U. S. pictures more than two years old as well as a ban on the exhibition of original versions with French subtitles in more than 15 situations. American Embassy has protested these discriminatory orders to the Foreign Ministry so as to compel Fourre-Cormeray to rescind them.

LONDON LIKES 'LARRY,' PANTO 'CINDERELLA'

London, Dec. 23.

"Happy As Larry," an amusing, mock-tragic Irish fantasy, bowed at the Criterion last Tuesday (16). Transferred from the Mercury, it was splendidly received and will attract specialized audiences on the strength of its original tryout success.

In the week's other opening, "Cinderella," a beautifully-mounted pantomime, preemed at the Casino Saturday (20). Produced by Emile Littler, work stars Carole Lynn in the title role. Both Miss Lynn and comedian Arthur Askey scored successes.

Austria Coin Cut Hurts Performers

Vienna, Dec. 16.

Migrant native performers and even artists who seldom stray from home are discovering the disadvantages of not maintaining a bank account. Minister of Finance has ruled that cash currency is to be devalued by two-thirds. Ukase, however, does not effect schillings held in bank accounts before Nov. 12, insasmuch as these savings w[illegible] be exchanged at par.

Authors Assn. already has protested the Finance Minister's action in a strongly worded statement pointing out the injustices of the decree. Among those who have been affected by the devaluation are Hermann Leopoldi, who drew top pay in cash at the Simpl in November. Now it's reduced to one-third of its original face value. Other performers in the same predicament are hoping for a last-minute adjustment.

In the last few days before the change to the new schilling, amusement spots did a rushing business. Meanwhile, theatre owners associations have decided to retain the present admission scales even though it's quite obvious that cash money will soon be scarce. However, certain trade sources feel that drastic cuts will have to be made in the near future. U. S. film rental money is little affected by the devaluation since these sums are paid on separate account and, in addition, the receipts before Nov. 12 are not in cash and therefore keep their value.

Korda Gets Manchester Houses as Showcases

London, Dec. 16.

Harry Buxton has concluded a deal with Sir Alexander Korda to lease two of his Manchester theatres, at Market Street and Oxford Street, as a show case for London Film Production.s Deal, involving around $500,000, calls for two years' lease at $4,000 with option of another year to follow.

First of the Korda product to be shown will be "An Ideal Husband," the Oscar Wilde comedy starring Paulette Goddard, which opens Jan. 18 and will run concurrently at both houses. Second pic will probably be "Bonnie Prince Charlie," starring David Niven.

Korda is interested in acquiring other theatres and this contract may be forerunner of the new longrun policy of British films to fill the gap made by the lack of Hollywood importations.

'Duel' Wins Second Round In North Ireland 'Scrap'

Dublin, Dec. 19.

Second round in the Northern Ireland battle over "Duel in the Sun" has gone to Selznick through local reps of Pathe who are handling the picture here. Last week a midnight session of Londonderry Corp. gave it an okay.

Now the Police Committee of Belfast Corp.—after viewing the pic—has passed it for showing. Catholic opinion is heavily against "Duel" and efforts are to be made in Northern Ireland Parliament to have it banned by the Ministry of Home Affairs.

U.S. Pix Cornering Iran Market With $1,000,000 Take; Block Book Irks

Washington, Dec. 23.

American films are grossing about $1,000,000 annually in Iran (Persia) and have by far the largest share of the market there, according to U. S. Department of Commerce. However, the block booking system on our pix is objectionable to some exhibitors who are looking for a larger share of European pix.

Instead of getting percentages, our pictures are sold outright to local distributors who, in turn, lease out the prints for what the traffic will bear. We average about $1,500 a picture royalty right, with the Egyptians getting $1,600 (top draw); French get $1,200, and the British and Indians $1,000. The Russians rent on a percentage of profits so that their royalties are less.

Country, says report, has about 60 theatres. Twenty-seven of these are in Teheran, whose film audience outnumbers all the rest of the country. Seating capacity of theatres averages 800 to 900, while the capacity in the provincial theatres averages about 300. Tabriz, second largest city, has four theatres.

AUSSIE EQUITY MAY NIX OLD VIC TOUR

Sydney, Dec. 23.

Aussie Actors Equity may boycott the Old Vic Co. tour headed by Sir Laurence Olivier. Equity, following a recent edict, says only 25% imported talent is permissible in this country. Balance must be local.

Alternative to the mooted ban would be for whatever management plays the Old Vic troupe to find employment for local artists who would be displaced during the Vic troupe's tour. Ban may also be escaped if the Vic troupe played in non-legit houses. Whether cinemas would be used is a moot point.

Equity is also insisting that changes be made in the Cicely Courtneidge unit "Under The Counter" due to open in Sydney Dec. 27 under Williamson-Tait management. Equity wants more home talent employed. Also the displacement of one imported British femme with only four words to speak. Hal Alexander, secretary of Actors Equity, and Harold Bowden, Williamson-Tait, gen. mgr., will huddle to prevent a show stoppage.

UA's Brief Sees Exhibs' Legal Victory A 'Destructive' Force for Entire Biz

United Artists sees the ultimate destruction of the industry in a deluge of anti-trust actions brought by aggrieved exhibs unless the U. S. Supreme Court upsets the current findings and decree drawn by the statutory court. In its now completed brief for the Supreme Court, UA flatly declares: "The flood gates are open. Under this decree the entire production and distribution side of the motion picture industry is doomed to destruction, as no industry can survive the flood of damage suits that theatre operators have begun and are bound to institute."

Since entry of the decree, brief adds, heavy litigation has been brought on minimum admissions, clearance, runs, franchises and the failure, or lack of failure, to recognize the rights of old customers. In these instances, through depositions, exhibs are endeavoring to establish practices complained of with the hope that the decree, plus some evidence of local situations, may establish a prima facie case. "The statutory court and these litigating exhibitors overlook the fact that no theatre can survive unless it has motion pictures to exhibit," UA asserts. "If this decree remains nothing can save the distribution business."

All Little Three briefs take pains to stress the dividing line between the theatre-owning Big Five and themselves. If there be monopoly, Universal states, it's the "abuse" of great business powers (the Big Five) and a "mere distributor" must kowtow to the weight of economic forces. Such practices, tagged monopolistic by the statutory court, as minimum prices, clearances, runs and franchises were fixed by the Big Five and U, releasing only 1/25th of the total product had to conform with these practices to meet competition.

Franchises

As for longterm franchises, U was forced to seek them as its substitute for theatre ownership. Rather than issue an injunction against it to restrain making of franchises, the Supreme Court should enjoin the theatre circuits from demanding them.

Both UA and U claim that the lower court took the wrong slant from the uniform pattern of clearances and runs. Such a development was a natural outgrowth of the nature of the film biz, it's argued. Each distrib had to meet the best clearance and run terms offered by his competitor if it intended holding on to its accounts. Naturally, this development dictated uniformity of terms.

In its attack on private suits, UA states: "These countless treble damage suits have been instituted by exhibitors who now feel that the decree gives them opportunity for a windfall. The amounts demanded in these suits already instituted aggregate many millions of dollars damage, a staggering amount for eight members of an industry (and especially United Artists), already hard pressed because of increasing trade barriers and confiscatory taxation threatening to bar their products from the market of the world."

Argument is not intended, UA says, as a plea to permit a defendant to escape the penalty prescribed for unlawful conduct but rather to point out the consequences of a ruling of conspiracy. Courts should be doubly reluctant to declare a practice or contracts unlawful without the actual facts before them. Where, as in this case, it's said, such a decree was handed down without such an inquiry, the Supreme Court shouldn't allow it to stand.

Not Price-Fixing

UA sees no price-fixing in minimum admission contracts used by it. Distinction is made between sale of an article and the current case where a copyrighted work is merely licensed. As for roadshows, failure of the court to provide for them "is a complete disregard of the property rights of the producer of this type of picture."

Statutory court's attempt to initiate a new way of selling pix is hit hard in the brief. Court is not authorized to prescribe affirmative ways of doing business, it claims. That would be the business of a legislature, not the judiciary. What's more, the decree would upset the traditional control of sales which indie producers have under the UA setup.

Categorically, UA also contends that the court erred in holding franchises illegal; directing UA to disregard the rights of its old customers; as well as the right to select its own customers; in restraining clearance "reasonably calculated to protect UA's revenue; in finding UA acting in concert with other defendants; and in holding the company had violated anti-trust laws.

Brief was prepped by Edward C. and George A. Raftery and Arthur F. Driscoll, all of O'Brien, Driscoll, Raftery & Lawler.

Col's Brief Hits Bidding, Ban On Block-Booking

Washington, Dec. 23.

Columbia blasts away at two of the decree's selling strictures—the ban on block-booking and competitive selling—in its brief, filed here, last week. As for the other provisions, Col. thinks it can do business with them on the books.

Brief declared: "The appellants claimed below that 'block-booking,' as the term is known in the motion picture industry, is nothing more or less than licensing all or part of a season's product of motion pictures in advance; and that the testimony on the trial showed clearly that there was no 'tying-in' of pictures or conditioning the licensing of one picture upon the licensing of another picture or another group of pictures; that the Government had signally failed to prove any such 'tying-in' or conditioning, although a producer and distributor of motion pictures had as much right to sell all or part of his seasons product in advance as a manufacturer of shoes or soap; that, economically, it was necessary to the appellants' existence to operate in that manner.

"The decree, in effect, tears this industry apart, and holds illegal practically every custom and usage and every type of contract which has crystallized over a period of 30 years. Appellants have not appealed from the restraints upon pooling agreements, franchise agreements, minimum admissions prices, etc., because they feel that they can successfully operate their business in spite of those injunctive provisions. They have appealed, however, from two things: (1) The injunction against block-booking; and (2) the imposition of so-called competitive bidding, or, as we prefer to call it, the provisions for auction-selling. Those two provisions of the decree, if sustained by this court, would work incalculable injury upon the appellants."

The brief continues that it may not be any hardship upon the five majors to sell singly but that the smaller companies must be able to sell the season's product at one time through "economic necessity." It reminds also that when the Federal Trade Commission found block-booking illegal, the practice was upheld on appeal to the Second Circuit Court. Attacking competitive — or auction—selling, Columbia said in the brief:

"The court below was without jurisdiction to regulate or prescribe the manner in which appellants may license their pictures for exhibition. For all purposes appellants are required to put their pictures upon the auction block. That is not the function, nor is it within the power of an equity court sitting in a Sherman anti-trust suit.

Joe Schenck

Continued from page 5

atre circuit after the deal was practically completed. Julian Levi, counsel for Milton Reynolds and Robert Lippert, claimed that UATC was the front for Spyros and Charles Skouras and eventually Golden State would be transfered to the UA subsid, Skouras Theatres, Inc.

While UATC is not a party to the film consent decree, Spyros Skouras is president of 20th-Fox and Charles Skouras heads National Theatres, owned by the film company. Department nixed the deal and Naify then bought out his partners for a reported $8,000,000. UATC was ready to pay about $12,000,000.

M-G Joins 4 Other Majors In Suing Exhibs on %

Fraud action against Jesse L. Stern, Abram H. Levy, their associates and exhibitor companies controlled by them was filed in N. Y. federal court Friday (19) by Loew's, Inc. Suit charges them with making false boxoffice returns on percentage pictures during the period starting in December, 1941, and up to present time. Similar actions were filed recently against the same defendants in N. Y. supreme court by Paramount, 20th-Fox and Warner Bros., also charging them with fraudulent under-reporting on the playdates.

All complaints charge that many of the statements on gross admission receipts, made during the period in question, were fraudulently and intentionally false; also that they were incorrect and disclosed substantially less in gross receipts than had actually been received. Complaints also alleged that all of the distributors, in relying upon such fraudulent statements by the defendants, were induced to agree to lower rental terms for flat rental pictures as well as percentage films.

Complaints ask exemplary or punitive damages in addition to the amounts of which the distribs were allegedly deprived by fraudulent figures.

All actions were filed by Louis Nizer of Phillips, Nizer, Benjamin & Krim, as attorneys for Loew's, Par, 20th-Fox and Warners. Paramount complaint asks $15,000 damages, the 20th-Fox, for $35,000 and WB, for 20th-Fox, for $35,000, and WB for the customary Federal Court form, requests that the damages be ascertained.

Barter System

Continued from page 5

English films will gross less than $4,000,000 here in 1947. The five major circuits would be the only mechanism through which greater playing time could be promised and any agreement among them might be construed as conspiracy to jump the anti-trust laws, it is said.)

Wilson expressed regret that no solution to the 75% tax impasse had come out of the session last week between Fayette W. Allport, the Motion Picture Assn's London rep, and Sir Wilfred Eady, second secretary of the British Treasury. Allport later expressed agreement, stating that the situation had not changed materially from that of last August.

Spotty Brit. Biz

Continued from page 5

against 10-12 months for a Yank effort.

Unpredictability of British films' boxoffice power in the U. S. is another phenomenon which has constantly cropped up to bewilder sales execs, it's noted. While experienced distrib toppers can gauge the earning potential of an American film after it's played a certain requisite number of first-runs and subsequent-run houses, no such possibility has been open with the British pix.

Can't Lick Lesser Playdates

"A British film can go great guns in the big cities and then fall flat on its face when it gets into middling-sized towns or neighborhood houses," one experienced distributor of the imports said. "Then, again, we constantly find that a British film will do excellently in one large situation and, for no accountable reason, die in similar spots throughout the country." Sales execs say they've abandoned any attempt to predict what the films would do.

Advertising difficulties are posing a real problem in the attempt to build U. S. audiences. There's a feeling that the just-right formula has yet to be found and that imponderables of selling in the sticks have remained unsolved. A real dent has been made in cosmopolitan centers but the progress in the hinterlands has been far from reassuring.

Possible promises of affiliated circuits to build British revenues, notwithstanding, those in the know feel that it'll take a minimum of five years before British pix can do anything approximating the take of a Yank equivalent. The thought is that if American distribs agree to settle the British tax quarrel on an offset basis, they'll still be faced with a prime poser in how to win over U. S. patrons in the hinterlands to a mass attendance.

Real Offensive on Chiseling Exhibs

During the past year distributors claim to have been short-changed about $10,500,000 on percentage rental returns from some exhibs. To make up that claimed loss in the future, distribs are planning to carry the battle to the home front in any suits filed. Action will be brought in the city where the short-changing is claimed, with local attorneys to handle case. Distribs believe that this will be a factor in preventing further losses. Number of suits were filed in the past year but an even greater number are reported to have been stalled.

With foreign market a doubtful factor in the future, distribs believe that coin lost on percentage deals will be a big help in stabilizing domestic returns to balance foreign shortages.

Theatre Owner Thinks H'wood Should Consult Exhibs on Public's Tastes

Los Angeles, Dec. 23.

Fed up with what he considers poor product from Hollywood, Harold Chesler, a member of the Independent Theatre Owners of Utah and So. Idaho, poses the question, "Why can't a consultation board be appointed by some organization or producer to get the reaction on pictures before they are made? We surely can tell a producer that 'Moss Rose' will not be successful after the experience we had on 'The Lodger' and others of the same type."

Chesler outlined his views in a letter to R. H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners. The PCCITO topper felt that the proposal merits careful attention of industry production leaders, so that Hollywood "will be able to meet not only the postwar trend of thinking, but also the economic demand so apparently expressed in present living conditions."

In his letter Chesler says he has noticed that his patron's have become "restless" and "quite concerned about the type of pictures we are playing. I feel that it is time that I tell the producers what's wrong." Contending Hollywood has lost the "pulse of the public," the exhib opined that the recent cycles of war, aviation, psychological, heaven and now "gutsy" films are "over the heads of most of the patrons."

Anyone who studies past performances should know that certain pictures have limited b.o. and entertainment values, Chesler emphasized. Citing some examples, he asks why make a "They Won't Believe Me" when "The Stranger" failed to click? Exhib noted that 20th-Fox scored with "Mother Wore Tights" and "I Wonder Who's Kissing" but felt that "Moss Rose," "Kiss of Death" and "Late George Apley" from the same studio were no b.o. bargains.

In summing up his theories, Chesler declared that "Hollywood is obviously on the wrong track in the pictures they are turning out, and I feel a voice from the wilderness should be raised not in protest, but in offering help to straighten out the muddle. After all, a theatre is dependent on Hollywood for the picture, but Hollywood must realize they are dependent upon the exhibitor for their funds to carry on."

Hedy, Cummings Team

Hollywood, Dec. 23.

Hedy Lamarr will costar with Robert Cummings in "Let's Live a Little," United California Pictures film for United Artists. Cummings, Eugene Frenke and Philip Yordan head U.C.P.

Edwin Blum is screenplaying from Albert Cohen-Jack Harvey original.

'Castile'

Continued from page 7

nabe circuit at the 75c-$1.20 scale and ran into many complaints from customers and exhibs alike.

'Agreement' Not Titled

Decision to let "Castile" go at regular admission prices was preceded by 20th's release of "Gentleman's Agreement," its third top film of the year, at no increase in scales. It's reported that production chief Darryl F. Zanuck demanded the price boost for the picture, his only individual production of the year. Because of hypoed opposition from exhib organizations throughout the country to the policy, however, 20th prexy Spyros Skouras was adamant that prices not be boosted.

Further evidence that 20th gave in to exhibitor demands in deciding to release "Castile" at regular prices is seen in the speech made by Skouras at the recent testimonial dinner to Allied prexy Jack Kirsch. Emphasizing 20th's reasons for asking advanced admission, Skouras declared that 20th would have to earn $8,750,000 on "Castile," which was lensed in Technicolor, just to break even. With so much money tied up in the picture, it's believed unlikely he would have consented to the change in policy unless it was decided that was the best way to get that money out fast.

In line with this, it's recalled that Metro sales veepee William F. Rodgers has retained a strict ban against seeking boosted scales for any Metro top-budgeter. Carey Wilson, producer of "Green Dolphin Street," wanted to have prices advanced for that film but was turned down by Rodgers. At regular prices, "Dolphin" is figured to gross $5,000,000 for Metro on the basis of returns to date.

Smith so far has obtained 221 day-and-date key city openings for "Castile" for Christmas Day, including the Broadway Rivoli and four downtown Los Angeles houses. Film is still being sold as a 50-50 deal but exhibs, believing it will hang up strong grosses, are finding no fault with that part of the contract.

L. of D.—Tele

Continued from page 1

said a deal is now in the works and should be wrapped up soon. Earliest of the films is "Henry VIII," first released in 1932, while the most recent are such films as "Jungle Book," "Thief of Bagdad," "Lady Hamilton," etc., all of which have played on Broadway as reissues during the last year.

Legion, which was organized to serve as the Catholic church's reviewing board for films, has never touched radio. If it gets into tele, it will mark the organization's first entry into one of the film industry's allied arts. Fact that it's strictly a film reviewing body would preclude its reviewing live tele shows, at least under the organization's present method of operation, it's believed.

Recent wave of activity among tele broadcasters to establish their own code of morals for all programming, meanwhile, may offset the entry of outside censorship bodies into the medium.

Anglo-U. S.

Continued from page 3

okay from the British society while the Legion cracked down in the U. S. with a condemned (C) rating. Explanation is that in Britain the public knew that the Anglican nuns depicted in "Narcissus" were not Catholics while confusion on that score was much more prevalent here.

In the past no form of communication or cooperation took place between the two groups. Understood that Father Masterson has requested a system whereby each order will advise the other on intended action on films as they are screened after completion in studios. Abbot Upson is prepared to go along with the American group on that basis.

Basic difference in operation, however, may stymie anything more than communication on pix between the two orders. British society reviews all pix and includes them in a report to parishioners but has never, to date, condemned any film. It's function is to recommend films which the Church believes particularly satisfactory.

Liaison between the two groups has been in the air for some time. British organization now swaps information and opinions with numerous continental Catholic film groups.

How many dollars are 17 million readers?

The powerful best-seller is now a dynamic screen romance! It is the most eagerly-awaited picture of years coming to your patrons from its brilliant World Premiere engagement at Radio City Music Hall and backed by a far-reaching ticket-selling magazine, newspaper and radio campaign.

When dynamic Spencer Tracy as proud, impetuous Cass meets lovely Lana Turner, as Jinny, the girl from the other side of town, there's electric drama in the air! Suave Zachary Scott is their best friend who falls for Lana too, in the explosive, romantic picture M-G-M has made of the Sinclair Lewis famed novel!

SPENCER TRACY's greatest role as "Cass" who wooed "Jinny" (LANA TURNER) —a girl from the other side of town!

M·G·M presents

SPENCER TRACY · LANA TURNER

ZACHARY SCOTT

in

Cass Timberlane

TOM DRAKE · MARY ASTOR · ALBERT DEKKER

Screen Play by Donald Ogden Stewart • Adaptation by Donald Ogden Stewart and Sonya Levien • Based on the Novel by Sinclair Lewis

Directed by GEORGE SIDNEY • Produced by ARTHUR HORNBLOW, JR.

M'pls. Ends 10-Year Building Ban; OKs Two New Nabes, One in Error

Minneapolis, Dec. 23.

North Central Allied has failed in its efforts to prevent new theatre construction here and, for the first time in more than 10 years, the bars are being let down to permit additional houses.

City council has granted a permit and license to Nathan Shapiro, former night club owner, to build and operate a new neighborhood picture theatre. It was indicated that other applications, now expected to pour in, will be considered individually on their merits.

S. D. Kane, North Central Allied executive counsel, and Martin G. Lebedoff, a member of the independent exhibitors' body, appeared at the city council's license committee public hearing on the Shapiro application. They asked retention of the 10-year city regulation barring any more new theatres here.

They argued the city is already overseated and that new showhouses would not be in the public's interests. With the return of normalcy, they contended, exhibitors will find tough sledding and their investments will be jeopardized if more competition in the field is allowed.

Residents of the neighborhood in which the theatre will be built, along with business interests and youth leaders, supported Shapiro. They asserted the theatre will help to combat juvenile delinquency in the section.

The city council members were surprised to find that, inadvertently, they also had granted a permit to H. L. Griffith to build a new neighborhood house in another part of the city. Now, however, they're trying to undo the action by a "round robin" petition. Also, they point out, they haven't acted on a license to operate the proposed new theatre.

Griffith, who has been trying since 1937 to obtain his permit and has made repeated applications since then, says he'll not accept any such informal rescinding action and, if necessary, will carry his fight into the courts.

Drive-In for Gainesville, Texas

Gainesville, Texas, Dec. 23.

Work has been started here by L. C. Dennis on his new Hi-Ho Drive-In theatre, which he expects to have completed about April.

Spot will be patterned after one being operated by C. D. Leon between Sherman and Denison.

New Atlantic Beach House

Raleigh, Dec. 23.

The Roda, new theatre being constructed in Atlantic Beach by A. G. Cooper and associates, will have a capacity of 700. It will be used for movies, stage productions and, in season, as a convention hall.

Opening is set for about Jan. 1.

Building So. Cal. String

Los Angeles, Dec. 23.

Weststates Theatres, Inc., new exhib company, headed by Terry McDaniel and Judy Poynter, obtained government okay to start building a string of film houses in Southern California.

McDaniel was formerly with Fox West Coast and Poynter owned theatres in Arizona.

Small Exhibs

Continued from page 5

of a number of deals. It's all due, of course, to a desire to get the last possible dollar out of the domestic market."

Distribs formerly were careless of the little houses because their records showed them that some 70% of their total take came from first-runs and other big theatres, according to Lachman. Their change in attitude was noticeable shortly after their foreign difficulties developed when the other 30% became important. Hence, lots of Jersey exhibs who went begging for product previously now are getting it on something closer to their own terms.

From distrib sources it's said that pursuit of the small exhib is one phase of a completely changed picture of domestic selling. The rivalry for accounts, hypoed by both the foreign situation and a theatre shortage, has been growing hotter for the past year. It's expected that the competition will reach its peak in '48.

George Langbart Exits Randforce for Own Chain

George Langbart has resigned as district supervisor of the Randforce circuit to go into exhibition on his own. Langbart, in partnership with Henry Rosenberg, closed this [illegible] with Samuel Cummins for the purchase of four theatres in Norfolk and Portsmouth, Va. He takes over the first of the new year.

Houses passing title are the Pix and Fairmount, Norfolk, and the Port and High, Portsmouth. Theatres will be renovated and a change in playing policy will be adopted. Rachlin, Migdal, Cohen & Diamond, New York law firm, handled the transaction.

3 Big Buff Trust Suits Due at Bat

Buffalo, Dec. 23.

Exhibitor plaintiffs in three separate anti-trust suits pending against the majors with total damages of $4,250,000 are now pressing for trials of their actions in the local Federal district court. The chances are odds-on that before the spring is over all three will go before Buffalo juries. First of the batch to be heard will be the $489,000 triple-damager brought by the Bordanaro Bros. which is slated to kick off Jan. 5.

The Bordanaro joust will be followed by the Dipson Theatres' suit which is tentatively slated for the March term. Dipson is slugging at the eight majors for $2,561,833 triple balm. Last of the trio is the action of Rivoli Operating Corp. for $1,200,000 against the majors.

Bordanaro case was to be adjourned until after the appeals hearing of the main Government action but with that being postponed until the February term, the local action goes to the mat on its original date. Final depositions of William F. Rodgers, Metro's v.p. in charge of distribution, were completed last week in New York, thus winding up preparations. Rodgers is leaving for Florida because of health and therefore couldn't appear as a witness in the case.

Bordanaro Bros. claim their Palace, in Olean, took it on the chin because of alleged favoritism for the Warner Bros. first-run in the town. Columbia is the only major not named a defendant. Plaintiff's case is being handled by William Gray, Philadelphia attorney who won the William Goldman action in that city.

Rivoli suit is also being steered by an out-of-towner. Thomas McConnell, Jackson Park lawyer, is doing the plaintiff's talking. He's just finished taking depositions of top bracket distrib execs of the majors. They were questioned here and in Chicago.

Only the Dipson case is in the hands of local counsel.

M-G to Flats

Continued from page 5

hope the switch to flat terms will eliminate much of that. Despite the close scrutiny by checkers given most houses that play percentage pix, it's been found that exhibs still have means of cheating on their reports. Metro spokesman referred to one exhib who'd been caught and forced to pay 100% of the money he'd withheld. A week later, however, Metro discovered he'd started the same withholding tactics again. Flat deals, it's believed, would do away with much of that cheating.

Metro official pointed out, too, that some of the cheating is done by theatre cashiers and ticket takers working in collusion. In several situations, the exhib didn't know about such tactics until it was brought to his attention by a checker. Thus, according to the M-G spokesman, it's still necessary to check most houses periodically.

Only company which still conducts its own checking service, Metro has recently cut two or three men from its field checking staff. No further cuts are planned, however, since it's believed there will be enough work left for the rest of them to keep them busy.

Jack L. Warner
speaks on
"Creative Enterprise in Production, Selling and Distribution a 'Must'"
* * *
An Editorial Feature
in the
42d Anniversary Number of
VARIETY
Out Soon

20th's Test Suit On SPG Letouts

In a legal maneuver bound to have important bearing on any future personnel cutbacks in the film industry, 20th-Fox has filed suit in N. Y. supreme court for an injunction barring the Screen Publicists Guild from bringing to arbitration the case of nine 20th publicists laid off last summer.

According to the 20th-Fox brief, the nine publicists were laid off under an economy clause in the union contract, thereby removing the case from jurisdiction of any arbitration proceedings. SPG countered with charges that the work previously done by the discharged employees has now been piled on the remaining publicists, thereby violating the union contract's clause covering doubling-up and overloading. Judge Henry Clay Greenberg, after completing hearings last Friday (19), took case under advisement, with decision expected some time in January.

Outcome of the case will determine whether both SPG and the Screen, Office & Professional Employees Guild, both of whose memberships were hit by payroll slicing recently, have recourse in reinstating some of the workers. Practically every one of the major companies will have arbitrations disputes on their hands hinging on the outcome of the 20th-Fox case.

Collarites' M-G Powwow Delayed Two Days Only

Arbitration proceedings covering wage rise for Metro white collarites were interrupted Monday (22) before the American Arbitration Assn. in a surprise statement by Burton K. Zorn, Metro lawyer, that the company was not prepared for rebuttal. Zorn's statement followed a long presentation by Leonard Boudin, representing Screen Office & Professional Employees Guild. Boudin marshalled statistics from Commerce & Industry Assn. charts and National Industrial Conference Board surveys, showing standing of film white collarites with employees of other industries. He asked for wage hikes of $12 or 30%, whichever was higher.

Zorn's request for a several weeks postponement of the hearings to allow time for preparation of his case brought squawks from the SOPEG bench. According to SOPEG execs, the companies intend to draw out the arbitration proceedings as long as possible. However, impartial arbitrator Sidney Wolff granted Metro two days' grace, and the proceedings will continue on Friday and Saturday (26-27). Meanwhile, arbitration proceedings involving pay hikes for SOPEG members at United Artists start Monday (29) under the industry decision to hold separate arbitrations for each company.

ASCAP Signing Up Indies Pending TOA Settlement

American Society of Composers, Authors & Publishers may be talking settlement of its increased seat-tax proposal with the Theatre Owners of America and others, but that's not stopping the org. from a drive to sign up as many exhibs as possible under its announced new rate. ASCAP has been circularizing a large number of theatre operators via the mails with renewal contracts for the increased terms.

Letters tell exhibs that the new deal goes into effect Feb. 1, after the moratorium on the hoist which TOA extracted from it.

Inside Stuff—Pictures

New idea in film editor relations has been instituted by Metro ad-publicity veepee Howard Dietz and publicity director Herb Crooker, with the publication of an "M-G Movie Memo." It comprises a list of mimeographed pages containing various news items about the film industry, which Crooker described as "sort of a motion picture editors' trade journal."

He listed as its twofold mission, "to suggest springboards for movie columns and discussions on days when the editor's idea tank is sluggish or running dry, and to beat the drum in a subtle manner for M-G pictures." Evidence that it's to be more than just a publicity handout for Metro product was seen in the first issue, which referred several times to various 20th-Fox films (in an approving manner, of course) and also to several Paramount productions.

Herbert S. Nusbaum, former member of Monogram's legal department on the Coast, has resigned to open his own law offices in Hollywood. Nusbaum studied at nights for the California bar while working with Mono.

Before joining Mono, Nusbaum worked with Metro's homeoffice legal department and so is the third member of that department to leave during the last year to strike out for himself. Tyree Dillard, Jr., former M-G liaison between the legal and sales departments, now has his own practice in Washington and plans soon to open a New York office as well. Irwin Margulies, former homeoffice legal rep for Metro's studio, is also practicing now in N. Y.

Admitting that the House un-American Activities Committee "won" round one "in its effort to dictate to the film industry," Progressive Citizens of America has announced its decision to continue carrying the fight against the House probers. First step has been the publication of a "fact sheet" on the committee, detailing its record during the nine years of its existence and presenting a case history of the recent Hollywood hearings. Theme of the "fact sheet" is that the committee has consistently violated the Bill of Rights.

As if business wasn't tough enough for Hollywood's indie flacks, the City of Los Angeles is making it tougher. Department of Licenses has set a crew of 20 investigators to work to enforce an ordinance passed in May, 1946. Law requires that any press agent conducting his own business must apply for a license. Fees start at a minimum of $12 and range upward at the rate of $1 per $1,000 income over $12,000. Penalties for failure to pay range up to 50% of the license fee involved.

Mark Hellinger

Continued from page 2

silk ties. Even success in Hollywood, to which he matriculated in the '30s, first as a writer, then a producer, failed to diminish his love for the Big Street, where a quarter-century ago he started a career that was to make him a legend before his time.

Lavish spender and tipper, a guy who was a champ check-grabber, Hellinger was a prolific worker. Even after he had gone to Hollywood he contributed a column and page of features to King Features.

He began his career in N. Y. as a cashier in a Greenwich Village cabaret, then became a reporter for Zit's Weekly. Walter Winchell at the time handled a similar job for the Vaudeville News, and they became fast friends, a friendship that endured through the years. He joined the News in 1923, as a reporter, covering a Broadway beat and writing the intimate type of story that was the forerunner to the Broadway gossip column. He then went to the Mirror, where he limned the events of Broadway and its people.

Hellinger had just completed "Naked City"— a story of the New York with which he was so familiar —for Universal release. It was to be his last picture for U. He also produced "The Killers" for U, one of the top boxoffice pix a year ago.

He had recently entered into a new agreement with Selznick Releasing Corp. through which he was to distribute his independently produced films, six in all. Initial picture, scheduled to go before the cameras in March, was to be "Knock on Any Door," best-selling novel of juvenile delinquency in Chicago, by Willard Motley.

After writing a number of film stories independently, Hellinger joined Warner Bros. in 1937 as a producer. One of this indie yarns was "Broadway Bill," done by Columbia; it is still hailed frequently as the top turf pic ever made.

Radio

With all the pressure of his picture work Hellinger last summer warmed up to a proposition involving the taking over of the CBS 7-7:15 p. m. period for Procter & Gamble. It would have meant cutting into his film activities in mid-afternoon five days a week to go over the script, rehearse and broadcast the show, which was to be titled "The Hellinger Story." The deal eventually fell through because of a change in executive heads of the ad agency concerned, the new man preferring to start from scratch in picking his own program.

It was made apparent during the discussions about the series that Hellinger was less interested in the money—his end was to be $5,000—than in achieving success in a medium that he had tackled in earlier years, but without hitting the jackpot of popularity.

Met Gladys Glad

In 1925, while on the News, he helped judge a Coney Island beauty contest run by the paper. The winner was one, Gladys Glad. She was to become what Flo Ziegfeld called his most beautiful showgirl. In 1929 she became Hellinger's wife. When he was stricken in the Hellingers' private projection room Saturday night she rushed him to Cedars of Lebanon hospital in Hollywood. The end came a few hours later. Last summer he was under an oxygen tent, when first struck by a heart attack. Also surviving are an adopted son and daughter, Mark, 6, and Gladys, 5.

Press Accolades

Few personalities in journalism have gotten the press accolades accorded Mark Hellinger. Hellinger's death in Hollywood Sunday found the nation's press and its columnists, particularly on Broadway, going all out in their sentimentalisms the following day in lauding one of the most popular of their craft.

All of the Broadway columnists paid tribute to him of one sort or another, and some unashamedly wept copious verbal tears. The N. Y. Journal-American yesterday began serializing Hellinger's life story, by George Frazier.

Delay SRO Sales Meet

Death of Mark Hellinger has caused the Selznick Releasing Organization to postpone the sales meeting it had slated for Jan. 8-9-10, prexy Neil Agnew said yesterday (Tuesday).

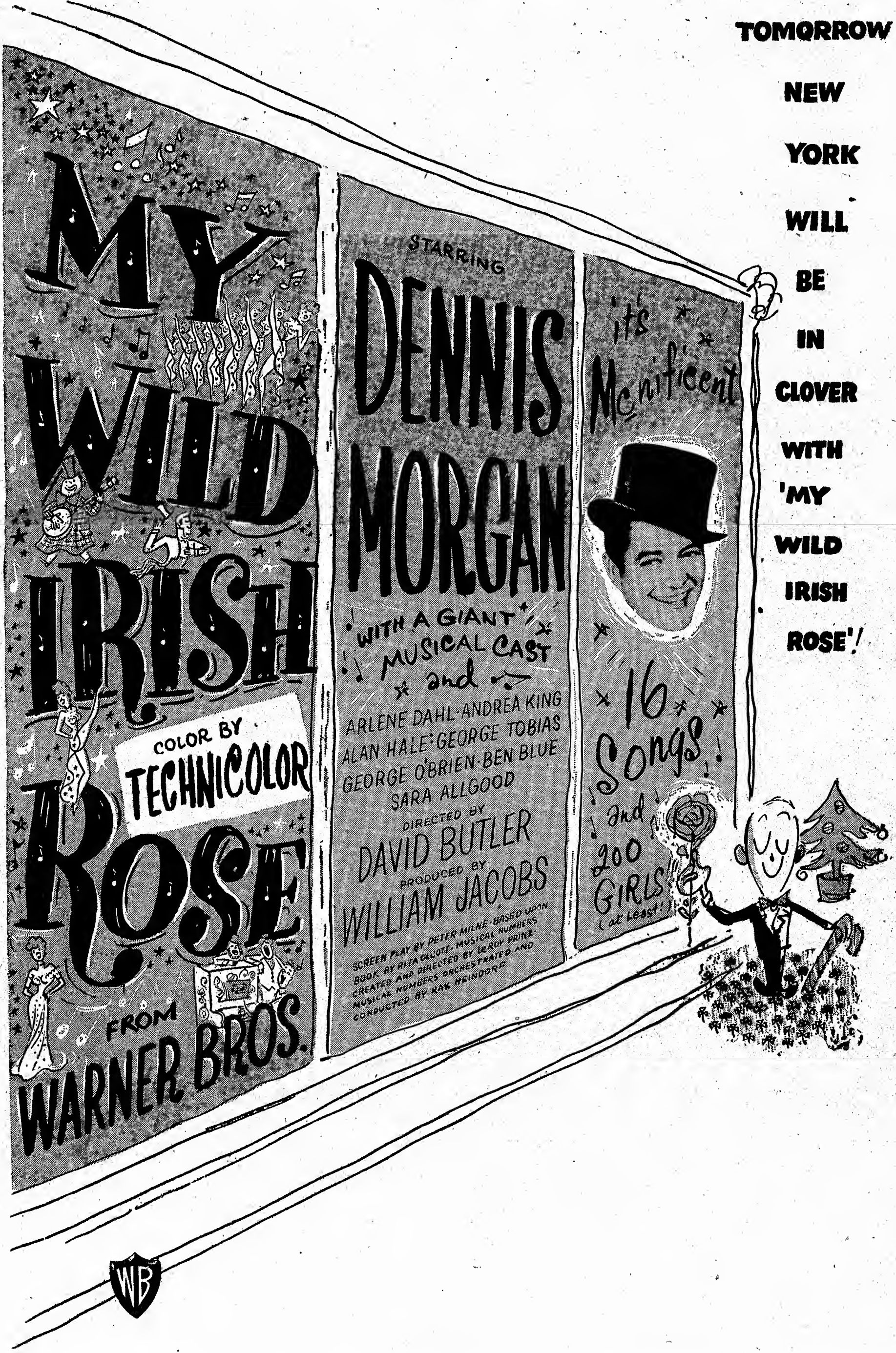
Meeting, SRO's first, was to have been held at the Ambassador hotel, Los Angeles. It has been pushed back until later in the month. Hellinger had just joined the organization as a producer.

Hellinger's Death Forces Re-Waxing of Crosby Show

Hollywood, Dec. 23.

Untimely death of producer Mark Hellinger Sunday (21) night has forced ABC to order a reslicing of a Bing Crosby show waxed last Wednesday (17) with Hellinger, Jimmy Durante and Dick Haymes. Those who had heard the show described it as including the breeziest verbiage of the year.

Crosby has platters ready up to March 17 as a result of his rush to beat the Petrillo ban on recordings. ABC's decision to reslice the Hellinger show was based on its attempt to preserve the atmosphere of "liveliness" with which the show is associated.


MY WILD IRISH ROSE
COLOR BY TECHNICOLOR
FROM WARNER BROS.
STARRING
DENNIS MORGAN
WITH A GIANT MUSICAL CAST
and
ARLENE DAHL · ANDREA KING
ALAN HALE · GEORGE TOBIAS
GEORGE O'BRIEN · BEN BLUE
SARA ALLGOOD
DIRECTED BY DAVID BUTLER
PRODUCED BY WILLIAM JACOBS
SCREEN PLAY BY PETER MILNE · BASED UPON BOOK BY RITA OLCOTT · MUSICAL NUMBERS CREATED AND DIRECTED BY LeROY PRINZ · MUSICAL NUMBERS ORCHESTRATED AND CONDUCTED BY RAY HEINDORF
it's McNificent
16 Songs!
and 200 GIRLS (at least)
WB

TOMORROW
NEW
YORK
WILL
BE
IN
CLOVER
WITH
'MY
WILD
IRISH
ROSE'!

Par Strength in U. S. Theatres, Balaban Informs Stockholders

Paramount's solid footing in shaky world conditions—based on its enormous U. S. theatre holdings—was played up last week by Barney Balaban, Par's prexy, in a letter sent to all stockholders. Paramount, he said, is least affected of all the companies by the foreign restrictions. Due to its theatre holdings, only 10% of world revenues of the company are derived from foreign distribution of Par's pix.

(From other sources, it's reported that Par will take in some $20,000,000 in net returns from overseas rentals. This indicates the company's gross revenues at about $200,000,000 for the year. It's last year grosses were $193,000,000.)

Earnings this year, although not measuring up to 1946, "have been and are, taking all factors into account, very satisfactory," Balaban said.

Balaban sees the fall of '48 as the point from which present production economies will spell lower amortization charges on pix released. Par's film industry is being held "to the narrowest margin which is adequate to assure an unbroken supply of product." Having done that, he said, "we all now can look forward to an earlier date for the achievement of a position in which our inventory has a more favorable relation to the market we sell in."

Par laid out 187,667 shares of common to acquire Liberty and Rainbow productions, he said. Now in the treasury are 411,433 shares. (Par issued 56,667 shares for a 94.6% interest in Rainbow. Company bought 58,000 shares of its own stock in November and 7,800 shares during the first half of December.) "These shares," he said, "with additional shares which may be acquired, will be at hand for the purchase of other interests which would strengthen the company."

Balaban's letter was sent in conjunction with dividend checks for the fourth quarter 50c. per share payments.

EL Topper

Continued from page 5

circuit sales manager, to the newly-created post of assistant general sales manager under Schwalberg. Al Suchman, eastern division head, and Nicholas Goldhammer, western counterpart, were let out. Both Suchman and Goldhammer are fairly recent additions to EL's sales staff since they took over their posts only a few months back, Ralph McCoy, southeastern district manager, also handed in his resignation, effective immediately.

Naming of Dunn was the payoff on the sudden collapse in negotiations with Heineman. Dickerings reached a crisis last week when indications pointed to his assuming the top distrib spot (with Schwalberg working under him as domestic topper) in the company. But negotiations terminated when EL refused to meet Heineman's compensation demands. Unfruitful negotiations had previously been pushed with Tom Connors, erstwhile sales chief for 20th-Fox, which were started and halted three separate times before EL turned to Heineman.

Filling in the hole is considered so important that it's understood one of the reasons for Benjamin's recent trip to London was to obtain Rank's okay to the Heineman deal. Latter has a five-year pact with Universal under whose setup he works, which is guaranteed by Rank.

During the week, foreign operations also saw a change. Milton J. Yeoman, manager of foreign branch operations, resigned. Yeoman was with EL six months and spent the 16 years prior with Universal. He recently returned from Mexico after opening a company office there.

Dunn, new ass't general sales manager, was circuit sales chief for the past year. He had been with the Warner Bros. foreign dept. and while serving under the WB banner was captured by the Japanese during the fall of Shanghai.

PAUL RADIN'S COAST SPOT

Paul Radin, v.p. of Buchanan & Co., returned to the Coast from New York yesterday (Tuesday) after eight weeks of huddles with John Hertz, Jr., and other execs.

Radin will again head the ad agency's motion picture department, operating under Coast exec v.p. Fred Jordan.

Claim No Brit. Blackout On Palestine Newsreels

Commercial newsreel outfits have been practically shut off from all footage emanating from Palestine, just when that country has become the hotbed of news activity in the world. Reason for the virtual blackout on Palestine news is that most of the reels' staff cameramen in the country are partisans in the fighting and so have no time to use their cameras.

None of the reels has any American staffers in the country, with most of them having relied heretofore on Arab, British or Jewish lensers for their footage. Because of the sporadic fighting in Palestine, all the lensers have been tied up with their own activities and the reels, consequently, have received no footage to show what's actually happening in the country. Restriction on communications has also been a problem, with the competition among the five reels for plane and ship space holding up whatever footage has been lensed.

Newsreel officials emphatically deny that British censorship has had anything to do with their lack of Palestinian coverage. British haven't scissored any footage from Palestine for more than a year, they claim.

Comerford Loses Hiked Fee Fight

Honesdale, Pa., Dec. 23.

Furiously waged campaign of the Comerford Amus. Co., operators of the Lyric theatre here, to defeat a proposed admission tax and a hike in the Lyric's annual license from $60 to $717 proved ineffective when the borough council recently passed both measures. Protests of a Comerford attorney that passage of the ordinances would be contrary to the community "goodwill" were denied by the borough counsel who declared, "let's call a spade a spade—the Comerford organization does not enjoy much goodwill here."

Appearing before the council at a public hearing, Comerford attorney Thomas Friday submitted a variety of petitions, resolutions, letters and cards, signers of which all purportedly objected to an amusement tax. Council prexy J. F. Riefler elicited the admission that Comerford had prepared the petitions as well as circulated them. Circuit employees then denied charges that some signatures were forged.

In justifying the proposed $717 license fee for the Lyric, borough counsel A. Emerson Howell pointed out that the sum would amount to only about 60c for each performance. Furthermore, he said, the borough's daily police protection alone is worth more than that. Comerford attorney brushed that one off with the reply that the Lyric has been hiring its own policing staff at the council's request.

EL Loan

Continued from page 3

Krim, EL's prexy. Negotiations were handled by Serge Semenenko, senior veepee of the Boston bank; Robert W. Purcell, Pathe Industries board chairman; Robert Benjamin, Pathe director, and Krim. Pathe is parent organization for the film company.

Other banks participating in the loan are the Bank of Manhattan Co., Marine Midland Trust Co. and Continental Bank & Trust Co., all in N. Y.

Within 60 days, Krim said, four big productions will go before the cameras. Films are "Assigned to Danger," "The Spiritualist," "Hollow Triumph" and "The Blank Wall," a Walter Wanger production.

Ustinov's H'wood Chore

Hollywood, Dec. 23.

Peter Ustinov, 26-year-old British writer and actor, has been signed by Alfred Hitchcock and Sidney Bernstein to do the screenplay of "Under Capricorn." Pic, which will star Ingrid Bergman, will be made in London next fall.

Hitchcock-Bernstein Transatlantic unit, releasing via Warner Bros., sends its initialer, "Rope," into production here shortly.

Cincy-Cleve. Surveys

Theatre survey of the Cincinnati territories, 14th in the series of directories on the country's 31 exchange areas being issued by the Motion Picture Assn., shows a total of 704 theatres with a seating capacity of 372,172 in addition to eight drive-ins with a 8,641-car capacity. Of the total number of houses, 292 are circuit-operated, with 504 owned by indies having less than four theatres apiece.

Survey of the Cleveland area, 15th in the series, reveals a total of 479 theatres with 371,013 seats in addition to 23 drive-ins with a car capacity of 7,480. Circuits run 246 theatres in the territory with remaining 260 controlled by indie operators.

U Sets Pattern For End of Co-op Ads With Exhibs

Hollywood, Dec. 23.

With Universal setting Jan. 1 as deadline for abandoning its policy of participating in cooperative ads and exploitation with exhibs, trend seems to be toward general adoption of similar tightening up by other companies. During 1947 approximately $12,000,000 was expended by the majors in first-run campaigns for their pix.

Move is part of the general retrenchment but is being made both for sake of economy and in belief by producers that exhibs are dodging their fair share of the cost. If U-I's action is followed by other majors, it will mean that exhibs will have to exert greater efforts to attract customers to first-run houses.

Cooperative policy is expected to be retained by majors, which have their own theatre chains and with those with whom they are affiliated, but otherwise it's believed that many exhibs will be placed on their own in keeping grosses up.

UA-Enterprise

Continued from page 3

vances on its other product on strength of the "Arch" release. This is denied by UA head Grad Sears but it said to be one of the reasons Enterprise tiffed with UA, threatening to withdraw its big special.

Ent a month ago sent a letter to UA claiming it to be in default on its distribution contract. Under the pact's terms, UA has 30 days in which to correct these defaults. In the event they are not corrected. Ent then can exercise its right of termination. The 30 days were up over the past week end.

During that period, UA in turn sent a letter to the producing unit denying it was in default. It also served a summons on Ent to force delivery of the remaining pictures due under the Unit's contract, particularly "Arch of Triumph," which is completed.

Enterprise letter claimed UA defaulted in (1) that it did not use its best efforts in selling the producer's pictures and (2) a number of minor infractions of the pact.

In the interim, the Cagney brothers, who are also in a dispute with UA over failure to deliver the completed "Time of Your Life," filed a counter-suit to UA's action of two weeks ago. It asks a declaratory judgment to free it from the UA pact, claiming UA has breached the contract. UA's suit is in N. Y. supreme court and Cagney's in California. Attorneys feel that the action is legal sparring at the moment.

William Goetz
(Production Head of Universal-International)
Advocates
"The Only Trend: Get Back to Work"
In the
upcoming
42d Anniversary Number
of
VARIETY
Out Shortly

Picture Grosses

PORTLAND, ORE.

(Continued from page 9)

Only $1,000. Last week, "La Traviata" (Indie), $1,800.

Mayfair (Parker) (1,500; 40-80)—"If I Had My Way" (U) and "Shadow of Doubt" (U) (reissues). Fair $3,700. Last week, "Ride Pink Horse" and "Newshounds" (Mono) (6 days), oke $4,700.

Music Box (H-E) (1,000; 40-80)—"Fun, Fancy Free" (RKO) and "Something In The Wind" (U) (2d wk) (m.o.). So-so $2,500. Last week, $3,500.

Oriental (H-E) (2,000; 40-80)—"Had To Be You" (Col) and "Crime Doctor's Gamble" (Col), day-date with Paramount. Below average $3,500. Last week, "Where There's Life" (Par) and "Repeat Performance" (EL). Okay $5,000.

Orpheum (H-E) (1,750; 40-80)—"Where There's Life" (Par) and "Repeat Pedformance" (EL) (2d wk). Holding $6,500. Last week, also Oriental, nifty $9,400.

Paramount (H-E) (3,400; 40-80)—"Had To Be You" (Col) and "Crime Doctor's Gamble" (Col), also Oriental. Good $7,000. Last week, "Down To Earth" (Col), $8,700.

Playhouse (H-E) (1,200; 40-80)—"Down To Earth" (Col) (m.o.). Fair $2,200. Last week, "Bachelor and Bobby-Soxer" (RKO) and "Lured" (UA) (5th wk), (m.o.). $1,800.

United Artists (Parker) (895) (40-80)—"Green Dolphin Street" (M-G) (3d wk). Excellent $8,000. Last week, strong $10,700.

PITT SAGS; 'DANCE' VERY THIN $11,000

Pittsburgh, Dec. 23.

Couple of not too dismal spots in the Golden Triangle the week before Christmas are playing reissues. Fulton's doing okay with "Mark of Zorro" and "Drums Along the Mohawk" while Senator's hitting pay dirt with combo of "Green Hell" and "Pittsburgh." Otherwise biz is blah.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues). Nice $7,500. Last week, "Ride Pink Horse" (U) in 8 days hit $9,000.

Harris (Harris) (2,200; 40-70)—"Pirates Monterey" (U). Getting only 6 days, and should grab $9,000, not bad. Last week, second of "Exile" (U) yanked after 2 days at $3,000.

Penn (Loew's-UA) (3,300; 40-70)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). House only rarely goes in for double-bills. Under $11,000, very poor here. Last week, "Golden Earrings" (Par), $14,000.

Ritz (Loew's) (800; 40-70)—"Golden Earrings" (Par) (m.o.). Maybe $2,500. Last week, "Green Dolphin Street" (M-G) (m.o.), $3,500.

Senator (Harris) (2,200; 40-70)—"Pittsburgh" (U) and "Green Hell" (U) (reissues). Stout $4,000 in 9 days. Last week, reissue of "Miracle 34th St." (20th) and "Blondie In Dough" (Col), in 4 days, brutal $1,500.

Stanley (WB) (3,800; 40-70)—"Out of Blue" (EL). Slow $11,000. Last week, "Out of Past" (RKO) with Louis-Walcott fight pix, neat $14,000.

Warner (WB) (2,000; 40-70)—"Love From Stranger" (EL) and "Linda Be Good" (EL). Taking it on the chin along with others at $6,000. Last week, "Gangster" (Mono) with h.o. of Louis-Walcott fight pix, $10,000.

'Outpost'-'Driftwood' Okay $8,000 in Buff.

Buffalo, Dec. 23.

Reissues predominate here this week as the boxoffice drags bottom. Best bet looks to be "Northwest Outpost" and "Driftwood" but not big.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Thunder in Valley" (20th) and "Christmas Carol" (M-G) (reissue). Sad $8,000 or near. Last week, "Escape Me Never" (WB) and "Slight Case of Murder" (WB) (reissue), $13,500.

Great Lakes (Shea) (3,400; 40-70)—"Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues). Passable $11,000 or close. Last week, "Unfinished Dance" (M-G) and "Frieda" (U), $10,000.

Hipp (Shea) (2,100; 40-70)—"Man in Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues). Thin $5,000. Last week, "This Time Keeps" (M-G) (3d wk) (m.o.), $6,200.

Lafayette (Basil) (3,000; 40-70)—"Last of Red Men" (Col) and "Key Witness" (Col). Dull $9,000. Last week, "Upturned Glass" (U) and "Blonde Savage" (EL), blah $5,500.

Teck (Shea) (1,400; 40-70)—"Magnificent Obsession" (U) and "Stole Million" (U) (reissues). Dismal $3,500. Last week, "Christmas Eve" (UA) and "Blackmail" (Rep) (m.o.), $4,000.

20th Century (20th Cent.) (3,000; 40-70)—"Northwest Outpost" (Rep) and "Driftwood" (Rep). Okay $8,000 in 5 days. Last week, "Love From Stranger" (EL) and "Linda Be Good" (EL), $11,500.

Frisco Sags; 'Kenyon' Oke $23,500, 2 Spots, 'Texan' 12G, 'Mesa'-Vaude 16G

San Francisco, Dec. 23.

Santa Claus is avoiding Market Street this week with house managers currently mumbling about a blue Christmas. "Unconquered" is the only big picture in months to hold up strongly, and it still is on its seventh week at the St. Francis.

"Fabulous Texan" is mild at the Fox as are most other new entries. However, "Daisy Kenyon" looks fairly nice in two houses.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1.00)—"Wild Horse Mesa" (RKO) plus vaude headed by "Plenty of Room" and Guy Cherney. Low $16,000. Last week, "Lone Wolf London" (Col) plus vaude headed by Bill Robinson and Marie McDonald, stout $27,500.

Fox (FWC) (4,651; 60-95)—"Fabulous Texan" (Rep) and "Old Spanish Trail" (Rep). Mild $12,000. Last week, "Desire Me" (M-G), $16,000.

Warfield (FWC) (2,656; 60-85)—"Daisy Kenyon" (20th). Nice $19,000. Last week, "Green Dolphin Street" (M-G) (3d wk), $12,500.

Paramount (Par) (2,646; 60-85)—"Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues) (2d wk). Only $10,000. Last week, oke $19,000.

St. Francis (Par) (1,400; 90-$1.20) "Unconquered" (Par) (7 wk). Stout $12,000. Last week, sock $15,000.

Orpheum (Blumenfeld) (2,448; 55-85) — "The Swordsman" (Col). Good $16,000. Last week, "Exile" (U) (2d wk), $10,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Body and Soul" (UA) (4th wk). Oke $8,000. Last week, happy $11,000.

Stagedoor (Ackerman) (350; $1.20)—"Henry V" (UA) (4th wk). Nice $2,500. Last week, big $3,500.

Guild (Blumenfeld) (400; 35-85)—"The Exile" (U) (m.o.). Weak $3,000. Last week, "Night of Love" (Col) (reissue), fair $2,700.

Clay (Roesner) (400; 65-85)—"Tawny Pipit" (U) (6th wk). Trim $2,200. Last week, $1,900.

United Nations (FWC) (1,149; 60-85)—"Daisy Kenyon" (20th). Tepid $4,500. Last week, "Nightmare Alley" (20th) (3d wk) (m.o.), 6 days, $2,500.

Esquire (Blumenfeld) (952; 55-85)—"Spoilers" (FC) and "Diamond Jim" (FC) (reissues). Neat $6,500. Last week, "The Outlaw" (UA) (reissue) (2d wk), dropped to $6,500.

State (Par) (2,133; 60-85)—"Black Cat" (U) and "Black Friday" (U) (reissues). Oke $9,000. Last week, "Gentleman After Dark" (EL) and "Man in Iron Mask" (EL) (reissues), $10,500.

BALTIMORE

(Continued from page 11)

"Texas Radio Round-Up" headed by Ernest Tubb on stage. Combo drawing some trade at $14,000. Last week, second of "Had to Be You" (Col) and vaude, $12,700.

Keith's (Schanberger) (2,460; 20-60) — "The Exile" (U) (2d wk). Holding well at $9,000 after solid getaway at $15,200.

Mayfair (Hicks) (980; 35-55)—"Fabulous Texan" (Rep) (3d wk). Mild $5,500 after okay second sesh at $6,700.

New (Mechanic) (1,800; 20-60)—"Drums Along Mohawk" (20th) (reissue). Filling in mildly at $7,000 to set Christmas Day opening (Thurs.) for "Captain From Castile" (20th). Last week, third of "Daisy Kenyon" (20th) fell to $7,000 after good previous sessions.

Town (Rappaport) (1,600; 35-65)—"Walter Mitty" (RKO) (4th wk). Winding up at $9,000 after very steady second heat at $10,200.

Allied Cancels N.O. Meet For N.Y. or D.C. in Feb.

The National Allied board meet slated for New Orleans early in February has been called off. The board, instead, will stage its huddies in either Washington or New York in mid-February. New Orleans confab was cancelled because of an acute shortage of hotel accommodations there.

Board is scheduled to rule on its action with reference to the seat tax raise by the American Society of Composers, Authors & Publishers. Allied convention in Milwaukee tentatively adopted a scheme for raising a war chest to fight the boost. Allied locals will report back at the forthcoming meet.

DRAMA WITH TREMENDOUS AUDIENCE THRILL POWER!

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all sleek...
all smart...
all mixed up in a strange case of Murder!

COLUMBIA PICTURES presents

Franchot **TONE** *Janet* **BLAIR**

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STEVEN GERAY · TOM POWERS

An S. SYLVAN SIMON Production
Screenplay by Roy Huggins
From his novel, "The Double Take"
Produced and directed by S. SYLVAN SIMON

N. Central Allied Blows Whistle (But Loud) on Par; Exchange Notes

Minneapolis.

North Central Allied is awaiting a reply to its recent complaints to the Federal Trade Commission, Postmaster-General and Department of Justice. The petitions called for investigations of the action of Paramount Pictures here in posting 24-sheets in and mailing heralds from Minneapolis to residents in Fairbault, Minn.

William Glaser, owner of the only three theatres in the latter town, has been refusing to buy the pictures because of allegedly exorbitant demands. Glaser is a member of North Central Allied. The 24-sheets and heralds advertise individual Paramount pictures and the product as a whole.

The independent exhibitors' organization, in a communication to the Federal Trade Commission, alleged false and misleading advertising. Its charges with the Postmaster-General are that the mails are being used to intimidate and coerce. "Blackmail tactics" and "unfair trade practices" were the charges lodged with the Department of Justice.

The matter also has been laid before Eric Johnston and Barney Balaban. Bennie Berger, president of the organization, says it will be brought up at the next Paramount stockholders' meeting "before the election of officers."

Cooper's 2 Takeovers

Lincoln, Neb.

Lincoln theatre here and the Criterion in Oklahoma City have been acquired by Cooper Foundation Theatres from the estate of the late J. H. Cooper, former Paramount partner. Management group for the new theatre operator consists of Pat McGee, Ralph Ayer and Frank Roberts.

No changes in the operation or management of the two showcases will be put through at the present time.

J. Guy Selmser Retires

Gloversville, N. Y.

After 25 years with the Schine Theatrical Enterprises, J. Guy Selmser has retired as active chief of the Construction, Purchasing and Maintenance Department.

He is succeeded by J. Dewey Lederer, assistant.

AITOEP Drops Jos. Conway

Joseph Conway has been dropped as general manager of Allied Independent Theatre Owners of Eastern Pennsylvania. Understood the move was part of a retrenchment drive stemming from the recent film business sag.

Conway, who formerly operated the Egyptian and other theatres, was appointed to the Allied post about a year ago.

Selected-Realart Deal

Frank Childs of Selected Pictures, Inc., has contracted with Realart Pictures for distribution of six Universal reissues in the Omaha, Des Moines and Kansas City territories. Selected recently set up offices in Kansas City.

Completing its national distribution chain, Budd Rogers, Realart vice-prez, also signed E. V. Landaiche to handle the firm's reissue product in the New Orleans area. Films there will be released through Liberty Film, Inc.

Egan Heads Calgary Assn.

Calgary, Alta.

Returned to office for the third consecutive year by the Calgary Theatre Assn. were P. D. Egan, president; Ralph Mitcheltree, vice-president, and Les Litch, secretary-treasurer.

Members of the executive committee are Roy Chown, K. M. Leach, B. Goldin, J. B. Barron, Glen Peacock and W. Dowhanuk.

Re-Elect Exhib Mayor

Regina, Sask.

Donald Hood, owner-operator of the Lux theatre, Hudson Bay, Sask., was returned as mayor of the town for his second term.

At Lethbridge, Alta, A. W. Shackleford, manager of the Capitol theatre, was re-elected to the city council. He has been an alderman since 1940.

Joe Wolf Sells Screen Guild, Mpls.

Minneapolis.

Joe Wolf has sold his Screen Guild franchise here to Julius A. Coller and Reno Wilk, of North Star Films, independent distributors of reissues. He previously had sold Film Classics the franchise which he held. Before embarking on his own as an independent distributors, Wolf was Paramount Twin City salesman.

His future plans are undecided.

Schine Chain Ups Hart

Gloversville, N. Y.

Lou S. Hart, manager of the Glove theatre here, has been named zone manager for the Schine circuit. Russell Sandlin succeeds him.

Hart will supervise Schine theatres here and in Amsterdam, Glens Falls and Hudson Falls.

M-G Checkers to Meet

Metro's field checkers are slated to huddle Jan. 6-8 at the Hotel Astor, N. Y., on general distribution and exchange operation problems. Charles K. Stern, Loew's assistant treasurer, and exchange operations chief Alan F. Cummings will conduct the three-day sessions.

Del., E. Md. ITO Elects Derrickson

Dover, Del.

William B. Derrickson, of Rehoboth, Del., was elected president of the Independent Theatre Owners of Delaware and Eastern Shore of Maryland at a meeting in which the exhibitors decided not to affiliate with any national organization. A. Joseph DeFiore, of Wilmington, former president, was elected chairman of the board of directors of the new ITO.

Officers elected include Muriel Schwartz, of Dover, Del., vice-president; Calvin Ball, Milford, Del., secretary-treasurer, and DeFiore, John Fox, Pocomoke City, Md.; Marsh. Gollner, Salisbury, Md.; Reese Harrington, Harrington, Del.; Sam Mellits, Denton, Md.; Herman Purnell and Raymond Todd, Salisbury, Md., directors.

Herbert Wilcox
(Noted British Producer and Director)
writes on
"That Old Debbil—75% Tax"
in
VARIETY's
42nd Anniversary Number
Out Soon

Rosener Operates Center, Frisco

San Francisco.

Herbert Rosener will operate the 300-seat Center, a Robert L. Lippert house, effective Jan. 1.

The Guild, another Robert L. Lippert house, is reported going under Blumenfeld management soon.

New Mo.-Kans. Group

Kansas City.

A new group, Allied Independent Theatre Owners of Kansas and Missouri, was formed here last week to affiliate with the National Allied organization. O. F. Sullivan, Wichita, Kans., was elected president. Larry Larsen, Webb City, Mo., is vice-president, and Vincil Stamm, Bagdad theatre, Kansas City, is secretary-treasurer.

All three are members of the board. Others are Jay Means, Kansas City; Joe Ghosen, Sedalia, Mo.; A. F. Jarboe, Cameron, Mo.; Lewis Sosna, Moberly, Mo.; Don Payton, Mt. Vernon and Brookfield, Mo.; Don Phillips, Colby, Kans.; Ben Adams, Eldorado, Kans.; A. K. Smith, Johnson, Kans.; Lee Sproule, Ft. Scott, Kans.; C. L. Brattan, Council Grove, Kans.; O. C. Alexander, Kiowa, Kans., and Bill Blair, Osborne, Kans.

Chouinard Joins Omaha SRO

Minneapolis.

Casper Chouinard, who recently resigned as buyer and general manager of the Independent Theatre Assn., one of the territory's biggest non-profit buying combines, following a disagreement over policy, will join Selznick Releasing corporation as Omaha sales representative, a new post. He will cover the territory surrounding Omaha, as well as the city itself and, pending the establishment of the new office, will work out of Des Moines.

Chouinard was United Artists' Twin City salesman before taking the Independent Theatres Association post.

Lippert Adds Another

Los Angeles.

Robert L. Lippert Theatres added another house to its chain with the purchase of the Imperial, a 500-seater, in Stockton, Cal., making a total of 37.

Theatre, formerly operated by R. J. Thomas, will continue its policy of first-run Mexican pictures.

M. Ray Landrum has sold the Dale theatre, 600-seater in Long Beach, to Bertha Richman.

Price not disclosed.

Blumberg-Rank Winnahs

District manager Manie M. Gottlieb and Minneapolis exchange manager Leroy Miller grabbed off first prize in Universal's 22-week Blumberg-Rank sales drive which started in May. Some $50,000 in prizes are to be spread around among three district managers, 12 branch toppers and their salesmen. Second money was copped by district chief Dave Miller and his Albany exchange, headed by Eugene Vogel.

Harald Bowden
(General Manager Williamson-Tait)
Tells About
"High Australian Stageshow Prospects"
* * *
In the
42d Anniversary Number
of
VARIETY
Out Soon

Film Reviews

Continued from page 13

For You I Die

some feeling under the stereotyped direction is credit to their talent. Youngsters show promise if backed up properly. Mischa Auer is in for some sad comedy that will strike an occasional chuckle by its sheer frenzy. Roman Bohnen is a short order cook and Marion Kerby has the ill-conceived character of hillbilly, hymn-singing camp owner. Jane Weeks is put through obvious sex parade at the blonde tramp inhabitant of the tourist camp. Don Harvey and others are adequate. William Clothier did the okay lensing. Editing is bad. *Brog.*

Cavalleria Rusticana

('Rustic Chivalry')

(ITALIAN-MADE)

Superfilm release of Scalera (Cesare Zanetti) production. Features Isa Pola, Carlo Ninchi, Leonardo Cortese. Directed by Amleto Palermi. Story, Giovanni Verga; camera, Massimo Terzano. English titles, Armando V. Macaluso. At Cinema Verdi, N. Y., Dec. 19, '47. Running time, 82 MINS.

Santuzza	Isa Pola
Compar Alfio	Carlo Ninchi
Gna Lola	Doris Duranti
Turiddu	Leonardo Cortese
Gna Nunzia	Bella Starace Saihati
Zio Brasi	Luigi Almirante
Bammulu	Carlo Romano

(*In Italian; English Titles*)

This is an appealing, unpretentious film, the story of open passions of simple, rustic folk. Film is based on the story by Giovanni Verga, which forms the basis for the well-known Mascagni opera of the same title. Pic uses songs and music from Sicilian folklore instead of the opera's music, and musical background is just as effective. Film has charm, and should prove a good art house draw.

Tale is that of a young tavern-keeper's son who returns from military service to find that the girl he loved has married someone else. She's a coquette and he pretty much a weakling. He makes love to another village maid, meanwhile having an affair with the married lady, who is very willing. The rejected maid informs the husband, who challenges the lad to a duel and kills him.

This Sicilian story of simple passion is told as simply, to make it an engrossing yarn. The workers in the fields, tilling wheat with antiquated methods; the market-place fair; the church processions and service—these form colorful background, with their costumes and customs. Little bits stand out—the biting of an ear to indicate challenge to a duel; a serenading trio under a lady's balcony; a card-playing scene in the tavern; street venders at the fair.

Performances are quite credible. Leonardo Cortese, as the weakling Turiddu; Isa Pola, as the rejected Santuzza; Carlo Ninchi, as the betrayed husband, and Doris Duranti, as the coquetting Lola, are all good. The two women are also quite beautiful. In smaller roles, Bella Starace Saihati as Turiddu's mother; Luigi Almirante as a farmer, and Carlo Romano as a family friend stand out. Especially the mother.

Direction is stark and straight, concentrating on the surging story. Camera work is good, with rural shots for intriguing backgrounds. Production is simple, but adequate. *Bron.*

The Great Glinka

(Musical)

(RUSSIAN-MADE)

Artkino release of Mosfilm production. Stars Boris Chirkov. Directed by Lev Arnshtam. Screenplay by Arnshtam; camera, Alexander Shelenkov, Yolanta Chen; musical arrangements, Vissarion Shebalin; choir and ballet of Bolshoy theatre; English titles, Nicholas Napoli, Charles Clement. At Stanley, N. Y., starting Dec. 20, '47. Running time, 100 MINS.

Glinka (child)	Sasha Sobolyev
Glinka	Boris Chirkov
His Wife	Valentina Serova
Ulyanich	Victor Merkuriev
Anna Kern	Katya Ivanova
Katya Kern	Lydia Lipskerova
Pushkin	Peter Aleynikov
Czar Nicolas I	Boris Livanov
Baron Rosen	Nikolai Svobodin
Petrov	Mikhail Mikhailov

(*In Russian; English Titles*)

Despite bits of excellent singing by Boris Chirkov, superb choral work by the Bolshoy Theatre choir and strong musical passages, "The Great Glinka" simmers down largely into a screen vehicle for students of Russian music. Film may hold considerable interest for lovers of Russian classical tunes, and as such should do stout business at Russo-language theatres. For general consumption in the U. S., it's lean pickings.

Supposedly a Soviet film biography of the noted 19th Century Russian composer who first placed Russian folksongs into concert form, this production becomes too much of a character study of Glinka (sometimes dubbed Mikkail Ivanovitch in picture). As such it gives full scope to his emoting, largely in closeups, and this is the weakest thing Chirkov does.

The overture to "Russlan and Ludmilla," which is best remembered in the concert and operatic repertory field, figures importantly in the musical end of the film. Rise of Glinka follows the familiar pattern of screen vehicles, with much footage devoted to preem of his first opera, "Ivan Susanin." In fact, the happiest moments of the picture are reproductions of these operatic launchings, with production values pointing up high expenditure of coin.

Glinka's unfortunate marriage, his close relationship with the poet Pushkin and final triumph as a composer lauded by the Czar, figures in the story. The composer's love affair introduces too much overacting by Chirkov, who really has a fine voice. His vocalizing and the work of the Bolshoy Theatre groups are standout.

Besides Chirkov, Sasha Sobolyev, who is Glinka as a boy; and Valentina Serova, his wife; and Lydia Lipskerova, his romance, contribute fairly good, if not unusual, bits of acting. As often is the case, Lev Arnshtam, faltered at times in directing the scenario he whipped up.

Some unusually smart English titling by Nicholas Napoli and Charles Clement salvages some of the more wordy episodes. *Wear.*

Rank's Prod.

Continued from page 5

to finance this upped production schedule.

"Prospects for British films are excellent," Rank told the press following the Odeon merger meeting. "We have made mistakes and some of our films cost thousands more pounds than they should have. But I am spending more time on production now and hope to bring costs down. I am presently making the rounds of the studios and discussing how costs can be cut."

At the special meeting last Friday (19) at which Odeon shareholders were called together to approve the much-discussed merger, Rank said the move was necessary because the prosperous theatre circuit would not aid in obtaining the additional coin needed for production unless it stood to profit. By the merger, it gets equal access with GCF's Gaumont-British circuit to GCF's product.

G-B is a subsid of GCF. Under the plan approved last week, all of GCF's capital holdings were acquired by Odeon for about $4,692,000. Odeon had faced difficulties in keeping its houses alight without GCF product, since the 75% tax has brought an embargo on American films being shipped here.

Merger was unanimously approved by the 150 Odeon stockholders present, after Rank had issued a balance sheet on GCF in response to great press clamor that Odeon would be getting a "pig in a poke."

In answer to criticism of the balance sheet, which showed production losses of about $8,000,000 for the five years 1942 through 1946, Rank stated at the meeting:

"When I entered the industry, British films were, with some exceptions, at a low ebb. I decided the first thing was to ensure that British films were acceptable in world markets. I therefore authorized the making of prestige films. There might be justification for criticism that they cost too much, but some of them enhanced the reputation of our films."

Rank added the prophecy that there would not be a free flow of pictures from the U. S. into England for many years.

THERE'S ONLY ONE
Lord Tarleton
MIAMI BEACH
OCEAN FRONT • 40th to 41st Sts.
Reservations Invited • Walter Jacobs

New York Theatres

WARNER BROS. PRESENTS
"MY WILD IRISH ROSE"
Color by Technicolor
Starring DENNIS MORGAN
With Arlene Dahl - Andrea King - Alan Hale
George Tobias - George O'Brien - Ben Blue
Sara Allgood
Directed by DAVID BUTLER
Musical Numbers Created and Directed by LeRoy Prinz
In Person
THE INK SPOTS
HERBIE FIELDS and His Orchestra
Frank Marlowe • Miriam LaVelle
Broadway At 47th Street
WARNER BROS. STRAND

WARNER BROS. PRESENTS
"THE VOICE of the TURTLE"
Starring
Ronald REAGAN • Eleanor PARKER
Eve Arden • Wayne Morris
with
KENT SMITH • JOHN EMERY
Directed by Irving Rapper
Screen Play by John Van Druten
Broadway At 51st St.
WARNER Theatre

M-G-M's TOWERING Drama!
ROBERT TAYLOR
AUDREY TOTTER HERBERT MARSHALL
HIGH WALL
In Person
TOMMY DORSEY HIS TROMBONE AND HIS ORCH.
CAPITOL B'way & 51st St.

Gentleman's Agreement
20th CENTURY-FOX
BRANDT'S MAYFAIR 7th Ave. & 47th St.

Joan CRAWFORD - Dana ANDREWS - Henry FONDA
"DAISY KENYON"
A 20th Century-Fox Picture
Plus on Stage — Lanny Ross - Wiere Bros.
Beatrice Kraft & Co. - Hollace Shaw
Senor Wences
ROXY 7th Ave. & 50th St.

BOB HOPE
SIGNE HASSO
WM. BENDIX
in
"WHERE THERE'S LIFE" A Paramount Picture
In Person
STAN KENTON And His Orchestra
JUNE CHRISTY
Extra VIC DAMONE
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

RADIO CITY MUSIC HALL
Rockefeller Center
M-G-M's "GOOD NEWS"
June ALLYSON • Peter LAWFORD
Patricia Marshall • Joan McCracken
In TECHNICOLOR
GREAT CHRISTMAS STAGE SHOW

The THEATRE GUILD presents
the RKO RADIO PICTURE
"MOURNING BECOMES ELECTRA"
TWICE DAILY 2:30 and 8:30 PM
3 PERFORMANCES SUNDAY at 2:00, 5:15 and 8:30 PM
RESERVED SEATS ONLY
GOLDEN THEATRE
45th St. W. of B'way

BROADCASTING-BY-THE-CLOCK

Those Were the Days—

Death of I. J. Fox, fur retailer, last week, recalled to New York stationmen the conspicuous part that he played as a time buyer in the early days of radio. Back in 1925 he had a habit of coming into the studio of WMCA, when it was in the McAlpin hotel, and then scan the skies out of the window. If the portent was for the sort of weather that would incline women to stay home, he'd pull out $50 and pay for a half-hour of time. He would then go out in the hall and wave in the orchestra that would be sitting out there on spec. Among these instrumentalists on occasion was Rudy Valee. The cost for a 12-piece combination in those days was $85.

Another anecdote recalled was how he became the sponsor of the annual "Friars' Club Frolic." Donald Flamm, owner of the station, was announcing a "Frolic" honoring Mayor Jimmy Walker, and was about to start the broadcast when Fox approached him and asked how much the club would want if he (Fox) sponsored the program. Flamm conferred with the late George M. Cohan, who at the time was the clubs' abbott, and Cohan expressed amazement at any one wanting to pay for such a thing. "Let him have it for a couple hundred dollars," Cohan finally told Flamm. Fox said it was a deal but asked Flamm to hold up the broadcast a few minutes. Fox then disappeared. When he got back he explained that be had called relatives and friends, bidding them to tune in and make note of the number of times his name was mentioned on the broadcast.

In September, 1933, when Flamm leased WMCA to a group headed by George Storer, Fox was told he'd have to pay an increased rate. Fox got sore and moved his show over to WEAF, N. Y., and paid thrice the old rate. His "Fox Fur Trappers" was the first commercial to pick up an international entertainment program. It was Belle Baker shortwaving from the Eiffel Tower, Paris. Fox never missed being on hand in the studio for one of his broadcasts.

Seattle's 'Three GI's' Parlay Wacky Spot Com'ls. Into a $1,000,000 Biz

By DON REED

Seattle, Dec. 23.

Just about a year ago listeners to KXA, local indie station, had their ears assaulted with a new singing commercial. Really a burlesque of a singing commercial, and no day has passed since then when these listeners have not had at least 10 opportunities a day to hear the patently unskilled voices creak out: "I'm George, I'm Don, I'm Buford," and then swing into: "We're the Three G. I.'s, those happy-go-lucky guys, with the best and cheapest in surplus buys. We don't pay no rent 'cause we're out in a tent."

Following the vocal, staff announcers have been forced to read some of the wackiest spots that have have yet assaulted the airwaves. Built on a foundation of sound merchandising, however, the spots always feature item and price.

The difference is in the line of attack; an attack that has skyrocketed the Three G. I.'s business from an original $12,000 inventory into a $1,000,000 a year gross. The G. I.'s unusual selling campaign, used in newspapers as well as on the air, which has attracted nationwide attention, is the brainchild of Keene & Keene, Seattle advertising agency. Bob and Jack Keene, who run the agency, were approached by the three veterans who were operating a surplus outlet called the Veterans Sales Outlet. The Keene boys, vet-

(Continued on page 32)

Corwin Taking A Long Walk?

Question of whether Norman Corwin intends to desert radio permanently in favor of films has been the basis of speculation both in Manhattan and Coast radio circles. Corwin, currently in Hollywood on a pic commitment, was originally scheduled to return to CBS this month under his contract with the web, which permits him to engage in outside work for six months of the year.

However, Corwin received an extension beyond his mid-December return date following the signaturing of his film contract. Some are inclined to the belief that, if he finds his proper niche on the Coast, he'll decide to take a longtime whirl at picture making.

Smiths Cough Up Spot Coin

Smith Bros. Cough Drops will go strictly spot this season, using announcements at the rate of three to five a week. Starting date is Jan. 15. Market list hasn't been determined yet.

Account is handled by SSC&B.

Homer Fickett
(Director, Theatre Guild of the Air)
has authored
"You Don't Have to Reach Down"
(a piece proving there's a literate audience for radio)
* * *
In the
42nd Anniversary Number
of
VARIETY

Expect Affiliates To Follow Webs In Rate Juggling

Action of NBC and CBS in reducing the period of rate protection from a year to six months has raised among some agency exces the question whether this change of pattern isn't something that is bound to be picked up by the affiliated stations. As these agency men see it, there will be quite a number of stations now which will elect to revise their rates twice a year instead of once. which has heretofore been the custom.

While admitting that the advertising clan will accept the networks' new policy without opposition, these opinion-voicers point to a statement in NBC's first letter to agencies on the matter to the effect there has been only one general increase of rates. What has actually happened since 1936, remind these agency men, is that quite a number of stations have increased their network rate and that hookups have gone from 50 to 150 stations.

CBS Drops Goodwin Show

Hollywood, Dec. 23.

CBS is cancelling "Leave It to Bill," starring Bill Goodwin, after Saturday's (27) broadcast. Comedy show has been sustained by CBS for 30 weeks.

Goodwin remains under option to the web, and writers have been put to work to blueprint a new format. If it meets with approval of Ernest Martin, coast head of network shows Goodwin will be slotted for another showcasing.

SWEEPING PLAN PUT UP TO CBS

Proposal that he believes would give network listening a perceptible shot in the arm has been submitted by Carlos Franco, chief time buyer for Young & Rubicam, to Frank Stanton, CBS prez. Conveying his idea by letter, Franco urged that the networks give thought to putting their operations on a basis of broadcasting by the clock so that listeners in all zones across the country will receive programs according to their own living habits and not those of the eastern zone, as it now happens.

Holding that radio is cluttered up with practices and mechanical methods that should have been abandoned long ago, Franco says that the adoption of the broadcasting by the clock plan will prove of immense benefits to not only the networks but spot radio. It will eliminate many of the obstacles that the business has encountered through the years and tend to revise, to radio's credit, some of the advertiser's economic thinking toward the medium.

Broadcasting by the clock, as Franco views it, invites the following advantages:

1. Improvement of public service. Night-time commercials will be available to listeners in each zone at a time which is most convenient to them. People live by the clock and network radio has run counter to this by consistently superimposing a listening pattern of its own on the living habits of the people.
2. Increase the merchandising effect of programs for advertisers by making available to them bigger audiences in each time zone.

Clarify Rate Structures

3. Increase revenue for the networks since the rates would be on a night-time basis across the country, instead of being mixed with daytime rates by virtue of a bookup running into a daytime zone.
4. Avoid the dislocation of programs and the wear and tear on

(Continued on page 32)

CBS Wins Tiff Vs. AFRA

CBS came out on top last week in a minor dispute with the American Federation of Radio Artists over interpretation of a clause in the network production code.

Union contended that staff announcers, during regular hours of employment, should be paid commercial fees in addition to their salaries for 30-second spot announcements they deliver during station breaks. But a three-member arbitration panel of the American Arbitration Assn. held with CBS that reading the announcements came within the announcers' regular duties.

ABC vs. CBS Ratings, or-- Fun in the Statistical Dept.

Ad agency research men are awaiting with good-humored interest CBS's recognition, if any, of the competitive rating compilations that ABC salesmen have been showing to clients. The agency men have already in several instances remarked to ABC reps that the figures, tending to show that ABC's general average evening rating is about on a par with CBS', look impressive until the mathematical faculty probes for the key—and finds it. Credited with devising this particular statistical apparatus at ABC is Fred Thrower, v.p. on sales.

As the agency men who have probed the ABC study described it, the key to the weighing of one network's ratings against the other lies in the numerical range elected by ABC as the framework within which to strike a numerical average. The method, they say, is reminiscent of an arithmetical game.

For instance, the study sets down in opposite columns all the ratings for commercial programs that fall between 10 and 15 and when the two columns are totalled they average out almost alike, even one column may have twice as many rating figures as the other. Following is a theoretical example of such a tabulation.

ABC	CBS
15	15
13.8	14
12.2	13
10.3	12.3
—	11.8
51.3	11.5
	11
	10.2
	—
	98.8

With but four programs included in the above compilation ABC averages out a 12.8, whereas CBS' eight ratings within the same numeral scope of 10 to 15 give it an average of 12.4. About the same comparative average but of lower digits would obtain if the same thing were repeated between the numbers 1 and 5. And the averages would continue to bear the same relationship if the averages of the 10 to 15 and 1 to 5 columns were added up.

The crack in the foregoing system, say the agency statisticians, is that it limits itself to commercial ratings and therefore does not give an over-all network, or stations', circulation.

Caldron Bubbles in Web Help Setup; CBS Votes Bonus, Reversing Self, But Warns Next Year Will Be Different

CBS reversed itself last week, voting a week's Christmas bonus for all employees, regardless of union affiliation. At the same time the web served notice that next year things would be different—that it would fall in with NBC and ABC in restricting Yule bonuses, if any, to non-union employees only.

What is significant, but generally overlooked, in the three-network decision on holiday gifting, is that it all fits into the pattern of a quiet revolution that's been fomenting over the past couple of years in employer-employee relations. Thus far it's translated itself into putting a damper on the Yule spirit around the networks, but some see it as only the beginning of a strained relationship that, many contend, is bound to reflect itself in additional ways throughout 1948.

'New Thinking' Spreads

The "new thinking" that ties in with the inroads of unionism is not restricted to the networks alone, but has spread throughout the industry. It's estimated that, in the case of the networks, each individual web today must deal with at least 50 different unions.

The average employee, , in the opinion of web spokesmen, actually has no idea of what's been happening; that CBS' recent upping, for example, of secretaries' pay by $6 a week, affecting upwards of 700, comes to nearly $300,000 a year. "So isn't it on the naivete side for them to suppose that the company will continue gifting them with Yule bonuses when the bosses feel they've got a pistol pointing at them?" Same network exec thinks that's justifiable reasoning on the part of the web.

CBS originally had planned to skip the bonus this year. But there were too many squawks, employees pointing out that they had already committed themselves financially, etc. Hence the CBS reversal, along with an inner-office memo trailerizing next year's action.

Niles Trammell
Thinks That
"'48 Will Test the Ability of the Radio Industry to Unite"
* * *
In the upcoming
42nd Anniversary Number
of
VARIETY
Out Soon

Joe College Kudos Flunk At Networks

The networks are beginning to look askance at the flock of poll-taking educational and other institutions that have been grabbing themselves a lot of space in network and station releases by presentation of program awards. Feeling is growing that radio's a sucker to take cognizance of such awards, particularly from outfits, regardless of their standing as educational institutions, that aren't qualified to rate shows.

Last year and the year before, it's recalled all the magazines suddenly became award conscious, with practically everybody and anybody getting into the poll-pulling act, gimmick being to get a free air plug in return for a certificate or plaque. It reached a point where even the networks got tired of accepting them.

Awards made last week by the American Schools and Colleges Assn. was held suspect by one of the networks, which refused to send out a release on the web shows that were cited. Instead it queried the National Education Assn. in Washington as to the organization's standing. The NEA's reply suggested a vagueness about the organization, emphasizing the fact that "it is not an official rating agency."

Jane Vice Ginny As Coke Refresher

Jane Froman has been pacted by D'Arcy agency, which handles the Coca-Cola account, to take over the femme vocalist spot on the Sunday evening CBS "Pause That Refreshes" show. She bows in Jan. 4 as permanent successor to Ginny Simms, who exited from the program a few weeks ago in order to return to the Coast.

It marks Miss Froman's first regu-

(Continued on page 32)

Eyebrow Shift

Moveover of Jane Froman from the William Morris agency camp to Music Corp. of America has provoked no little eyebrow lifting. Particularly so among those who recall the Morris (Abe Lastfogel)-Froman association that dates back to the Lisbon Clipper crash in '43, when Lastfogel, as head of USO-Camp Shows, sent Miss Froman, Gypsy Markoff, Yvette, etc., on their ill-fated "Soldiers in Greasepaint" overseas expedition.

However, Miss Froman's Morris exit is seen merely as a "delivering-the-goods" situation, with MCA pacting her to the Coca-Cola Sunday air show.

Treacher Off Durante Show

Hollywood, Dec. 23.

Arthur Treacher is dropping off the Jimmy Durante airer on Jan. 7 because of a sharper plot slant. There will be a continuance of the guestar policy.

Durante troupe leaves Jan. 10 for a seven-week tour on behalf of March of Dimes.

Nets, Directors Stalemated as Time Runs Low on N. Y. Guild's Demands

Time is running out on the Radio Directors Guild's N. Y. chapter ultimatum to the networks to grant wage and other demands or face a walkout Jan. 1. Talks, resumed under State Mediation Board the first of last week, broke down at the week's end, stalemated again by refusal of both sides to budge in their stands.

Miss Mabel Leslie, State Mediator called in to guide the talks, announced she would not call another web-RDG huddle unless the nets came forward with some new wage proposal. Yesterday (Tues.) the nets did, upping their minimum pay offer to directors from $112 to $117 per week. (Present minimum is $100; Guild is asking $250.) Guild didn't accept, and the talks were adjourned to next Tuesday (30).

The networks manifestly weren't taking the dispute seriously, the impression obtained both by the RDG negotiators and around the networks being that the Guild was bluffing in its ultimatum and wouldn't go through with a strike. The directors, meanwhile, were going right on with full-scale preparations for that apparently certain eventuality. "We don't want to strike," commented one RDG officer, "but if the network boys think it can't happen ,they'd better guess again!"

On the RDG front, these were some of the developments:

A full chapter membership meeting was set for next Monday night (29), two days ahead of the ultimatium deadline—the RDG staff directors contracts with the webs expire Jan. 1—to determine strike action, such as when the walkout is to take place, in event an agreement still has not been reached.

Walkout Planning

A meeting of freelance and agency directors has been called immediately preceding the membership session to set final plans for the role these directors will take in the strike, in event a walkout is in the offing.

Earle McGill, national prexy of the Guild, which is an A. F. L. affiliate, and Nicki Burnett, exec secretary, met with William Green, A. F. L. chief, in Washington, laid the Guild's case before him, and received assurances of full Federation support.

McGill reported the nets had agreed to resume talks early in January on the Guild proposal that they enter into national contracts covering non-staffers, McGill said the RDG national board will meet next Sunday and Monday (28, 29), either in New York or Chicago, to plan these negotiations and to discuss the national Guild's role in the N. Y. local's strike action.

Charles Powers, ABC director of the Henry Morgan Show, has been appointed by the Guild to set up a strike headquarters. Three locations have already been found, and one will be selected shortly.

Dodie Yates was named chairman of the RDG's Women's Auxiliary in a move indicating that the wives of the directors may be recruited for picket duty.

RDG spokesmen reported their "war chest" was building fast from the special assessment of one-seventh of every member's pay and promised to be adequate to carry out strike plans.

Murrow on Soviet Pan

Washington, Dec. 23.

Edward R. Murrow got the accolade of sizzling condemnation by Radio Moscow the other day. The Soviets, in a Polish language broadcast to eastern Europe, attacked a Murrow commentary rebroadcast by BBC. Radio Moscow declared:

"Mr. Murrow maintains that he presented only his own opinion. But it is easy to guess that if this opinion were not in accord with the owners of the CBS and the firms advertising in CBS broadcasts, he would not have become vice chairman of that system. He would even be deprived on any means of voicing his opinion just like the former commentator of the system, the well known journalist, Cecil Brown.

"Therefore, although Mr. Murrow does not pretend to voice U. S. opinion in general, he certainly presents the opinion of the U. S. monopolists controlling the CBS."

Their Separate Ways

NBC, whose first annual convention in Atlantic City last fall grabbed more headlines than the NAB confab which it immediately preceded, will be divorced completely in '48 from the industry meet. NAB meets in Los Angeles in May.

NBC convention will take place next September. At the moment there's a strong possibility it will be held either in Honolulu, Bermuda, Havana or Sun Valley.

NAB Directors To Be Chosen by Mail

Washington, Dec. 23.

The membership of the National Assn. of Broadcasters has voted overwhelmingly to permit nomination and election by mail of directors who will take office in 1948. Vote on a by-law amendment to this effect was 749 to 9, NAB announced over the weekend.

As a result, by-laws now provide that all directors-at-large and those from NAB districts whose terms begin with the 1948 convention will be nominated and elected by mail. They will then take office at the board of directors' meeting following the Los Angeles' convention in May. In the past, district directors have been elected at district meetings, while directors-at-large have been nominated and elected at the annual convention.

At the same time, NAB informed its membership that a brochure containing info on open-end transcribed shows available for commercial sponsorship, will be put in the mail for them this week.

Goodyear Rubber Has A Good Year With 'Story,' So Pacts Through '48

Goodyear has ordered renewal for a second year of "Greatest Story Ever Told" on ABC, effective Jan. 25. Feeling generally expressed was that it demonstrated a high quality of programming can be handled in taste as an institutionally sponsored show and can pay off rating-wise, too.

Manner in which "Greatest Story," which dramatizes Biblical tales, has begun to take hold with listeners is seen in its rating climb. Stanza's current 6.2 beats the CBS opposition show, "Pause That Refreshes" (5.9), and isn't far behind "Hollywood Star Preview" (8.1) and "Nick Carter" (7.8).

"Greatest Story" paid off heavily in press notices at its outset, not only because of the nature of the program but because the tire company completely eschewed commercials, confining sponsor identification to "Goodyear presents" tags fore and aft. Almost 100% praise from both lay and clerical sources as the stanza went through the year was satisfying response as far as Goodyear was concerned.

Tonight (Christmas Eve), incidentally, ABC and its affiliates are giving time at 11:30 p. m., and Goodyear is paying talent costs, to repeat last Sunday's (21) sequence, the Nativity story called "No Room At the Inn."

Agency on the show is Kudner.

MEX STATION FINED 2G FOR RELIGIOUS B'CAST

Mexico City, Dec. 23.

Station XEW was fined $2,000 (U. S.) by the Ministry of Communications and Public Works for airing on Dec. 12, Guadalupe Day, Mexico's big annual religious holiday, the sermon at the shrine here of Our Lady of Guadalupe, Mexico's patron saint. XEW was the only station in Mexico to broadcast that sermon.

Fine, however, was cancelled by Communications Minister Agustin Garcia Lopez. He said the broadcast technically broke Mexican law that bans airing anything religious, but that no harm was done. However, XEW was warned against a repetition.

NO ORDINARY ORGAN GRINDER

NORMAN SORENSON

One of Denver's top organists, Norman Sorenson is featured on KLZ's Sunday a.m. half-hour "Penthouse Serenade," supplies curtains and backgrounds for other KLZ shows.

KLZ, DENVER.

FM Parity Is Sought Via 3-Year Grants

Washington, Dec. 23.

FM Assn. called on the FCC yesterday (22) to extend the present one-year FM licenses to three years. This would give FM parity with AM'ers, who now are licensed for the statutory limit of three years.

NAB is expected to follow suit today and may seek similar extension for both FM and tele. In urging the change, FMA counsel Leonard Marks said yearly applications cause considerable expense and effort. The longer license period would give more security to struggling FM'ers, he declared. Commission was asked to hold oral argument on the FM request.

Move followed FCC action last week to permit staggering of FM license renewals instead of having them all expire automatically on May 1, as they have in the past. The Commission press section inadvertently let the cat out of the bag that the FCC was considering three-year extensions by publishing an erroneous report to this effect which was later retracted.

'TRUE OR FALSE' TO GET COM'L REVIVAL

Mutual came up with an oldie, Harry Hagen's "True or False" quiz show, which hasn't been on the air since 1943, to pick off a piece of new business in Chicago this week. Shotwell Manufacturing Co., candy-bar maker, bought the stanza, now a Frederic Ziv package, after all four major webs reportedly had made strong pitches for the account.

Shotwell sponsorship of the quizzer in the Saturday 5:30-6 p.m. period will start Feb. 7. Deal covers the full net. To give the airer a buildup, Mutual will tee it off Jan. 10 on a sustaining basis, and additionally slot one of the web's established mystery stanzas in the preceding 5 o'clock segment.

"True or False" will be aired at 5:30 in all time zones, originating live out of New York. Agency for Shotwell is Wendell-Muench, Chicago.

Hagen, who created and formerly emceed "True or False," still owns title to it, but won't be on the air in its revival. Bill Slater will emcee. Stanza has been "freshened up" with added gimmicks since it faded from the ether. It was last heard on the Blue Network (now ABC). Show had sponsorship, including J. B. Williams shave cream, a total of five and a half years, prior to '43.

Music Maestro Is Stamped

Sylvan Levin, music director at WOR, N. Y., and an ardent stamp collector, will appear in a new, nonmusical guise when he conducts a new airer, "All About Stamps," on WOR, starting Jan. 17. Washington Press, of Newark, stamp outfit, is sponsoring a 15-minute airer. Saturdays, 10:15 a. m., in which Levin will discuss stamps, the collecting field, etc.

Commentary will be completely adlib. There will be no music. Contract is set for 13 weeks.

'Star Spangled Radio'

Here's the reason for Ed. Kirby's 30-day hitch in a uniform.

Kirby, former public relations director for the NAB and wartime radio director for the War Dept., is bringing out a book entitled "Star Spangled Radio" for spring publication. With his former assistant, Col. Jack Harris (now managing the W. P. Hobby station KPRC, Houston) Kirby will co-author the story of radio in the war, the fluffs, achievements and a final chapter on what is needed in the way of radio preparedness in the event of another emergency. Book is heavily peppered with anecdotes on the headaches of the War Dept. brass. Ziff-Davis is the publisher.

Irony of the situation is that, as is customary with semi-official volumes on the services, Kirby had to have the War Dept. okay his script. In reading it, the Army boys were apparently impressed with what he had to say on the dangers of trying to "ad-lib" our communications systems through another war and promptly drafted him back into uniform for the 30-day hitch. His assignment: to make an official report on an emergency radio system. He goes back into mufti on New Years Eve

FCC Sidesteps 'Illegal' Charge In OK'ing Review on N.Y. News FM Bid

How Hooper Rates 'Em

Gillette Fights	41.5
Jack Benny	27.7
Truth Or Consequences	26.8
Fred Allen	25.9
Fibber & Molly	25.8
Charlie McCarthy	24.2
Amos 'n' Andy	24.0
Lux Radio Theatre	23.3
Bob Hope	22.4
Mr. D. A.	20.8
Godfrey's Talent Scouts	20.5
Walter Winchell	20.3
Red Skelton	20.0
My Friend Irma	19.3
Bandwagon	19.2

FCC Reverses In Brockton Too

Washington, Dec. 23.

Almost overlooked in the excitement over the second look FCC agreed to give the New York FM cases was its decision to reopen hearings on another highly significant three-way contest for a local watter in Brockton, Mass.

Initially, an FCC proposal favored bid of the Plymouth County Broadcasting Co., a local group, on ground its programming plans were superior to those of a second local applicant, the Bay State Beacon Co. Proposal was looked on at the time as possible test of the Commission's Blue Book stand on programming, since the Bay State had proposed to offer for sale all but 4% of its air time. In final decision, Commission sidestepped the program issue and pulled a surprise move by preferring the third bidder, the non-resident Cur-Nan Co., on ground its principals would actively run the station.

Cohn & Marks, attorneys for Plymouth, promptly challenged this decision, calling for a rehearing, and arguing that less than a quorum of the FCC bench had sat on the oral argument. Only four FCC members had actually cast ballots and one of these, Commissioner Paul A. Walker, did not participate in the argument.

On Friday (19) FCC called rehearing Jan. 12, and admitted that under its new policy, Walker would not have been authorized to vote.

WAKEFIELD BOSS MAN AS GENEVA SESSIONS

Washington, Dec. 23.

Former FCC Chairman Ray C. Wakefield has been named to head the Provisional Frequency Board, a new international radio agency which opens shop in Geneva, Jan. 15. Wakefield is boarding ship for Europe next week.

State Dept. recommended and President Truman approved the appointment, which runs for a minimum of 15 months but is expected to stretch out for at least two years, in view of the growing complications in the international communications picture.

President Truman first renominated Wakefield for a second seven-year term to the FCC and then withdrew the nomination last June. The White House move to place Wakefield as Chairman of the Geneva sessions was looked on here as Mr. Truman's way of saying he had no hard feelings toward the former FCC member and wanted him back in the government family.

Washington, Dec. 23.

Under pressure from the N. Y. Daily News, the FCC last week reopened the controversial N. Y. FM cases and called for a second oral argument here Jan. 12. The News, a rejected bidder, had lambasted the Commission decision, charging that former FCC Chairman Charles R. Denny, Jr., had illegally voted on the case after agreeing to become NBC general counsel.

However, in agreeing to review its decision, the FCC neatly sidestepped this charge by spelling out a new policy to govern the participation of Commissioners in final broadcast decisions. Agency ruled that hereafter Commissioners may not vote on final decisions unless they have sat in on the oral arguments.

Neither Commissioners Denny nor Edward M. Webster had heard argument on the N. Y. FM cases and, under this rule, would have been ineligible to vote in the final count. Since Webster and Denny both voted against the News, voiding of their ballots would have resulted in a two-two tie vote on the newspaper's FM bid.

The News was one of five proposed winners of FM permits in an earlier finding but lost out to the Board of Missions of the Methodist Church in the Commission's final balloting. Other winners were ABC-WJZ; WMCA; WPAT, Paterson, N. J.; and the Unity Broadcasting Corp. (International Ladies Garment Workers' Union).

The FCC ignored another of the newspaper's arguments that Commissioner Clifford J. Durr's vote should have been thrown out inasmuch as he weighed testimony from the American Jewish Congress charging the News with an anti-Semitic, anti-Negro bias. The AJC testimony was rejected by an FCC majority as not "relevant."

New FCC Policy

The N. Y. fight was directly responsible for evoking the new FCC policy but the Commission on three other occasions has acceded to a request for further hearings when less than a quorum of the present FCC bench had heard oral argument. For this reason, FCC recently gave a second hearing to station WORL, Boston on its bid for renewal license; to the bidders for a highly-contested frequency in Fort Wayne, and to participants in a telegraph rate case.

Commission's new policy may be waived if the parties themselves agree to let members vote regardless of whether they heard arguments or if necessary to get the votes of a quorum of the FCC bench. In any event, the new policy got the FCC off the spot on the News' charge against Denny and set the pattern for future action. The News' petition was filed by attorneys Louis G. Caldwell and Percy Russell.

'Comedy Writers Show' Optioned by R&R Agcy.

Ruthrauff & Ryan agency has grabbed a short-term option on "The Comedy Writers Show," Frank Cooper Associates package featuring the top writers for top comedians.

Agency stepped in with a bid following breakdown of negotiations between Cooper and Jack Benny's Amusement Enterprises. Benny was reported hot for the stanza, but couldn't reach a financial agreement with the packager.

FCC FITTED FOR STRAIT-JACKET

Network Billings Up for First Time With September Total $15,252,130

Four-network billings for the month of September reflect the gradual upbeat in gross time sales toward the year's and, marking the first month in 1947 that showed an increase over the previous year. The $15,252,130 in gross time sales for the month represents a 1% hike over the '46 figure, with ABC showing an 11% boost; CBS up 7%; NBC down 2%, and Mutual down 25%.

On the cumulative side, the webs were still trailing last year's ninth-month total by 3%, with Mutual off 16%, NBC and CBS off 2% and ABC up 2%.

GROSS TIME SALES FOR SEPT.
(Estimated)

	1947	1946	
NBC	$5,260,048	$5,381,444	—2
ABC	3,656,012	3,266,086	+11
CBS	4,777,976	4,475,239	+7
MBS	1,558,094	2,010,615	—25
	$15,252,130	$15,133,384	+1

FOR FIRST NINE MONTHS
(Estimated)

	1947	1946	
NBC	$47,965,704	$49,138,727	—2
ABC	31,344,906	30,591,168	+2
CBS	43,531,803	44,366,173	—2
MBS	16,022,514	19,033,623	—16
	$138,964,927	$143,129,691	—3

Petrillo, Industry Circus May Be Sideshow for Battle of the Flacks

James C. Petrillo may make peace with the broadcasting industry before Jan. 31, when contracts expire, but there's a whale of a battle of public relations counsels brewing as a prelude to the real showdown. This, of course, is just one of many strategists taking shape on both sides.

From the anti-Petrillo front this past week, in addition to already disclosed legal and public relations phases of "all-industry" plotting, came passing but significant hints of strategies referred to as "legislative" and "government relations." The objective of these latter plans either isn't specifically determined or is well under wraps, but can be guessed at. Congress reconvenes in January.

An outside public relations counsel will be signed by the fight-Petrillo forces some time this week. The public relations subcommittee of the All-Industry Music Committee met yesteday (Tues.) at the Waldorf, N.Y., to settle upon a choice. The American Federation of Musicians meantime is shopping intensively itself for a public relations adviser. Petrillo emissaries and all-industry reps have been crossing paths in their canvass of New York public relations offices.

It's said the industry group is talking in terms of a $5,000 top monthly outlay for public relations counsel. Speculation has it that Petrillo, with a heavy slush fund on tap, probably is offering a considerably higher figure.

Naming of public relations and

(Continued on page 32)

'34th St. Miracle,' Snared By Lux, Was Most Sought After Property of Year

"Miracle on 34th street," snared by J. Walter Thompson as the Christmas Week "Lux Radio Theatre" attraction (22), actually developed into the most sought-after film property in years for holiday showcasing. The JWT Hollywood staff was given the nod from 20th-Fox in view of the strong Lux-agency tiein with the Coast studios. Virtually every dramatic show on the air put in a bid for "Miracle," for it's regarded as the first truly Yule-spirited film that's come along in a decade. It's figured that, from here on, it will become one of those traditional standards for Yule-time airing.

JWT, incidentally, effected a tieup with Macy's in New York for the Lux stanza, with the department store devoting a 34th st. window to trailerizing the CBS program and distributing handbills in the store.

ABC Swipes Texaco

ABC swiped the Tony Martin show, Texaco's "Star theatre," away from CBS in a deal wrapped up late yesterday (Tues.). It was a case of ABC coming up with a choice time availability, the post-Crosby spot 10:30 Wednesdays which is being exited tonight (Wed.) by Henry Morgan. Texaco show will move into the period next week (31). Stanza is now in CBS' 9:30 Sunday spot.

Martin will follow Crosby in all time zones, hitting the ether at 9:30 except in the eastern zone.

Agency is Kudner.

Carr's 'Cabin' A Triple Threat

One of the few instances of an original radio script getting a three-time network airing crops up next Saturday (27) when John Dickson Carr's "Cabin B-13" will be slotted in the 8-8:30 p.m. CBS sustaining period. On its two previous CBS airings, Carr's play was heard on the "Suspense" show, for which it was originally written.

Despite the revived interest each season of establishing a repertory theatre idea so that radio could reprise the mounting backlog of exceptional scripts, radio is as far removed today from such a repeat technique as it's ever been. Scripts getting a second coast-to-coast performance, not alone a third, are still a rarity. Lucille Fletcher's "Sorry, Wrong Number," now being made into a film, probably holds the record, with four network repeats, while Norman Corwin, notably with his "Plot to Overthrow Christmas" and "We Hold These Truths," has been a two and three-time repeater.

In the comedy scripting field, Fred Allen alone seems to perpetuate the repeats. His last Sunday's "Santa Will Not Ride Tonight" performance, for example, has become an annual custom.

"Cabin," incidentally, is one of the scripts CBS is peddling to the pix studios and KNX, Hollywood, will do a special broadcast on Saturday, Jan. 4, for Coast studio execs as a specially- directed sales pitch.

DUANE JONES' PIE CAMPAIGN

Duane Jones is looking around for availibilities on women's participation programs in behalf of Musselman's Apple Pie Mix.

Most of the market are in the east.

FREE ENTERPRISE VIA WHITE BILL

Washington, Dec. 23.

New radio legislation, which industry spokesmen privately hailed as a 100% improvement over the original White Bill, will go before the Senate probably the first week in January, it was revealed today (Tues.). The new measure was released to industry representatives here yesterday (Mon.). The Senate is expected to pass the bill by what one Interstate Commerce Committee spokesman described as an overwhelming majority.

Sen. Wallace White (R., Me.), author of the legislation, and Sen. Ernest McFarland (D., Ariz.), discussed it with the following industry men yesterday: CBS veepee Earl Gammons and general counsel Joseph Ream; ABC attorneys Joseph McDonald and John McKenna; NBC veepees Charles R. Denny, Jr., and Frank N. Russel; and, for Mutual, attorney Louis Caldwell and Charter Heslep. Don Petty, NAB. counsel, also attended.

Network men expressed satisfaction with the entire bill, except for its authorization of FCC to review past programming of broadcasters in renewing their licenses. On the q.t., it was admitted that, despite vigorous support of NAB prexy Justin Miller's stand that the FCC should be shorn of all but technical powers, the net reps did not expect this concession from Congress and are delighted with the rest of the measure.

They are particularly pleased that the Senators dropped provisions setting a ceiling on station ownership, spelling out network regulations into law, and authorizing the FCC to weigh economic factors in licensing stations. While the legislation empowers the FCC to take a backward look at programs, committee members believe it bans future Blue Books. The language is specific that "it shall be the right and duty of the licensee to determine both the character and source of material to be broadcast."

If anybody has any kicks, it's most likely to be the FCC. The new bill forbids a commissioner from accepting employment with any outfit under the jurisdiction of the FCC or

(Continued on page 35)

'47 Top Spenders on ABC

ADVERTISERS	
General Mills	$3,844,672
Procter & Gamble	2,517,236
Sterling Drug	2,025,714
Swift	2,020,098
Philco	2,010,932
Kellogg	1,952,030
Quaker Oats	1,809,665
Libby, McNeill	1,649,626
Miles Lab	1,181,286
Westinghouse	1,137,412
Toni	1,071,725
U. S. Steel	1,067,725

AGENCIES	
Dancer-Fitzgerald	$5,188,332
J. Walter Thompson	4,006,234
Kenyon & Eckhardt	3,275,973
McCann-Erickson	2,520,472
BBD&O	2,449,650
Compton	2,312,823
Hutchins	2,010,932
Foote, Cone & Belding	1,282,064
Wade	1,181,286
La Roche & Ellis	1,007,878
Maxon	916,430
Weintraub	824,383

Judge Justin Miller
(President, National Association of Broadcasters)
authors
"On a Note of Common Interest"
* * *
an editorial piece in the upcoming
42nd Anniversary Number
of
VARIETY

Programs Now to Get Preferential Treatment at CBS, as Web Gives Ultimatum to Agencies, Sponsors

As part of its newly-inaugurated get-tough policy designed to give the network a greater freedom in carrying out its programming concepts, CBS last week tossed a couple of ultimatums at advertising agencies and the sponsors.

In effect, the network, in modifying its long-standing policy on automatic contract renewals and eliminating "priority lists," has served notice on the agencies and the clients that CBS knows what it's going after in establishing a program sequencing. Also that it doesn't want to be hampered by commitments which might throw an otherwise balanced programming schedule out of gear.

The notification went out over prexy Frank Stanton's signature. Just how the agencies would take it is something else again. The web is prepared for lots of squawks, but intends to stick by its guns, feeling that it's the network that must make the ultimate decisions of program acceptability.

A few weeks back, CBS was in the process of reshuffling its Friday night schedule and served notice on Kenyon & Eckhardt agency that it was yanking the Borden-Mark Warnow show out in order to move the stronger Ozzie and Harriet program into the spot. The agency, as was anticipated, let out a holler, pointing, for one thing, to its automatic renewal contract.

That incident, combined with others in which the web found itself stymied by policy in attempting to effect program shifts, inspired the new ultimatums. Under the automatic renewal privilege, the client, at the end of each 13-week cycle, renews for an additional 52 weeks, so that he's always under contract for a full year, with never a termination date.

CBS has now tossed out the privilege, so that at the end of 52 weeks the contract terminates. If the web feels it can strengthen the evening's program roster by putting in a stronger show, it can do so under the new plan. By December, 1948, the last of the automatic renewals will have expired and CBS gets a clear slate in getting rid of what it considers "dogs."

Similarly, CBS has been committed to "priority lists" whereby clients doing business with the network get preferential treatment for time periods opening up. CBS is discarding the list. From now on it's the program that gets the preferential treatment.

This Shows Care

Most refreshing switch of the week on the perennial Yule gifting of radio editors was the miniature (one ounce) bottle of Bisquit cognac sent out by WOV, the N. Y. indie.

Enclosed notation said that the difference between the small and the regular size has been added to a check for CARE.

WTOP Dittoes

Washington, Dec. 23.

CBS-WTOP pulled a real "public-service" stint here this week. Instead of distributing usual Christmas loot to the press corps, station took out one-year subscription for a CARE package in name of each correspondent.

FCC Okays Florida Station for Menser

Washington, Dec. 23.

Clarence L. Menser, former NBC veepee in charge of programs, picked up a station property in Lake Worth, Fla., here last week when an FCC majority okayed his purchase of WBLW for a sum not to exceed $12,714.

Menser, who retired to Florida earlier in the year, is buying the permit from James K. and Charlotte Edmondson, and is reimbursing them for actual expenses incurred in construction to date. Commissioners Paul Walker and Clifford Durr voted for a hearing on the sale.

Out in Carmi, Illinois, freshman GOP representative Roy Clippingher (R., Ill.) is the president of the Carmi Broadcasting Co. which is bidding for use of the 1460kc channel for a fulltime kilowatt station for the first local radio service in the town. Clippingher has been a newspaper publisher for the past 50 years and is majority stockholder of the Carmi Democrat-Tribune.

BBC KEEPS $5,600,000 FOR EUROPE SERVICE

London, Dec. 23.

Government has informed British Broadcasting Corp. governors that they intend to continue full-scale finance for the corporation's European Service. Official statement on the matter says they are keenly aware of the work which has been done by this service and of its importance to the government and to the country.

Details of the official finance behind the service have just been revealed. They show that the Treasury grant which covers the expenses of the BBC European Service is made in respect to the Overseas Service of the BBC as a whole. The grant is at present at the annual rate of $17,600,000. Of this approximately, $5,600,000 represents expenditure on the European Service.

Top Spots Stand Pat in '48

Four of spot radio's top customers are carrying their commitments pretty much intact into 1948. The accounts are Procter & Gamble, Lever Bros., Colgate-Palmolive and General Foods.

Colgate renewed for its dental cream, Supersuds, Ajax Cleanser and Halo Shampoo, but cut down its Vel schedule from 10 to 12 a week to seven a week. GF is carrying on with its Minut products, but has eliminated the spots for Grapefruit Flakes.

A fifth account, Celanese, has taken a month's hiatus, resuming its station list Jan. 12.

Pat Ballard's WOR (N.Y.) 'Songwriting Machine' Cues 250G Revel Suit

Hollywood, Dec. 23.

Harry Revel has filed suit against WOR (NY) Monday (22) for $250,000 charging that the station pirated his original idea, "Notes to You," for the Pat Ballard show, "song writing machine."

Revel's show, packaged by Commodore Productions, was cut by KFWB last June, and was a sustainer on Mutual until dropped recently. Ballard show went on the Mutual flagship two weeks ago. Songwriter charges Mutual never used his program idea as a sustainer because the network said it was afraid it involved too many "legal entanglements."

Super (Hooper) Man

Robert Maxwell, producer of "Superman," had reason this week to moan about "the irony of it."

Kellogg bows out this Friday (26) as sponsor of the Mutual kiddle strip —and there's no new bankroller in sight. Meantime, the latest Hooper Pocketpiece gives "Superman" a 4.1, the highest rating among Mutual's afternoon kid shows, and the highest elsewhere, except for "Jack Armstrong's" 4.3 on ABC.

Mutual's holding "Superman" over on a sustaining basis.

Par Asks Delay to Feb. 16 on FCC Hearings on Interest in DuMont

Washington, Dec. 23.

Attorneys for Paramount Pictures last week asked the FCC to postpone to Feb. 16 a hearing now skedded for Jan. 5 in Washington on the issue of Par's ownership and management interest in the Allen B. DuMont Television Laboratories. Pic company gave the holiday season and last-minute bids from a half-dozen companies for video operation in Boston, Cleveland and Detroit as reason for seeking more time.

Meanwhile, Par counsel has decided not to protest FCC's procedure in probing the Par-DuMont ownership issue in a consolidated hearing with other Detroit, Cleveland and Boston tele applicants. Feeling earlier was that it gives the competition a chance to gang up on Par and DuMont, particularly in Cleveland and Boston, where the bidding for television spectrum is most spirited.

In Boston, for example, eight bidders are after the town's two remaining video slots in what promises to be the biggest fight since the New York tele hearing. In the race are: CBS; Par subsidiary, New England Theatres, Inc.; Boston Metropolitan Television Co., whose prime mover is Ira Hirschman, owner of WABF, Manhattan FM outlet; E. Anthony & Sons, publishers of the New Bedford and Hyannis (Mass.) Times-Standard, who are also applying in nearby New Bedford; Empire Coil Co., radio newcomer which has a total of four video bids on the griddle; New England Television Co., another radio newcomer, headed by bus company operator Alfred DeMaris, with bids in for both Boston and nearby Fall River, Mass.; Cowles station WCOP; and the Boston Herald-Traveler station WHDH, which plans a luxury operation for which the paper is lending the radio company some $700,000 to underwrite a tele operation. Boston's other three channels are already held by Westinghouse station WBZ-TV, Raytheon's WRTB and Yankee Network station WNAC-TV. Both WBZ and WNAC expect to be on the air by spring, '48.

In Cleveland, DuMont will face tough competition in its bid for one of the town's two remaining slots. (And this number may be shaved to one, unless FCC finds more spectrum for Cleveland after the No. 1 video channel has been shifted to non-broadcast radio users.)

Cleveland contenders include: newly-filed bid from William O'Neill's WJW, seeking use of the No. 2 slot. O'Neill has commitment for a $500,000 loan from his family—the General Tire and Rubber people—to bulwark his tele costs. General Tire controls the Yankee net. Also in for Cleveland tele are local stations WGAR and WHK, both of whom have plenty to spend on video.

In Detroit, with three of the four allocated channels already assigned, Paramount subsidiary United Detroit Theatres, will have to do vigorous battle with WJR, the Goodwill Station, and with the Fort Industry Co., which seeks to shift from the No. 2 to No. 5 channel. United Detroit's bid is for the No. 5 slot.

Ford, GF Still Sitting Out 100G Dodger Price in '48; Old Gold May Get Share

Ford and General Foods have yet to exercise their options on the television broadcasts of the Brooklyn Dodgers' baseball games over WCBS-TV for the 1948 season. Branch Rickey, the Dodgers president, has set a price of $100,000 on the rights and he has made it mandatory that the entire schedule of 77 home games be picked up. The rights figure is the same that prevails in the Ballantine-N. Y. Yankees deal.

The option provides that Ford, which holds the No. 1 option, may underwrite all the games or share them with GF. If Ford waives the option GF will have the same privileges but the food packer's co-sharer could under option No. 3, as stipulated by Rickey himself, be Old Gold, which airs the audio version over WHN, N. Y.

Fort Wayne—William Clausen has been elected veepee in charge of manufacturing of the Farnsworth Television and Radio Corp., which he joined last August.

Allen B. DuMont
observes
"Television: $125,000 and You're in Business"
* * *
an interesting feature
in
VARIETY'S
42d Anniversary Number
Out Soon

Sports Group Wants Video Cut

Hollywood, Dec. 23.

Spurred by the conflict over fights on television, pugs and their managers are forming an official organization to carry on their battle. Application has been made for a charter under the label of Boxers, Coaches & Managers Assn.

While ostensibly a standard business organization for mutual discussion of problems, etc., its primary purpose is to unite fight talent for the purpose of battling promoters for a share of tele and other outside money. Group, according to attorneys, is forming under a long dormant charter picking up an association that expired many years ago. State charter is expected this week, with election of officers to follow.

Fort Wayne—Farnsworth Television and Radio Co. reported net profit for the first six months, ending Oct. 31, of $538,356, after taxes were deducted. This compared with $259,075 net loss in the same period of the previous fiscal year after tax carryback credits.

Television Reviews

LUNCHEON AT THE WALDORF
With Jay Martin, guests
Director: William Garden
45 Mins.; Thur., 1 p.m.
Sustaining
WNBT, N. Y.

This new Thursday daytime series presented by WNBT is a sort of matter-of-fact video version of the radio series of the same title that Ilka Chase did for Camel cigarets several years ago. The idea is entertaining confab over the consome and salad at America's plushiest hotel. Miss Chase did it with an orchestra and much gay chit-chat of the smart east side Manhattan brand of sophistication. Jay Martin, a performer from musical comedy, finds the video medium more constricting, so the grub and gab stanza is just a bit earth-bound.

Of course, the basic idea of a television show on a weekday lunch-hour may be intended merely as an experiment. It remains to be seen whether the femme video public will turn from domestic duties (or stay home from that luncheon-bridge) to follow this opera. As for the tavern and restaurant television trade, it seems an unlikely audience for such a show.

Television budgets being what they are, there's clearly little coin available for talent for a show like "Luncheon at the Waldorf." Therefore, the visitors will inevitably be people with a cause to promote. That means the general subject of palaver will be what is known as special interest, which is another name for limited interest.

That, at least, applies to the series premiere Thursday (19), when the guests were four femme aviation enthusiasts, including Betty Jane Williams, president of the WASP.

(Continued on page 34)

Finley Plans Lensing All Its Coast Teleshows

Hollywood, Dec. 23.

Filming of all of its local television production after Feb. 1 is planned by Finley Enterprises, according to announcement.

"Canning" will serve the two-fold purpose of insuring polished live shows, with the films being used as a guage prior to original live airings, plus making the same shows available for purchase to sponsors and stations elsewhere in the country. Open end reels a la transcriptions will permit the insertion of plugs fore and aft.

Inside Television

With new television stations on the prowl for personnel, American Theatre Wing is making a special pitch to lure ex-GIs into enrolling for the eighth term of its tele course, which starts Feb. 14. Classes will be limited as usual but, with the increased demand for station staffers, the ATW hopes to get as many as possible to take advantage of the course.

Preliminary term is a seminar, comprising lectures by industry toppers as a general introductory survey of the medium. This serves as a prerequisite for the workshop course, in which the students rotate in handling all phases of production, from writing and directing through acting. Latter course is taught by Harvey Marlowe and the students are given a chance to work with live studio equipment at Bill Still's W8XJT in Jamaica, Long Island.

Several students who have completed the ATW course have already received good tele jobs. Full info can be obtained from ATW supervisor Byron McKinney at the Wing's headquarters, 730 Fifth avenue, N. Y.

First test case on whether a landlord has the right to tear down a tenant's television antenna started in N. Y. magistrates' court yesterday (Tuesday). Suit was filed against the owners of Fort Tryon Gardens, Inc., by Irwin Shane, publisher of Televiser and exec director of the Television Workshop, who alleged the landlord ripped down his antenna because he refused to sign a 15% rent increase.

According to Shane, he received permission to install the antenna last May and subsequently bought a $400 table model. Seven months later, he declared, he received a registered letter giving him five days to remove the roof installation. He alleged he was told he could keep the antenna providing he signed a new lease granting the 15% hike. Shane termed this "outright coercion" and "blackmail."

Video blow-out of the Thackreys, now in prospect here via the proposed sale of their Coast ether interests (KLAC, Los Angeles and KYA, San Francisco) may precipitate a mad scramble for newly available channels in the two towns, once SRO with all taken. Sale of stations, obviously, does not necessarily entail purchase of video rights also since the FCC must approve in both mediums. Too, if Metro or Jack Wrather buy, as is reliably reported to be in the works, neither may want the television permits. It's conceivable that CBS already has its ear cocked and plea aimed. With things beginning to move on the Coast videowise no one will be surprised to see a grab bag materialize if the channels are thrown open to bids.

'Tis the "ham" in wrestlers that makes them eager to get their muggs on television, figure Coast sports promoters who should know. The groaners cause no such ruckus as the fighters over rights, etc., and are very agreeable to the whole thing sans extra coin. At every opportunity, say promoters, the groaners seek out cameras for some out 'n out direct mugging, getting vicarious kicks out of knowing they were being lensed and aired, an unusual treat for wrestlers not usually afforded air at all. Too, the matter of finances is considerably less than that involving fighters. Top name groaners never get over 10% of the net, but pugs get from 20 to 40%, depending on their value, so any imagined loss at the gate due to video can represent considerable (on paper) coin to fighters.

Capt. Bill Eddy, director of WBKB, Chicago, reported to have had strong bids for westward extension of WBKB's microwave relay. Points are reported to be Rockford, Ill., and the Tri-Cities, Davenport, Rock Island and Moline.

Stalin Won't Like This

American Television Society pulled one of the best gags of the year at its Christmas party-luncheon at the Hotel Commodore, N. Y., Monday (22). In advance publicity notices, ATS listed as its guest speaker the Soviet Commissar for Television, who was to discuss the development of tele in his home country and compare it to the U. S. industry.

Reporters from both the trade and consumer press cornered the guy, all togged out in a Russian officer's uniform, and he answered all questions in a slight Russian accent with intelligent, albeit amazing statements. These included remarks that all Russian video was being done in Technicolor; 183 stations are now on the air, and talk of the development of a pocket-size portable set. Once he got up to speak, however, he immediately launched into a vicious tirade against the FCC and the U. S. government, declaring they were responsible for holding tele back from the growth it's enjoyed in Russia.

ATS members and their guests, meanwhile, didn't know whether to laugh or get angry, even when emcee Dennis James took exception to the guy's remarks and squirted him with a seltzer bottle, smashed a custard pie in his face and poured water over his head, all to show him how American humor is better than that in Russia. Woman in the back even got up to complain about the poor treatment being given a representative of a foreign government. Gag was not revealed until the Russian finished his speech and James introduced him as actor Doug Chandler.

IATSE Moves in On Coast Video; Par's KTLA Expects Closed Shop

Hollywood, Dec. 23.

Though the affirmative vote did not come off this week as anticipated, it's a virtual foregone conclusion that IATSE has set its feet in Coast television, too, via Paramount's KTLA here.

When the staff of 13 there concerned vote, and it's expected before the showdown date of Jan. 1, date of the Rose Bowl classic when newsreel cameramen threaten to walk if KTLA's non-union crews are covering, it will establish the IA's first Coast tele shop. For going along, and from here it looks like top level Par pressure was brought to bear in the east via IA prexy Richard Walsh, the men will get an autonomous shop strictly for all phases of video.

And even before that is a fait accompli, the IA is already moving in the direction of other Coast cities, notifying its locals in San Francisco, San Diego, Portland, Seattle, etc., to start aceing in on video in an all-out drive to beat others to the punch. Move is being kicked by Carl Cooper, local IA v-p, and Herb Aller, business rep of Local 659, International Photographers. It was Cooper who gave the KTLA staff the direct pitch and asked for a vote, following Aller's eschewing his solo drive for the lensers in favor of the overall pitch.

Union will embrace cameramen, engineers, sound men, dolly and boom operators, prop men and other on stage and working before camera, though initially not including department heads and administrative employees or executives. However, it's hoped that all will eventually be absorbed. Also, there will be no immediate attempt at setting up job classifications, wages, hours, conditions or other regulations, aim being to wait six months or more until shop is solidly functioning and knows where it is going.

Though now reaching for engineers, as it did with DuMont in the east, the feeling here is that some top level deal will yet be effected between the IA and the IBEW regarding booth technicians.

Plan Dickens Classic As Annual DuMont Fare

DuMont will preem what's to be an annual Christmas Day affair tomorrow (Thursday) with presentation of Charles Dickens' "Christmas Carol." Officials of the net hope they can build the show into equal status with the radio version of the classic, which has starred Lionel Barrymore over the ABC web for the last 10 years.

John Carradine will play Scrooge in DuMont's adaptation, which is to be produced in the studios of WABD (N. Y.), and will be carried to WFIL-TV (Philadelphia), WMAR-TV (Baltimore) and WTTG (Washington). Hour-long play is to employ 12 sets and a cast of 22. Carradine's 11-year-old son will also appear in the show.

Entire production is supervised by DuMont program manager James L. Caddigan. David Lewis will produce and direct, with Rudy Lucek designing the sets. Frank Bunetta is technical director.

U Discreetly Grabs Off Free Time, Publicity In 'Indiscreet' Short Deal

Universal Pictures has made a neat deal for itself in launching the first of a series of trailers for its films on television. It's using a five-minute short on "Senator Was Indiscreet" over the NBC network and WCBS-TV (CBS, N. Y.) but paying for only 30 seconds. That's the time for the plug, which announces the film's Broadway opening, with the other four-and-a-half minutes being chalked up to "entertainment." NBC and CBS, for one reason or another, have gone for the deal.

U officials point out that it's the first time scenes from a new picture have been made available to tele broadcasters. As such, they claim, they should have the time for free. It's believed that NBC and CBS toppers have consented to the deal on the assumption that it will mark the breaking-in process for film advertising on video, something which had long been considered a natural but which, until the "Indiscreet" trailer, hadn't materialized.

As for the trailer itself, it apparently wasn't produced especially

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PAR MUM ON ITS PLANS FOR THEATRE VIDEO

Paramount television officials are sitting tight on their future plans to begin commercial use of the recently-unveiled intermediate film method of theatre tele. According to Par veepee Paul Riabourn, the system will be installed in Par theatres in "due time." He added that no special tele theatres are contemplated for its use.

For those skeptics who doubt that Par can throw a film on the screen within 66 seconds after it has recorded the film off the face of a viewing tube, the company has installed a test room in its homeoffice. Doubting Thomases are taken into a small tele studio and invited to take part in a short tele broadcast. From there, they're quickly ushered into an adjoining room, where they see themselves on a regular projection room screen, all within the space of little more than a minute.

Traffic Jammed Up As Video Comes to Hub Via Dept. Store Window

Boston, Dec. 23.

First demonstration of video to the Hub public (there's been a half dozen private showings) brought off by CBS in the windows of Filene's department store, resulted this week in a traffic jam on mobbed Washington street never equalled during the Christmas season.

Show, piped in from CBS over the microwave relay link, alternated with local productions from inside the store staged by Continental Television using Transvision outfits.

Promotion coincided with CBS' application for a video outlet in Boston via WEEI, CBS-owned station in Boston, this being the eighth application for the two remaining video slots in the Hub. Other three already allocated to NBC (WBZ), Mutual (WNAC) and ABC (WCOP).

Biggest contenders for the remaining two slots are thus CBS and WHDH, Herald-Traveler owned indie currently edging the network outlets for top day-time audiences. If CBS gains one of the two slots, it plans to use a Medford hillside site already in the works as an FM station.

COLLEGIATES SEEK VIDEO CODE

NBC Video's Boxoffice Score

Year-end financial picture of NBC's television dept. probably tells the most revealing story of all as to the network's faith in the video medium (plus, of course, the backing up of the RCA parent company's terrific investment in sets, equipment, etc.).

Here, in a nutshell, is the 1947 financial story:

NBC spent a total of $3,500,000, amount including programming, physical equipment, plus all other expenditures. As against this outgoing coin, the year's total revenue was $800,000.

And here's the picture as it shapes up for '48:

NBC will pour an additional $1,500,000 into the medium, for a total expenditure of $5,000,000. Amount of revenue anticipated is $1,500,000—about double the '47 intake.

High Sponsor Spotting Highlights GF's Own Survey of Video Field

Long-standing plea of advertisers and agencies that the television industry furnish them with some vital statistics on video was partially answered last week—but the statistics were furnished by an advertiser.

Apparently reluctant to wait for the industry to kick through with the facts it felt it needed before mapping plans for its tele work in 1948, General Foods set out in search of its own info. After several months search for "pure truth," GF came up with results to warrant the "continued use of television in 1948 as an effective supplementary medium for commercial sponsorship in the N. Y. metropolitan market."

GF based its decision on 'many important factors, several of which have been withheld from public view because of their competitive nature. Research committee, working under the direction of GF tele chief Howard M. Chapin, also withheld a mass of individual program and station ratings because, according to Chapin, "we don't believe such information is reliable in television's present stage of development." He pointed out that there are no definite viewing trends or habits now but that viewers "go all over the map trying to find a show to entertain them."

Probably the most important discovery of the survey, as far as advertisers are concerned, is the extremely high sponsor identification figure. Average correct identification for seven shows checked by C. E. Hooper's coincidental method was 68%. Of those correctly identifying the sponsor, an average of 36% could state one or more of the sales points actually made in the commercial. For the same seven shows, of those who could correctly identify the sponsor, an average of 41% could

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GF's 'Future Prospects'

General Foods' researchers on the prowl for television's vital statistics discovered that bar and grill customers seldom get a chance to select their favorite tele shows. Program selection is usually the choice of the management.

GF also discovered that bar patrons, probably under the influence of suds, are seldom attentive to commercials and that sponsor identification, consequently, is far lower than among home viewers. As a result, GF crossed the imbibers off their results, listing them instead as "prospects" for the future.

ST. LOO USES TELE AS BOGUS BILL DETECTOR

St. Louis, Dec. 23.

After U. S. Secret Service agents received beefs that 43 phony $10 bills had been passed in this burg in recent weeks. KSD-TV invited Leo A. Smugai, agent in charge, to participate in a tele demonstration to warn shopkeepers. Smugai used photos of both genuine and phony bills, blown up to 50 times actual size, to indicate flaws in the bogus bills while comparing them with the genuine ones.

While Smugal was at it he also showed several different phony quarters and half-dollars that were recovered in this area in recent months. It was the first time locally that television was used for this purpose.

Hartford's Video Scramble

Hartford, Dec. 23.

Week of Jan. 21 has been set aside for series of hearings here on applications for two clear television channels for Hartford. Four applications have thus far been received and accepted by FCC, with a fifth understood to be on its way to Washington.

Already rolling up their sleeves for a hot fight for the tele franchise are WTIC, WDRC, WONS and WKNB. WTHT over the weekend was putting on finishing touches to its application and was expecting to be made a party to the hearings.

Sports Promoters Nixing Air Rights If Tele Isn't Included

With television finally assuming the proportions of big business, sports promoters have embarked on a new system of refusing to sell radio rights to any of their major events unless the buyer agrees to take video rights at the same time.

Latest instance, is the Kentucky Derby, which is being offered to advertisers that way for 1948. Deal, being handled by announcer Clem McCarthy, calls for a joint radio-tele price of $75,000, with the buyer getting an option under terms of the contract for five years. Gillette Safety Razor shelled out a reported $50,000 for radio rights alone this last year.

Reason for tagging the video sale into the package deal is ostensibly to get more money for radio, since television will mean little to the Derby, as far as direct transmission goes, for at least several years. WHAS-TV, tele outlet for the Louisville Courier-Journal, may be on the

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Tele Off to Jumpy Start In Cleveland, as WEWS Hits Some Assorted Bugs

Cleveland, Dec. 23.

WEWS began its television operation Wednesday (17) night and except for a few mechanical jars, the station gave the city a passable taste of video operation.

Occasion was the Cleveland Press' annual Christmas show featuring Jimmy Stewart, emcee. For the opening, the Press, sister operation to the Scripps-Howard WEWS, put out a husky, well-advertised 76-page supplement telling of the virtues of video. It was significant in that the Press, in the past, was not inclined to think highly of radio, and didn't allow opportunities to pass in which it could take pot shots at its rival. Press is expected to work closely with WEWS in news operations.

Mechanically, WEWS showed it was being hurried into operation to meet the Stewart show. Audio failed for about 10 minutes when the station went on the air. Later, the parabolic antenna units, anchored to the roof of the auditorium, worked loose because of a heavy wind, and killed the video.

ALARMED OVER SPORTS 'GATE'

New York television execs think that college athletic directors, as evinced at a convention here last week, are unduly alarming themselves over what video might do to their gates in the years to come. Unless they are posing this spectre for bargaining purposes, the collegidate directors, say the television men, can on inquiry collect enough evidence to allay their fears.

Delegates to the local session of the Eastern College Athletic Conference raised a warning over the need for control of football telecasting as a whole to protect the colleges from attendance losses. Predicting that the era of large crowds may be over, some of the athletic directors urged a united collegiate front with a national setup scheduling the video pickups, setting the fees and devising a code for handling the events. It was even suggested that such setup be operated along the lines of ASCAP, with the television royalties paid into a joint fund and the money apportioned by points at the end of the season.

While they see the prices to be paid for events something, like any other business, to be worked out by negotiation, the New York video execs hold that if collegiate football undertakes to measure these fees by a yardstick of presupposed loss in gate attendance it will be acting without logic or basis of background. There is yet to be produced, they point out, any evidence that the airing of a sports event has adversely effected attendance.

On the contrary, a check with sources that have regularly had sports exhibits televised, such as Madison Square Garden, N. Y., and the Chicago Stadium, will disclose that if there have been any tell-tale marks they have been on the side of video. Cited as solid cases in point is the buildup of wrestling in Chicago as major boxoffice and the unbroken sellouts of important fights at the Garden. Operators of fight and wrestling arenas have in various localities conceded that the turnout continues as heretofore to depend on the strength of the card.

Cite Jamaica Wrestling Test

A recent experience of WABD, the Dumont outlet here, with the Jamaica Arena is also cited as bearing out this argument. WABD had been carrying three events a week from the spot until two months ago when the arena's operator, concerned by the poor business his Wednesday pro boxing was doing, advised the station it would have to pay for the

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WFIL-TV SETS COM'L DEAL FOR HOCKEY GAMES

Philadelphia, Dec. 23.

WFIL-TV last week made its sports program 100% commercial with the sale of the telecasts of the home games of the Philly Rockets ice hockey team to Thornton-Fuller, auto distributors.

Other sporting events on the Philly Inquirer's video outlet are the home games of the Warriors, basketball pro club, bankrolled by the Norge distributors, household appliances, and wrestling matches at the Arena, sponsored by Scott and Grauer, beer distribs.

Lloyd Lewis

asks

"Some $64 Television Questions"

in the Forthcoming

42d Anniversary Number

of

VARIETY

Out Soon

Newspaper-Owned Video Web May Be Forced to Evolve by Convention Setup; Weekly Newsreel Swap Points Way

Necessity may aid the invention of the reported television network of newspaper-owned stations. Unable to get direct coverage of the political conventions from Philadelphia next June because of the lack of relay facilities, reps of the various midwestern stations met in Philly last Friday (19) to map plans for daily newsreel coverage of the conclaves.

Still reluctant to discuss plans for the formation of such a web, tele officials at the meet nonetheless gave evidence of their intentions by inviting representatives of two stations that will be on the air in the metropolitan New York area before next June. WATV, Bremer's future tele outlet in Newark, and WLTV, the N. Y. Daily News station, will both presumably have the same direct coverage available to them that will be available to the CBS, DuMont and NBC outlets in N. Y. That they also attended the Philly meet means there's a good likelihood they, too, will join a newspaper network when it's formed.

Another factor tending to strengthen reports of a newspaper-owned net was the tentative planning at the meet for a weekly tele newsreel exchange. Pool affair would provide complete newsreel coverage of important events in member cities to all stations participating in the plan. If the plan went through, it would mean that all member stations would no longer be dependent on tele-reels of the presently-established networks or the new wire service reels, such as that recently inaugurated by Associated Press and International News Service.

Clipp Called Conclave

Meet, which was called by Roger W. Clipp, general manager of WFIL-TV (Philly Inquirer), was attended by 25 officials of stations either now in operation or slated soon to take the air. Clipp is also chairman of the radio and tele committee of Philly Mayor Bernard Samuel's citizens' committee, which is handling plans for the forthcoming political conclaves.

Group huddled on methods of relaying the convention proceedings direct to the midwestern cities not connected with the present coaxial cable but gave up the idea because there's no assurance that micro-wave relay links can be obtained and installed in time for the meets. As an alternative, the group decided to film the proceedings in full each day on 16m film, which could then be air expressed to the different

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What a Spot!

New York video stations last week got their first inquiry from a brassiere manufacturer about buying time on the medium. Interest was specifically in a series of spot announcements.

The bra man was quoted the spot rate but was also advised that the business, of course, would have to be subject to approval of commercial "copy."

Video Opening Its Purse Strings To Lure Top Names

While slumping grosses in most forms of show business have led to a drastic cut in salaries of most of the name performers during the last year, pay for top talent in television has increased anywhere from 250-500% during 1947.

Pay boosts, of course, are in line with tele's steady pace of development during the last year, based on the increased number of receiver sets in circulation. Latter factor has led to more sponsors entering the medium and, by the same token, to larger budgets for most shows. Tremendous hypoes in pay are considered all the more outstanding in view of the fact that the talent unions haven't yet set up any minimum wage scales for video.

Name performers still aren't drawing anywhere near the pay they would in their own media for a comparable stint. Fact that the current tele boom has attracted them in increased numbers, however, is be-

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DuMont's 'Tele-Auction' Show Seen as Spur In Wooing Fashion Accounts

"Tele-Auction" show over WABD (DuMont, N. Y.) last week, in which clothing, jewelry, etc., were auctioned off, is expected to influence many fashion accounts to plunge into television. Auction resulted in sales of $3,730 for the products donated by various manufacturers, with money turned over to the New York Univ.-Belleuvue Medical Center.

Fashion manufacturers, who've shunned radio for the most part because they couldn't demonstrate their products visually, have been flirting with tele sporadically for the last year. Not until recently, however, have many of them shown much interest, and what there has been has been confined to N. Y. retail stores, such as Arnold Constable and McCreery's. Result of the DuMont show, it's believed, offer definite proof that tele offers the best advertising medium to date for their products.

Show was staged by the Sterling ad gency, one of the leading agencies in the fashion business, and produced by Raymond E. Nelson. Sterling was reluctant at first to take any advance publicity bows on the show through uncertainty as to how it would pay off. Success of the show has led Sterling to make a pitch for tele sponsorship to several of its clients.

Studio audience bid on the 12 items offered for sale, with home viewers invited to phone in purchase orders at the same price for duplicate items. Special phone lines manned by Conover models were jammed within a few minutes after the show took the air and orders continued to pour in for more than an hour after the signoff. All the merchandise was sold well over the wholesale price and in several instances above the retail price.

HOUSE LABOR MEETINGS ON FOUR-CITY WEB

Washington, Dec. 23.

When the House Labor Committee opens hearings about Jan. 19 to consider amending the federal antitrust laws to cover unions, first sessions will be televised and carried over a four-city web. Coverage will originate with WMAL-TV (Evening Star-ABC) outlet and will be handled by WMAR-TV, in Baltimore; WFIL-TV, in Philadelphia and, WCBS-TV, in New York.

Among those expected to go before the video cameras will be Cecil B. DeMille, who has been fighting AFRA, and James C. Petrillo, regarding his recording ban. Status of television, itself, will be considered, since there are restrictions on the use of other radio material on tv.

Kraft Renews for Year

Kraft has renewed its television contract with the NBC web for a second year of one-hour dramatic shows, effective Jan. 1. Agency is J. Walter Thompson.

Kraft has set no overall tele budget for the year. Cost will be higher in 1948, however, since NBC has upped its rates effective the first of the year. Another boost in rates is scheduled to take effect April 1.

Mayflower Rule Proponents Go On Record Early; Rest Look to NAB

Washington, Dec. 23.

It looks here as if the guys who are plugging most strongly for retention of the FCC's Mayflower ruling banning editorializing by radio stations are getting themselves on record early, while those who want to upset the ban are waiting for the National Assn. of Broadcasters to call the plays.

This, at any rate, is indicated by early replies to some 65 invites FCC issued to potential witnesses at the March 1 hearing. NAB, which has evidenced plenty of signs of trying to run the hearing for the Commission, has also invited over 60 pix, radio and press reps to speak their pieces, many of whom also show up on FCC's list.

To date, here's how the responses stack up: The CIO notified the government last week it will testify and hinted it supports the Mayflower ban. George Shuster, President of Hunter College and a member of the President's Commission on Civil Rights, ducked FCC's invite to testify but went on record as strongly favoring the editorial ban. Zechariah Chafee, Harvard University's expert on constitutional law and "free speech," took issue with NAB prexy Justin Miller and told the FCC the Mayflower ban "is clearly constitutional." He added, however, he hadn't made up his mind whether it was good or bad and probably wouldn't testify.

O. Thomas Franklin, News director of KYA, Frisco, told FCC he strongly supported the Mayflower ban. Ditto for Rabbi Stephen Wise of the American Jewish Congress who said the Committee will testify in favor of keeping the ruling on the books.

On the other side of the fence, the Iowa Assn. of Radio News Directors forwarded FCC a resolution condemning the Mayflower decision.

Charles Siepmann, former BBC director and one of the author's of FCC's controversial Blue Book, wrote he will testify but didn't commit himself pro or con the editorial ban. Cranston Williams, head of the powerful American Newspaper Publishers Assn., said ANPA hasn't made up its mind whether or not to appear at the hearing.

Vic Ratner Explains Why CBS Reaches Out To N.Y. Consumer Press

New York.

Editor, VARIETY:

You report that the trade feeling around N. Y. is that, whether CBS or NBC is right in claiming to be the most effective network, the issue didn't belong in full-page advertisements in the consumer press.

This puzzles me.

What's wrong with the good old American system of being honestly competitive.....anywhere?

If there is a competitive issue between CBS and NBC—and there is! —why be ashamed to discuss it in front of any audience?

But perhaps the trade feels this is a "dog-fight."

You say, for example, that "the NBC boys are of the opinion there's no source for the lengthily-documented copy in the CBS ads."

That also puzzles me.

We offered any reader of the ad-

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FCC OKAYS KWFT SALE TO EXHIBITORS FOR 690G

Washington, Dec. 23.

Group headed by prominent pix exhibitors won FCC approval last week to buy regional station KWFT and KWFT-FM, Wichita Falls, for a sales ticket of $690,000.

Veepee of the buying company is E. K. Rowley, owner of Theatres Enterprises, Inc. of Dallas and operator of the Arkansas Amusement Corp's chain of pix houses in the southwest. H. J. Griffith of Los Angeles, head of the Griffith pix circuit which last week defended itself on monopoly charges before the Supreme Court, is a part-owner of KWFT and sole owner of KEPO, El Paso.

Griffith recently dropped a bid for a station in Parsons, Kan. President of KWFT is Kenyon Brown of Wichita Falls, owner of the Oklahoma City Music Co. and holder of the Muzak franchise in that town.

The Femme Angle

Washington, Dec. 23.

The NAB has sent a memo to several of its committees regarding a meeting to be held in Washington in January.

Meeting, memo says, is to be held in the NAB Broad Room.

WORL Grab Bag 'Preemed' in Hub

Boston, Dec. 23.

Long-awaited Christmas grab bag for WORL, Hub station recently ruled up for sale by the FCC, began this week as the FCC hearings opened before examiner Hugh B. Hutchinson in the Federal building. Radio circles have long been wondering who'd turn up under the various corporate names long since posted.

Testifying for the Beacon Broadcasting Co., Inc., were John T. Burke, a Hub ad exec, listed as president; George M. Jaspert, vice president; Daniel J. Lynch, clerk of the Boston municipal criminal court as treasurer; special justice James M. Langan, clerk and C. Edward Rowe, director. Of these only Jaspert, formerly with WBZ and long a radio consultant, has had a long connection with radio.

Also applying was the Pilgrim Broadcasting Co., and still to be heard are the Boston Radio Co., Inc., Bunker Hill Broadcasting Co., Inc., and Joseph Silimene of Boston. None of the applicants for the 950-kilocycle assignment, are in the industry.

IRVING '(4) CAESARS' SHOW GETS A SPONSOR

Irving Caesar's four-men-in-one show has taken the fancy of the Brass Rail restaurants in New York. Bistros will sponsor the songwriter's "Four Caesars" stanza, which had an audition airing on Mutual's "For Your Approval" last month, over WOR, N. Y., Sundays starting Jan. 18.

Show, produced by Jock MacGregor, is built around Caesar's own compositions, including his best-known "Songs of Safety," and bills the composer as (1) songwriter, (2) singer, (3) "ambassador for friendship of all nations" and (4) "commissioner for safety of the nation."

Mutual Gets Tough, Too

This is a case of the network dropping the sponsor. Mutual's had enough of Whitehall Pharmacal's eight-station "test" sponsorship of the nighttime strip, "Real Stories from Real Life," and is going out to find a full net sponsor for this show or some other for the 9:15 p.m. cross-the-board slot.

Whitehall whittled down its tab from 66 stations to eight when the hiatus period arrived last summer. When the fall came, the sponsor asked to continue the eight-station deal as a "test." Now the web feels it has gone along on this basis long enough. Whitehall, reportedly for budget reasons, said no soap on returning to last season's hookup, so Mutual will scratch the pharmacal tab next month.

"Real Stories" will stay on the air on a sustaining basis for the time being.

Heatter's 3-to-1 Fill-In

It's taking Bob Considine, Edwin C. Hill snd George Carson Putnam to do Gabriel Heatter's Mutual air chores while the latter is on a two-week holiday in Florida.

Hearst scribe Considine is taking over Seatter's Sunday night show for Mutual Benefit, Hill is pinchhitting in the Monday-Wednesday-Friday segments of Heatter's gab strip, and Putnam is filling in Tuesdays and Thursdays. G. H. will return to the scene Jan. 5.

Memphis—George Mooney, manager of KWEM, West Memphis, from its inception, resigned last week to concentrate his efforts on sports broadcasting. Mooney will remain here, doing sportscasts for the Arkansas network.

Flash: NAB Raids FCC

Washington, Dec. 23.

The National Ass'n of Broadcasters reached into the FCC last week and hired away Neal McNaughton; international allocations expert, McNaughton will move over NAB Jan. 1 as assistant director of the broadcast engineering department. Move is almost unprecedented since NAB seldom, if ever, raids the radio agency for personnel. Addition of McNaughton presages expanded NAB participation in international radio matters.

His principal job for the next year, it was explained, will be to assist NAB engineering director Royal S. Howard in preparing for the upcoming North American Regional Broadcasting Agreement conferences. Present NARBA expires March, 1949, and NAB has tabbed two entire days of its next annual Convention for an engineering conference. Trade association also expects to make use of McNaughton's extensive knowledge of the shortwave radio field and is urging broadcasters to inform themselves of international radio problems.

Mutual's Series On Civil Rights

Mutual may put its heaviest promotion push to date in a four-broadcast public service series on "To Secure These Rights," the recent report of the President's Committee on Civil Rights. Plan in the blueprint stage calls for, among other things, enlistment of a wide variety of national organizations to alert their memberships to the importance of the message.

Series will be based on Section Two of the committee report, titled "The Condition of Our Rights," each broadcast to focus on one of the four points under that heading: "The Right to Safety and Security of the Person," "The Right to Citizenship and Its Privileges," "The Right to Freedom of Conscience and Expression," and "The Right to Equality of Opportunity."

Initial sequence will be aired Tuesday, Feb. 10, 9:30-10 p. m. Dates for the succeeding three haven't been set. Mitchell Grayson, director, and Arnold Perl, writer, who are doing Mutual's current series on "Your Children Today," this week were engaged for the "Rights" series. It's probable that Charles E. Wilson, General Electric prexy who headed the Presidential committee, will be asked to tee off the series, which will be produced under the direction of Elsie Dick, MBS' director of educational and religious programs.

Surprising response the network received to its current "Your Children" series, in the form of laudatory letters from individuals and organizations in nearly every state asking for hundreds of copies of the scripts, is encouraging the web to step out in documentary programming. The "Rights" series, it's felt, not only will make an auspicious start for 1948, but is of such consequence as a re-examination of the Bill of Rights, in the light of recent national developments, that the series merits all possible spotlighting. Result may well be Mutual's top public service effort, setting the web on a new level in this department.

WMCA Tackles It, Too

Part of its public service program, WMCA, N. Y., is dramatizing the Report of the President's Committee on Civil Liberties on its "New World A-Coming" series starting Dec. 30. A total of three half-hour sessions will be used to cover the report completely.

Scripter Raphael Hayes is handling the adaptation.

Frank E. Mullen
forecasts
"Video a $500,000,000 Industry by End of '48"
in the
42d Anniversary Number
of
VARIETY
Out Soon

From the Production Centres

IN NEW YORK CITY . . .

On the 1948 Papa agenda: Syd Eiges, of NBC, and Dick Pack, of WNEW ....CBS veepee Lawrence W. Lowman named an honorary commander in the Order of the British Empire for his OSS war services....WOR bracketing a plattered "Bulldog Drummond" series with the new Alan Ladd "Box 13" stanza for early January preem in the Wed. 9:30-10:30 segment....Florence Pritchett (Barbara Welles) being auditioned by WOR for a new type of show. Current stint hasn't clicked to station's full satisfaction....Eddie Dunn to stand in as guest-interviewer on "Vox Pop" New Year's eve....Alvin Yudkoff scripting "A Child Shall Lead Them," 15-minute Christmas show to be aired by WMCA in collaboration with the Save the Children Federation, Inc., tomorrow (Thurs.). Jack Lloyd directing and producing.

Unique tieup between WNEW and the N. Y. Public Library gives the latter "sponsorship" of the indie's "Spoken Word" stanza in return for WNEW posters and weekly notices in all 65 branches of the Library.... Alan Lomax shoves off Jan. 15 for an auto tour into the south to gather material for a book Duell, Sloan & Pearce will publish about folk singers. His Mutual airer will be plattered pending his return Feb. 9. He's taking a recorder along to pick up folk tunes, too, for his air show.

Quiet campaign already under way to boom CBS exec veepee Joseph Ream for Radio Execs Club prexy next year....Nina Kent forsook her WINS traffic manager job (which her assistant, Muriel Kalisch gets) to return to Atlanta and wed....Two CBS producers, Robert Allison of "Opinion, Please" and Dr. George Crothers of "Invitation to Learning," swapping assignments next week....It's the Encyclopedia Americana (not the Britannica) they're giving away on Martin Stone's NBC "Americana" telequiz....Flock of radioites planning to attend tomorrow night's (Thurs.) opening in New Haven of Herschel Williams' (ex-CBS) new legit play, "The Men We Marry," which he penned in collab with Elizabeth Cobb....WNEW Xmas bonus included everybody, whether they've been around 10 days or 10 years, with divvy ranging up to four weeks' pay.

Bill Berns, WOR's roaming reporter, back from London with a wire recording of his effort (just for air material) to peddle his wire recorder on the Piccadilly black market....Clayton ("Superman") Collyer to teach radio acting at Fordham next semester....George Carson Putnam, late of WOR-Mutual, takes over the late F. H. LaGuardia's WJZ Sunday noon news spot Jan. 4....Martin Nierman, formerly with DuMont tele and station WNYC, into Pan American Broadcasting Co., foreign and Alaskan station rep outfit, as account exec of the three-station Alaskan Broadcasting System....Citizens Committee on Displaced Persons says 140 stations (including WQXR, N. Y.) will air a waxed Christmas stanza, "Jesus Stopped At a DP Camp," tomorrow (Thurs.). Program was scripted by Noel Gerson and produced by Ted Hudes, with Bill Lazar as narrator and Nancy Douglas and Carl Swenson starred....Katharine Hepburn limiting her air appearances to "Little Women." She acts as her own agent.

Actor Hedlie Rainnie had to rush his wife to the hospital last week for six stitches of thumb following a kitchen accident ...New Henry Burbig comedy dido may include Betty O'Leary as gal stooge....Beverly Chase is currently assistant to Radie Harris, CBS' new daily interviewer of film celebs....Drew Pearson, for originating idea of the Friendship Train, awarded Legion of Honor cross by French gov't last Friday (19).... Pat Ballard is revamping his WOR "Song Writing Machine," adding Janie Ford as soloist and a 20-piece orch conducted by Sylvan Levine.... Jack Barry, "Juvenile Jury" emcee, and Dorothy Kilgallen to reign as king and queen of Lake Placid winter carnival next Saturday (27).... Just because it's Christmas, quizees on Tiny Ruffner's and Bill Edmonds' "Ladies' Man" (WOR) tomorrow (Thurs.) will collect, right or wrong!

IN HOLLYWOOD . . .

Hubbell Robinson, Jr., hustled back to New York with the record of the new Mickey Rooney show cut last week at CBS with both Robinson and Ernie Martin master-minding the production. Dramatic series has newspaper background and if a sale isn't made quick it will be sustained by the network....Rudy Vallee may shelve his "Show Business" program for Mutual in favor of the-wronged-strike-back format similar to Mike Shore's "Rebuttal," in which subjects of attacks by columnists or commentors may have their say....Lewis Allen Weiss chapter of Alpha Delta Sigma, national professional advertising fraternity, was formed at Woodbury College in Los Angeles. Mutual board chairman and headman at Don Lee was the 14th ADS to be awarded the golden key and jewelled pin....John U. Reber around to case the Elgin two-hour Christmas special and look in on other J. Walter Thompson shows....Year ago Sam Moore and John Wheden cooked up a "Gildersleeve" script that by-passed Hal Peary, who was on the verge of cancelling due to a heavy cold. Last week when Peary was bedded with the flu the old script was resurrected and played.

Al Jolson was all set last week to sing Kol Nidre on his Kraft show with Morris Stoloff, head of Columbia pictures music department, directing the orchestra. But Harry Cohn, head of the studio, couldn't forget that "Joley" moved over to Metro with his sequel to "The Jolson Story" and immediately ordered Stoloff off the broadcast....Gal named June Lawrence has started Radio Clips Service, in which she will digest the highlights of 35 comedy shows each week for subscribers. Her big sales pitch is three-pronged; to point up which shows are well written, which steal the other comic's material and avoidance of plot repeats. In recent weeks, she said, five comedy shows used the same general plot outline....James Saphier, who recently made his first television sale, a 10-minute film to U. S. Rubber, moved his office from N. Y. to Hollywood in 1937 because he thought video was about to turn the corner....Otto Kruger is doubling as star and narrator of "The 13th Juror" being produced by Arnold Marquis as his own package....Art Linkletter and John Guedel will travel GE House Party to El Paso for Dec. 29 broadcast....Al and Sherwood Schwartz preparing first script for the new Danny Thomas show which tees off Jan. 2 in the new CBS Friday night comedy lineup.

IN CHICAGO . . .

Hal Rorke, J. Walter Thompson's radio director, will couple biz and vacation during his three-week sojourn in Hollywood....Bill Ray, NBC news chief, rebedded by a back ailment....Ed Borroff will find a 39-foot cruiser in his stocking on Xmas morn....Larry Clark, formerly with WIBA, has joined the announcing staff of WTMJ, Milwaukee....Dirk Courtenay, onetime flack, is the latest addition to the disk jockey ranks via "Chicago Calling America" on WENR....Jimmy Blade signed for fifth consecutive year by the Chicago Motor club....Quiz Kid Joel Kupperman has been awarded a special scholarship to study math at North Park College....Paul Gibson's sec, Maizie Mouat, weds Kon Haensel on New Year's eve....Marion Claire, director of WGNB, has been named chairman of Region 3 of the FMA....Paul Eduard Miller, former jazz editor of Esquire mag, has been signed as jazz consultant for WSBC....ABC, WIND, WJJD and Mutual Xmas-partied last week....NBC is passing out $90 in awards for suggestions to improve services and operations.

New FM stations are blueprinted for nearby LaGrange and Woodstock, Ill....Stewart-Warner open house, marking firm's 35th anni, was attended by 15,000....Dorothy Sapero has left WBKB for a new post as film editor of WTMJ-TV, Milwaukee....Jim Hurlbut served as a department store Santa Claus last week to get material for his newscasts. He's previously donned a fireman's helmet and a cabbie's cap in getting occupational data....Miles Laboratories (Alka-Seltzer) has renewed "Queen For a Day," effective Dec. 29....Northwestern U. Prof. Baskett Mosse, onetime NBC news editor, is author of a new handbook on writing and editing radio news.

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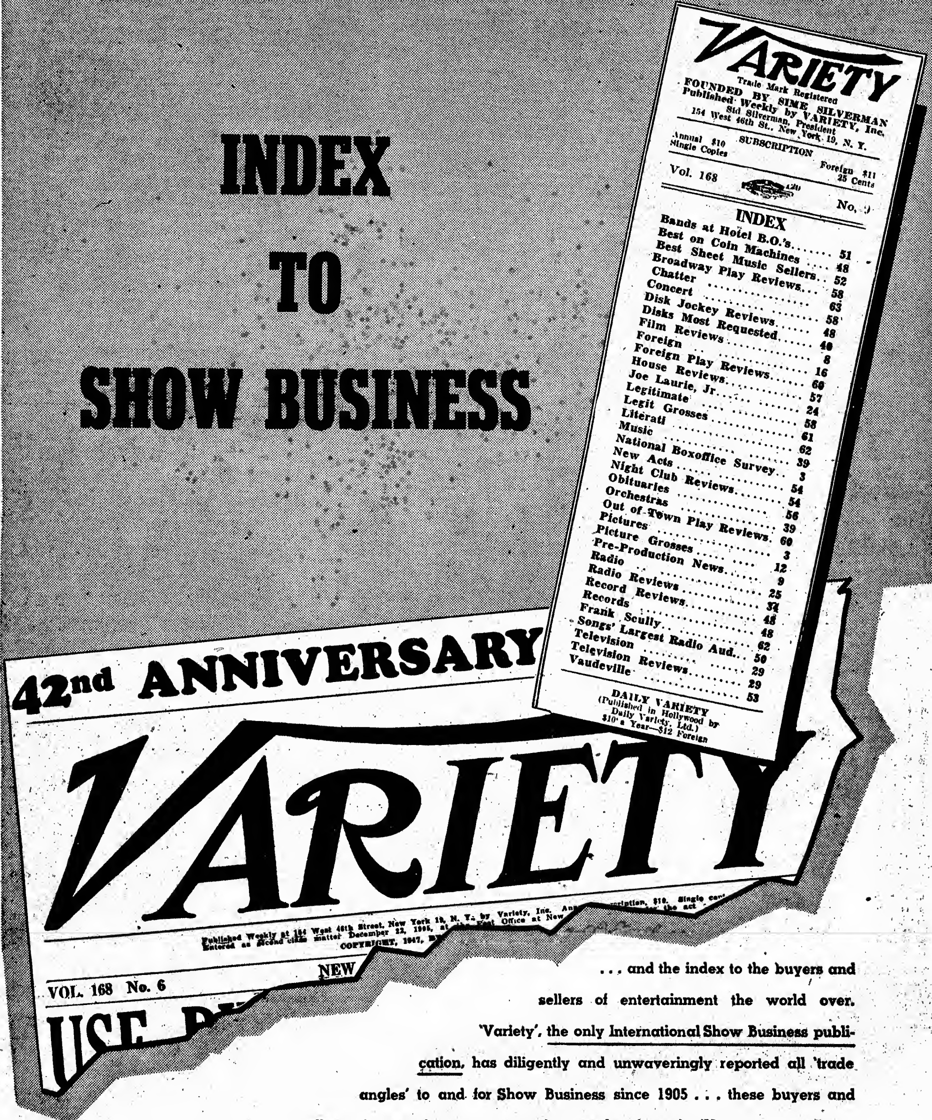

VARIETY

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Published Weekly by VARIETY, Inc.
Sid Silverman, President
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DAILY VARIETY
(Published in Hollywood by
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$10 a Year—$12 Foreign

42nd ANNIVERSARY

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. An... ...ription, $10. Single co...
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VOL. 168 No. 6

NEW

USE

. . . and the index to the buyers and sellers of entertainment the world over. 'Variety', the only International Show Business publication, has diligently and unwaveringly reported all 'trade angles' to and for Show Business since 1905 . . . these buyers and sellers of entertainment are consistent advertisers in 'Variety'. . . . Sometime late in December 'Variety' will issue its 42nd Anniversary Number which will truly be the 'Index to Show Business. . . . It's the only medium to tell the entire entertainment world where you are, what you have done or what you are going to do . . . reserve your space at any of the 'Variety' offices listed below.

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8 St. Martin's Place
Trafalgar Square

LOUISVILLE PHILHARMONIC

With Philharmonic Chorus, Edward Barret, director, and Robert Whitney, conducting. Walter Gerard, announcer
30 Mins.; Sun., 1 p.m.
LOUISVILLE BREWERS ASSN.
WHAS, Louisville

Three local brewers have pooled together to lend financial support toward bringing culture in the form of fine music to the local citizens, thus the series of Sunday afternoon airings of the Philharmonic Orchestra from Columbia Auditorium, conducted by Robert Whitney. Orch was heard on NBC's "Orchestras of the Nation" Saturday (20) originating from WAVE. It also has its regular concerts at Memorial Auditorium during the season, but the Sunday p.m. airing puts some coin in the till, and helps to make up for any financial deficiencies.

Program played Sunday (21) consisted of the Carl Dittersdorf Symphony in C, in three movements. Score was played with precision and meticulous attention to dynamics, but seemed to lack sonority. In the Utrecht "Jubilate" by Handel, the orchestra was joined by the chorus in the majestic "Song of Praise," bringing out the full capabilities of both the orchestra and singers. Choral group, however, seemed to lack depth particularly in the bass section. Airing caught was the 13th in the series.

Robert Whitney turned in a masterful job of conducting, and the work of Edward Barret was fully evident in the fine response which the conductor received from the vocal group. Barret is director of choral singing and serious music at WHAS, as well as director of the Philharmonic Chorus. *Hold.*

HOLIDAY INN

With Billy Marshall; Don Frank; Bob Shannon; the Inn Keepers, Rhea Louise
Producer: Gil Babbitt
40 Mins.; Mon.-thru-Fri., 10:05 a.m.
Sustaining
WPEN, Phila.

Audience-participation shows are no longer a novelty, but this one has so much bounce and good-natured kicking around within its framework that it shapes up well on all entertainment counts, and should be a good bet for a sponsor of merchandise or food products.

Format includes plenty of gags and exchanges of repartee between Don Frank, announcer, and Billy Marshall, emcee. Marshall is a chubby type who takes lots of ribbing about his rotund appearance. He plays clarinets, and fronts the seven-piece musical group known as the Inn Keepers. Musical ensemble includes harp, played by Rhea Louise, who also vocalizes, and Hammond organ. Bob Shannon, guitarist, also does a vocal stint.

When caught Thursday (18), show was broadcast from floor of new supermarket of the Baltimore Markets chain, in nearby Camden, as part of promotion for new store, said to be largest in United States.

Taking customers from the market and putting them on quiz part of program proved laugh-getter, with high rating on spontaneity. Marshall, dressed as Santa Claus, also added to the general festive air of the show, and crowd gathered around the mikes attested to interest in seeing a broadcast in action. Show is usually aired from studio.

Marshall and the whole crew seem to enjoy themselves while doing the show, and this sort of cheeriness is contagious as far as audience reaction is concerned. Inn Keepers do good job with their part of the proceedings. *Shal.*

STORY TIME

With Larry Geraghty
Writer-producer: Larry Frommer
15 Mins., Mon.-thru-Fri., 11 a.m.
Sustaining
WOL, Washington, D. C.

Pitched towards the housewife, this literary soap opera features across-the-board mid-morning readings of the classics and near-classics. Program, which has gotten a steady stream of fan mail since its experimental inception some months ago is bound to be kudoed by clergy, teachers and other civic leaders as an antidote to the usual sob serials.

Format is typical soap opera, with build up towards daily climax and brief teaser on next day's installment. Emphasis is on the dramatic in literature, with original book abridged and modified for effect by scripter Larry Frommer. Narration is well handled by Larry Geraghty, who uses just enough shading in his reading to highlight action. Musical background is incidental and helps.

Though sustaining, show plugs Brentanos, which supplies gift books for a daily contest. Outfit would be a natural as sponsor.

Idea is good, both in listener appeal and from public service angle. Already being tried in other cities, it's bound to set a standard pattern. *Lowe.*

SAMMY SOLO

With Joel Herron's Orch, John Connelly
Producer: Ray Katz
Director: Newt Stammer
Writer: Gini Stewart
15 Mins.; Saturday, 6:45 p.m.
Sustaining
WHN, N. Y.

Sammy Solo's first radio program of his own impresses as having an excellent potential. Solo is a singer with a great deal of savvy, with a personable delivery and ability to put over a number. His pipes are smooth and with his knack for interpretation, he should mount to the bigtime.

WHN (N. Y.) is wisely permitting him to get over on his own. No mention is made of his infirmity and to the average listener he's presented as another singer making his try for the tall coin. Solo, an ex-GI, lost his arms in combat.

Since hitting New York he's clicked on the Arthur Godfrey Talent Scout session, and impressed with in-person work when he filled in for Peter Lind Hayes at the Copacabana, N. Y.

Solo still needs a little smoothing, particularly in his song selections. A faster tune now and then would give him more variety and contrast. *Jose.*

SHOW BUSINESS

With Betty Campbell
15 Mins.; 2:15 p.m., Mon.-to-Fri.
Participating
WOKO, Albany

Matinee show, on the air for six weeks, has interesting moments but needs polishing. Miss Campbell's continuity lacks smoothness and ease. The use of a bell after each item or comment tends to accentuate this. Comments seem sound and at times even provocative, but they are not fully developed sometimes. A point is made in too glancing fashion. There is also a failure to quote sources, critical or otherwise, on reports about shows and policies in New York, St. Louis, etc.

Miss Campbell introduces guests once or twice a week. The wire-recorded exchange with James Melton, in the city for a concert at the Palace theatre, failed to ring the bell as it should, considering Melton's long radio background. It may have been inadequately prepared—there was nothing, for instance, about the singer's broadcasting work. An interview with Nancy Cushman, of Malcolm Atterbury's Playhouse company, also seemed to be insufficiently rehearsed. However, the brief dramatic excerpt—prepared by Bill Barry, Playhouse publicist—with Miss Cushman (descendant of the famed Charlotte Cushman) and Gordon Mills came through nicely.

Miss Campbell talks intelligently and interestingly about the bills at local theatres. Her speaking voice is clear, though at times hard. She handled the participating advertisements, including blurbs for a wine store. Latter is a questionable practice for a femme miker. The Andrews Sisters-Bing Crosby recording of "Show Business" is oddly used for a themer. *Jaco.*

Follow-up Comment

CBS treated dialers to something different in the way of Christmas carols with airing of the Schola Cantorum choir of the S. S. Cyril and Methodist Seminary Saturday (20). Singing Polish kolendys (carols) the choral music was refreshing in its novelty and rich and warm in its rendering. It was a welcome change from, although not a substitute for, the "Silent Night" brand of music cramming the airwaves during the Yuletide season. It was the group's 10th annual appearance before the CBS mikes.

Rev. Patrick Peyton, C.S.C., progenitor and director of "The Family Crusade" series on Mutual, brought his year's efforts to a highly inspirational climax last Saturday night (20) with an hour's Christmas presentation entailing the services of 18 film and radio names. Even those outside the faith couldn't have helped but be deeply impressed with the subdued devotion, the fine dovetailing of dramatic narrative with music and the overall insinuating cadence of the program. The general effect was a thing of aural beauty and ritualistic power. It was a skillful weaving together of the prayers of "The Rosary," recital of the Nativity and Christmas music.

Ethel Barrymore and Pedro de Cordoba shared the narrator assignment, with the voices of the cast drifting in and out of the recital, whether it were song, acting or prayers, without pause for spotlighting of personality. The prolog referred to the hour as a "simple prayer to peace and goodwill" and the program closed with Bing Crosby kudoing the work of the Rev. Peyton.

Others who participated were Ann Blythe, MacDonald Carey, Perry Como, Jeanne Crain, Dennis Day, Dick Haymes, Joan Leslie, Christopher Lynch, the Mullin Sisters, Roddy McDowell, Ricardo Montalban, Maureen O'Hara, Maureen O'Sullivan and the Ken Darby choir.

Inside Stuff—Radio

Voice of Freedom Committee, which has devoted most of its energies in the past to the cause of "blacked out" liberal commentators, now has turned its guns on stations found to be cancelling out foreign-language broadcasts. The committee last week fired letters of protest to WNJR, Newark (formerly WBYN, N. Y.); WBNX, N. Y.; WJBK, Detroit, and WRUV, Pittsburgh, asserting that their cancellation of foreign-language airers represent "censorship and discrimination against national group radio programs, against the very programs which not too long ago played such an important part in rallying national groups and communities for bond drives, plasma bank campaigns, salvage and other war effort activities."

"It's no accident that these stations refuse to sell time for foreign language programs, although they have hitherto done so," said Stella Holt, VOF exec secretary. "This is part of the general blackout of radio to any thing but 'Positive Americanism.' Our country is being placed in a ridiculous and untenable position by this curtailment of freedom of expression for minority groups at a time when we are contemplating a considerable increase of appropriations for shortwave broadcasts to the very countries from which these groups originate."

VOF asked the four stations to reconsider their policies.

Pepsi-Cola is transplanting its radio jingle around soda fountains by attaching music boxes, especially made for the company in Switzerland, to store vending machines. Latter device will so operate that when the clerk presses the Pepsi tank's lever to spout some syrup into a glass, the machine will give off with a verse of "Pepsi-Cola hits the spot, etc." The boxed jingle is being tested in the Peoples' Drug Stores in Washington and will be distributed around the country after the first of the year.

Each of the CBS-owned stations, along with many other outlets throughout the country, has arranged to do an intensive chainbreak job on the problem of New Years eve auto accidents. Working in cooperation with local police authorities, the stations will, starting with midafternoon of the day before New Years, air at half-hour intervals slogans warning imbibers

(Continued on page 32)

WOMAN'S PAGE

With Nancy Dixon
15 Mins.; 12:30 p.m., Mon.-thru-Sat.
Participating
WJW, Cleveland

Here are 14 minutes and 30 seconds of advertising punctuated by the Women's Page.

Recently, Jane Stevens was hired as Women's Editor and the station flack billed her as "presenting her informative and entertaining program... a sparkling variety of women's topics, including the latest fashion news and home decorating ideas."

In theory this blurb makes for nice reading. In actuality, Miss Stevens, who has a nice mike personality and shows much promise, resorts to an interview a day. The women who appear have a message of interest, and given a chance Miss Stevens could make the show one of listener appeal. As it is, she is introduced with a beautiful transcribed musical fanfare. The interview gets started and after one or two questions, on comes a transcribed commercial. Then back to another question or two then another commercial. All told, the overall 15 minutes has a minimum of six minutes of transcribed ads. Fortunately, the station has not been able to get the interviewee to spiel off the commercial.

As for household tips, those no doubt also come under the heading of Rinso, Duz or Tintex; paid-for suggestions, that is. All other household tips are well hidden.

It's quite possible that in naming the program "Woman's Page," the station had in mind the usual 60-to-40 ratio papers have in advertising to news. It may come as a surprise, therefore, to the station to learn this is radio, not newspaper, and that this treatment is the surest way to lose listeners and alienate friends. *Mark.*

Hartford—Station Manager Robert Manby of WONS has named Betsy MacLean continuity director of the station. Miss MacLean, a newcomer to the station, is an ex-newspaperwoman with several years of radio experience.

VAN PATRICK

With Bill Veeck, Jr.
10 Mins.; 6:05 p.m., Mon.-thru-Fri.
McDONOUGH'S MOTOR
WGAR, Cleveland
(Powell Grant)

This is one of Cleveland's top sports shows. Van Patrick projects himself with a neat bit of mike technique that reflects in excellent interpretation and punchy items. Through his ability to utilize personalities, Patrick has made himself a source of news for the dailies to copy.

One such personality is Bill Veeck, Jr., president of the Cleveland Indians. Each Tuesday night, Veeck is interviewed and the questions he is asked to answer are those submitted by the audience. No punches barred and all holds off; Veeck is asked to deliver forthright answers. Being the personality he is, Veeck scores a big asset on the program.

Here is radio making news. Frequently, Veeck's answers make news, and the show, therefore, becomes not a rehash of the day's happenings, but a source of sports news for the hour. *Mark.*

right
down
your
alley

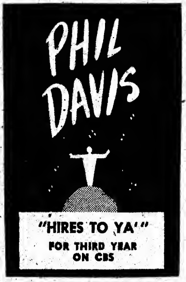
WNJR

Your kingpin outlet in North Jersey... WNJR! With *complete* North Jersey news, *exclusive* North Jersey coverage, WNJR strikes a new high in the rich North Jersey market. If you're aiming at these 1,000,000 homes, WNJR is right down your alley!

5000 Watts 1430 Kilocycles

Otis P. Williams
General Manager
91-93 Halsey St.
Newark 2, N. J.

the radio station of the
Newark News



ON TARGET
Impact, skillfully delivered and advantageously followed up, draws million dollar gates. Weed and Company's sales impact on prospects fills clients' time schedules.
WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO
ATLANTA·HOLLYWOOD

What a wonderful Christmas!

What a Happy Re-New Year!

The Paul Whiteman Record Club
Monday-Friday 3:30-4:30 P.M. (est.)
American Broadcasting Company

Broadcasting-By-The-Clock

Continued from page 23

personnel at time changes in April and September.

By putting the entire country on a listening basis by time zones the networks, according to Franco's letter, would further increase the sale of facilities by then being able to open operations earlier in the day and, from the affiliate's viewpoint, put a greater premium on spot time. The webs would even find that they could overcome the disposition of advertisers to think in terms of summer layoffs. Examination of this habit, suggests Franco, would uncover the fact that it was hatched by the discovery years back that people listened less with the switch in daylight savings. That falloff was strictly, says Franco, of night-time status, a situation which could be overcome by broadcasting by the local clock.

To symbolize the conception of diverse listening potential of a network program in different time zones Franco has borrowed the image of a see-saw. He describes his system of broadcasting by the clock as an effort to right or balance this see-saw. Since there are more people at home between 7 and 9 p.m. than between 9 and 11 the gains on potential listening in the middle west have grown away out of proportion to the loss in the east. The networks, Franco suggests, may be compelled, because of the straightening out of the see-saw and its consequent loss of audiences to later evening shows, to revise slightly downward the rate for between 10 and 11 p.m.

As for added programming cost, Franco doesn't think there will be any. Even though it will entail four broadcasts, the final three could be done from a recording of the live shows. As things now stand most web commercials involve a live repeat. On the other hand, the networks would benefit from the sale of additional facilities.

Franco also regards the broadcasting by the clock idea as offering a way for the revival of commercial interest in kid programs. His theory is that the difference in time had much to do with the drop in that program type's popularity. Broadcasting by the clock would not only pin-point the kid shows for their objectives but take by beyond the time reach of these same juveniles not intended in many instances for their ears.

An ideal time for putting this system into effect, thinks Franco, would be with the switchback to standard time next September, which time perhaps would coincide with the availability of added line facilities from the coaxial cable which the American Telephone & Telegraph Co. is now stretching across the country.

'Three GI's'

Continued from page 23

erans themselves, worked for an unusual angle and the present campaign is the result of their efforts.

Basic idea is a light, kidding angle but it is built on a sound foundation of consistency, frequency and originality. Usual angle is some problem between the G. I.'s such as "George let some fast-talking salesman stock him with enough suntan pants to outfit the Brazilian army. The boys are pretty mad at George about it, but Buford says that if he can sell 'em off for $2.39 they'll forgive him. So if you should just happen to need any suntan pants..." Or perhaps the public is warned: "When you come out to buy these black Navy oxfords for $6.95, be sure and bring your feet with you, so you can try 'em on."

The G. I.'s started out with a budget of $850 for the first month and KXA was chosen because of modest rates which allowed both consistency and frequency. As the business has prospered other outlets have been bought and at present the G. I.'s are also using KOL and KRSC, local independents, as well as KIRO, local CBS outlet. Spots only are used, due to the popularity and pull of the whacky commercials, because no program has been found that is suited to the merchandising needs of the G. I.'s outfit.

Climax of the recognition the campaign has received a few weeks ago when the Three G. I.'s were paraded through downtown Seattle and presented with a key to the city during a special broadcast over KXA.

Petrillo

Continued from page 25

legal counsels, both to be nominated by subcommittees, was expected to take place at a huddle of the full 36-member all-industry committee last Friday (19) at the Waldorf, but failed to come to pass. A. D. (Jess) Willard, NAB exec veepee, said afterward, however, that both counsels would be named "within a week."

No Specific 'War Crest'

Willard denied any specific "war chest" was set up yet, but said all branches of the industry (broadcasters, FM and television spokesmen, recording and radio set manufacturers, and transcription packagers), represented on the committee had indicated willingness to "go along" on splitting watever costs are found necessary.

NAB exec, who acted as chairman of the meeting and now is generally expected to continue generalissimoing the full committee, said he couldn't discuss the session beyond the fact that it discussed "public relations, legal, legislative and government relations" angles of the fight.

Regarding the purpose of the committee's hiring of a public relations counsel, however, he explained, "our folks think grave injustices have been perpetrated on the industry by these bans, threats, etc., and our purpose is to acquaint the public with the facts and the effect of these actions on the industry and public."

Willard pointed out that the all-industry committee as a unit could not negotiate with Petrillo, because of the separate interests represented in the group. The overall aim of the group, he said, is to "exchange ideas and information in order to maintain an orderly procedure, so that no one group goes off on a tangent, as happened several times in the past.

"The committee, however, is limited to areas of common ground, such as legislative, public relations, legal and governmental relations." Willard added.

As of yesterday (Tues.), Petrillo apparently hadn't as yet signed on any public relations outfit.

Video Opening

Continued from page 27

lieved to indicate they now are being lured as much by the money they can earn as by the chance to learn something about video's working conditions or to "get in on the ground floor" of a new medium. Latter two reasons were those usually held out by broadcasters to lure the top performers prior to the last several months. Now, for the first time, an actor can earn enough to make it worth his while to spend the required long rehearsal hours under hot tele studio lights.

Where top actors in the past were paid anywhere from $50 to $100 for a one-shot performance, they're now earning $250 to $500 for the same amount of time. That factor, it's believed, is as responsible as any other for attracting such name performers into video during the last several months as Thomas Mitchell, Joyce Redman, the Hartmans, Ilona Massey, Harvey Stone, Gower and Champion, Lisa Kirk, etc. Top nitery performers, such as those earning $3,500-$5,000 weekly, have still to take the plunge. In addition, any film star under contract to a studio is prohibited from appearing on video through the ban established by the Motion Picture Producers Assn.

Entire matter of pay for performers is presently a question of cooperation between the talent agencies and the producers, according to Roger Carlin, tele chief of the Music Corp. of America. If a production budget is high enough, then the performers come in for more pay. If the budgets are lower, however, the talent agencies cooperate by settling for less money for performers.

Despite the increased number of name performers entering video, Carlin is still the only MCA rep handling the medium. Agency's plans for expansion do not call for an increased staff, Carlin said, but rather for spreading its services around the country as new stations begin operation.

Mineral Wells, Tex.—Don Coplin has been added to the staff of KORC here as program director.

Inside Radio

Continued from page 30

against driving their cars. The barrage will continue until the stations sign off.

The slogan which will be used in New York is: "Don't start the New Year dead!" In the Los Angeles area where the idea was inaugurated last year the slogan will continue to be: "If you drink, don't drive; if you drive, don't drink." Last New Years eve's campaign is credited with reducing the fatalities around L. A. substantially.

Earl Ferris flack outfit cooked up a neat promotion tie-in between its client, Elgin-American, and Capitol Records to pin-point the time switch of the Groucho Marx show on ABC. Ferris arranged with Capitol to distribute one of the latter's new labels to daily and trade radio editors and columnists throughout the country. Tune, with Margaret Whiting on the vocal, backed by the Frank DeVol orch, is "What Are You Doing New Year's Eve?" Marx's tagline (on a special label printed for the occasion): "Spend it with me—on ABC."

KXA, Seattle indie, has come up with a promotion scheme that is going great guns. Station has two telephones, manned by three men on duty from 7 a.m. to 8 p.m., answering telephone calls for Santa Claus. There's no gimmick on the deal, and it is not an on-the-air promotion. Station broadcasts that Santa Claus will talk to all kids who call a certain number, and the response has been terrific with average of 500-600 calls handled each day since Dec. 13, when scheme was first put into operation.

Scheme grew from idea of Dick Keplinger, freelancer, who has shows on KXA, and is being handled purely as a station public good-will gesture.

How to get educational stuff on the air and make it interesting enough to attract listeners will be the topic of a panel session at the American College Public Relations Assn. Conference at the Biltmore, N. Y., Jan. 9. Various angles will be discussed by Dr. Lyman Bryson, CBS' counsellor on public affairs; Sydney Eiges, NBC press veepee, and Abe Schechter, Mutual veepee over news, special events and publicity.

Session is being set up by Joseph Carleton Beal, public relations director of the Annual Radio & Business Conference sponsored by the City College of N. Y.

Book Publishers Drop Aloofness Toward Radio; S&S, Lit. Guild Deals Set

Looks like the book publishers at long last may be dropping their aloofness toward radio as a medium for hypoing sales. Brace of developments in the past week, at least, pointed in that direction. By far the most significant in immediate effect was the unwrapping of an unprecedented air campaign, carrying a $13,000 weekly tab, by the Literary Guild for its Dollar Book Club.

Meantime, Ed Fitzgerald Associates, producer of "Prof. Quiz," wheedled Simon & Schuster into granting radio rights to the 25-cent Golden Books for children to form the basis for an air show, while it would not be sponsored by S&S, inevitably would be watched closely for its effect on the books' sales.

Huger Hoge & Sons ad agency sewed up the Dollar Book Club deal with an argument that radio could sell books as well if not better than printed media. Campaign will be teed off the week of Jan. 4-10 over 45 stations, including most of the major outlets in New York City, using programs rather than spots. Outlay for the drive is claimed to be the largest a book publisher has ever earmarked for air time.

On WOR, N. Y., for instance, the show will be a 15-minute Sunday morning platter session, with commentator-newscaster Sid Walton spinning pop and light classical disks.

Fitzgerald's show using S&S's kids tales will be a quizzer called "The Golden Story-Telling Contest" with parents competing as tale-spinners and moppet listeners judging them. Packager is said to have a sponsor on the line, but no air spot has been determined.

Goddard's 2-Yr. WINS Pact

Don Goddard has signed a two-year contract with WINS, N. Y. Newscaster, who has been with the station since April, is heard in straight news at 12 noon and 6:30 p.m. Mondays through Saturdays, and on Sunday at 6:45 p.m. in a show titled "How About It."

Contract was handled by Tom Stix, of Stix & Gude.

Jane Vice Ginny

Continued from page 23

lar air program since the Lisbon Clipper crash in 1943, although she did a number of guest shots and did a cycle on the Eversharp "Tonight on Broadway" CBS show a couple years back. She's also played many nitery and vaude dates since.

Deal for Miss Froman to move into the coke show was reportedly a hush-hush maneuver by MCA, which will now represent her in radio. She had been a William Morris client, but with her contract expiring, MCA, it's said, stepped into the picture and wrapped up the deal. Percy Faith meanwhile has signed a four-year deal for the coke show.

Coke outfit's other CBS show, with Spike Jones and Dorothy Shay, has been picked up for another 13-week ride.

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

FOLLOW-UP COMMENT!
STARTING DECEMBER 27th (9:30 P.M. EST)
"PAT BALLARD'S SONG WRITING MACHINE"
WOR-MUTUAL RADIO PROGRAM
FROM THE GUILD THEATRE
WILL FEATURE
SYLVAN LEVIN AND A 16-PIECE ORCHESTRA
Vocals by ALAN HOLT and JANIE FORD
and of course, the original cast headed by
UNCLE JIM HARKINS (emcee) and JOHN WINTERS
Roger Bower, Director
Produced by
PAT BALLARD MUSIC CORPORATION
Representative: Gale, Inc.
(Mitchell Benson)

"But I saw them. They fed him Wheaties between rounds."

To whom it may concern:

especially The American Broadcasting Company,
The Columbia Broadcasting System,
The National Broadcasting Company,
and The Bamberger Broadcasting Service:

Excerpts from Communiques to All Members of The New York Local, Radio Directors Guild, American Federation of Labor:

"... picketing will be during those hours the networks are attempting to ..."

"... to adjust our lives in preparation for whatever uncertainties, whatever crises we are called upon to meet in the coming year ..."

"... assessment checks continue to arrive ..."

"... picket signs are being painted under the orders of ..."

"... and we have received promises of support from lots of people who are not ..."

"... is chairman of the committee of directors' wives, and has called a meeting ..."

These are plans of men and women who are serious.

These are outlines of action we will take ... Happy New Year?

If the networks believe our strike will fail—let them ponder these questions:

> "WHO WILL CROSS THE PICKET-LINES?"
>
> "WHAT WILL INDIVIDUAL MEMBERS OF OTHER UNIONS DO?"
>
> "WHAT EFFECT WILL A STRIKE HAVE ON SPONSORED SHOWS?"

On These Basic Demands We STAND:

1 Not trivial raises, but a major and just re-evaluation of network directors in line with their responsibilities and creative contributions to the industry.

2 The abolition of the vicious practice of "kick-backs" to the networks.

3 A TRUE Guild shop – without reservations.

Carbon-mikes and crystal-sets are relics of the past.
So are the salaries and other conditions of radio directors.

The networks' concept of the status of their directors is an anachronism.
It *must* change.

Let's dust the cob-webs off the antennae and get on with our business of broadcasting!

We are not unrealistic,
We do not relish striking ...

But across this issue we place our jobs, our reputations, our union.

Fraternally yours,
RADIO DIRECTORS GUILD
American Federation of Labor
New York Local

Television Reviews

Continued from page 26

Assn.; Blanche Noyes, of the Civil Aeronatutics Administration; Clara Jo Stember, a flyer, and Phyllis Ryder, the current Sally Middleton in "Voice of the Turtle," at the Hudson, N. Y.

The aviation talk was talk and, inevitably, not action. For the latter, Martin and his guests went through the motions of eating (the host drank plenty of water, which may or may not have meant anything) and a waiter hovered about the business of serving, but that was not so much action as distraction.

Finally, however, there was a short film, apparently taken a few days previously at Westchester County (N. Y.) Airport, of Miss Williams giving the show's director, William Garden, a flying lesson. That action was reasonably entertaining. The only other item of interest (except for such minor incongruities as numerous vacant tables and chairs in obviously empty dining room, and the fact that Martin's and the waiter's beards showed up incongruously) was Martin's incidental solo, with an unexplained orchestra accompaniment.

Everything considered, it wasn't a show likely to draw repeat audiences. *Hobe.*

CHAMPAGNE AND ORCHIDS
With Adrienne, Robert Turner, David Lippman
Director: Robert Mayberry
Producer: Pat Fay
15 Mins.; Thurs., 8 p.m.
Sustaining
WABD-DuMont, N. Y.

Judged strictly in terms of its entertainment value, this show was a middling effort without any striking characteristics beyond Adrienne's looks. Judged, however, as exploration by video producers into the problem of presenting vaude or nitery acts over the optic kilocycles, it was laudably inventive. It showed an awareness of the fact that something more is needed than simply training a camera on a performer and letting her do her stuff. Video, like films, demands movement, visual pace to compensate for its shadowy substance.

Device used on the preem (18) was turning the show into a combination cafe feature and fashion presentation. Adrienne, a svelte brunet, was given a chance to show off her charms, all of which are not localized in her voice. While singing, she walked across the studio modelling a nifty sequined gown and fur cape. During one recorded instrumental number, she danced with announcer Robert Turner, also formally dressed for the swank nitery setting.

Musically, Adrienne rendered tunes in French, Spanish and English in straightforward style. Her pipes are listenable but have a tendency to drop on the long notes. Program also featured David Lippman on the theremin, an electrical instrument highly suitable for video since its tones depend on finger hocus-pocus which varies the magnetic field. *Herm.*

SWING INTO SPORTS
With Joan Kerwin, Don Pallini, Max'ne Barratt, Chuck Tranum, Bob Loewi
Producer-director: Bob Loewi
Tech. director: Frank Bunetta
20 Mins.; Mon., 8:30 p.m.
Sustaining
WABD-DuMont, N. Y.

"Swing Into Sports" has been on the air for several months as a showcase for different types of sports and home recreation. Producer Bob Loewi recently transformed the show into a dancing course on the assumption that dancing too represents a home recreation. Poll of viewers upheld his opinion and it's to continue on that basis, at least for the time being.

As it now stands, the show is an interesting 20 minutes that can prove of real value in teaching viewers the intricacies of ballroom terping. Pro instructor Don Pallini is the featured teacher, who first outlines the dance and then demonstrates it with Joan Kerwin, Loewi's production assistant, and pro dancer Maxine Barratt. Loewi's system of swinging the camera down to follow the dancers' feet is a good one but could be improved through a closer shot than the medium one now used.

To lend added viewer interest, Loewi includes several different stunts on each show. One caught Monday (21) night, for example, had a blind moppet, described as being an avid fan of the show, getting a lesson from Pallini. Sequence was handled in good fashion, without getting maudlin. Fashion note added by Miss Barratt was also a good one. In addition to the principals, cast includes Chuck Tranum, who takes part in the dancing. Loewi himself appeared on Monday's show as a gag.

Production on "Sports" was adequate. Camera work, with Loewi getting a neat assist from t.d. Frank Bunetta, was good. This show, incidentally, might be a good buy for several types of advertisers. *Stal.*

MERRY CHRISTMAS LAND
With Frank Luther, Ray Forrest
Director: Harold Keith
Technical Director: Alfred Jackson
50 Mins.; Fri. (19), 7 p.m.
Sustaining
WNBT-NBC, N. Y.

NBC sent its tele cameramen over to Grand Central Palace to look in on a press preview of "Merry Christmas Land," a children's "extravaganza," and the resulting 60-minute airer was a leisurely paced armchair tour of the exhibition and one-ring circus that's running through this current week. Announcer Ray Forrest, armed with a hand mike and what seemed like miles of extension cord, free-wheeled around the place with a little girl in tow, meeting Santa, inspecting fairyland candy castles and such, stopping to talk to little tikes including babes-in-arms, going for a ride on the carousel, etc. Midway, Frank Luther, composer and singer of songs for children, took over to emcee a miniature circus and lead community singing of Christmas carols and kids' ditties.

From where this reviewer sat, the exhib looked like a wonderful place to take the kids. (And would color tele have gone to town in such surroundings!) Promters of the show might well have paid NBC to televise it—a thought, perhaps, for future reference; seeing such an exhibit via video is next to as good as actually being there, but probably should stimulate rather than hurt gate receipts.

Tele techniques in covering such an event, however, are manifestly in the experimental stage, judging by this pickup. Forrest and the cameramen obviously had a job on their hands moving through the crowds, switching camera positions to the various exhibits, etc. There were moments when the camera played pointlessly and overlong on the milling throng while Forrest took up a new position. Forrest perhaps labored a little too hard to keep the running gab going; he needed a simile for "It's Wonderful!" Often in the distance shots, from a camera stand high over the exhibits, Forrest's voice was there but the viewer couldn't single him out in the mob. The crowd mugged into the closeup cameras; stray remarks drifted over the air. These, of course, could hardly be avoided. More closeup shots might have been employed.

Overall, the airer wasn't hard to watch. If the director was aiming for an air of casualness and informality, however, he succeeded more in achieving an air of insufficient planning. Program suffered mainly from too many draggy spots. *Doan.*

LEAVE IT TO A MUGG!

Being an old press agent and typewriter man I struggled for a year trying to find a crisp, clear, descriptive phrase to explain to anybody who can read what my new "SONG WRITING MACHINE" is all about. So I found the exact words in a VARIETY story (Issue Dec. 17) as follows: ". . . PAT BALLARD'S CRANK - HANDLED MACHINE . . . . PRODUCES COMBOS OF NOTES FROM WHICH POP SONGS CAN BE COMPOSED."

Thanks for the line, Gentlemen (see, he's fancy already) from the owners of this new radio gadget-gimmick——

The Pat Ballard Music Corporation

Collegiates

Continued from page 27

unsold tickets for that night. WABD immediately dropped that event from its schedule. A check by the station subsequently showed that the arena was continuing to sell out its Monday amateur boxing and Friday wrestling bouts but that the promoter was still having trouble making a go of his Wednesday show.

Another pertinent sidelight on the subject is the attitude of Branch Rickey, the Brooklyn Dodgers' president, regarded as one of the most hard-headed businessmen in baseball. While he is agreeable at present to selling the tele rights to his games, Rickey has let it be known that he may later assume the televising costs himself and thereby use the medium for his own promotional uses. This prospect coincides with an opinion expressed by P. K. Wrigley, owner of the Chicago Cubs, several months ago. Wrigley remarked that baseball magnates would find it to their advantage to make as quick and as full use of television as possible for the hiking of gate receipts. Wrigley added that he was talking from experience.

Wait Coast College Rule

Hollywood, Dec. 23.

Question of Coast college sports on television has been deferred until June by the Pacfic Coast Inter-Collegiate Athletic Conference. Matter of permitting video coverage of football, basketball, track, etc., in coming year was to have been taken up at the recently concluded winter conference session at Sonora, Cal. Now, however, it will be thoroughly aired at the summer session, slated for Missoula, Mont., June 7, 8 and 9, 1948.

One of the most important questions to be answered will be the possible commercial sponsorship of the annual Rose Bowl classic on both radio and tele, the first time for either, plus the renewal of Associated Tide Water Oil's contract for all radio rights to school football.

Sports

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air by the time the Derby is run next May, which would provide coverage for the Louisville area. It's considered extremely doubtful, however, that any relay system will be in operation to carry the pickup to other cities, so that stations in other areas will have to rely on film.

With the Derby rating as high as the World Series or a heavyweight championship fight in the sports world, the $75,000 deal is expected to be a steal for advertisers within several years, when such tele relay systems are expanded to take in Louisville. Derby promoters are reportedly letting it go for so little money in order to boost the radio rights figure.

Similar deal was concluded last week for the Ballantine brewery to sponsor both radio and tele broadcasts of the N. Y. Yankees' home baseball games in 1948, at a reported $300,000. Yankee management insisted on the package affair, which provides for DuMont to carry the tele airings and WINS, N. Y. indie, to handle the radio end of it.

GF's Survey

Continued from page 27

name one or more things actually seen during the commercial.

Costs Being Reduced

As to the cost of producing tele shows, GF discovered that cost-per-thousand figures are high, running substantially above comparable radio cost-per-thousand figures. Survey revealed, however, that costs are being reduced as circulation of sets increase, and may be halved by next June. On the basis of present estimates, GF decided that the high costs "do not warrant the use of television as a basic, mass circulation medium unless there are advantages over and above circulation."

That such advantages are present in tele was cited by the survey. It listed the following: (1) selective, higher-than-average-income audience locally concentrated; (2) an interested and enthusiastic audience; (3) more television viewers per set than radio listeners per set (49.5% more); (4) an all-family audience—women 1.42, men 1.11, children .94; (5) favorable reaction to commercials; (6) high memorability of commercial selling points; (7) high sponsor identification; (8) new opportunity for a new kind of commercial treatment—product demonstration and selling with full impact of sight and sound.

GF declared that its tele experience during the last year had taught the outfit that despite tele's present technical limitations, it's possible to "produce interesting, informative and entertaining programs in the studio" and that remote shows, such as sports pickups, are relatively simple to produce and readily adaptable for sponsorship." In addition, the "potentialities of this new sight and sound medium have as yet been barely realized." Thus, according to the survey, tele "offers both an opportunity and a challenge productionwise."

Survey revealed several factors on the future growth of tele. For example, it parallels the early growth of radio, and business outlook for next year is generally good. A decline in the radio set market has spurred manufacturers to expand their video sales. Most important, there's increasing evidence of a general price reduction in sets, of intensified sales promotion policies and of new producers entering the market. All these factors should greatly increase the mass circulation of sets during the coming year.

Survey was conducted for GF by the outfit's two ad agencies, Benton & Bowles and Young & Rubicam, at a cost of less than $10,000. There was no attempt to compare tele with radio but to evaluate tele as a medium within its own rights, according to Chapin. He said his tele committee, which has handled video for the entire organization, will probably fold now, and that it will be the responsibility of sales toppers for the individual products now to decide what further use they want to make of the medium.

Memphis—Bill Brazzill, announcer at WMC, has been promoted to production manager, succeeding Earl Moreland, who, in turn, becomes local sales manager, a post created in the commercial department.

ALLISON TO HEAD TELE OPERATIONS AT WLW

Cincinnati, Dec. 23.

Milton F. "Chick" Allison, formerly sales promotion manager of WLW, Crosley outlet here, has been named to the same position for Crosley's television operations. Move marks the first step towards establishing the outfit's tele stations on a commercial basis.

In a statement accompanying announcement of Allison's appointment, Crosley prez James D. Shouse and veepee-general manager R. E. Dunville declared that "in entering upon the field of commercial television, we anticipate the necessity of associating with our stations persons who have comprehensive experience in both local and national radio. Allison's experience in the national field at WLW has been strengthened more recently through his responsibilities as sales manager of WPEN (Philadelphia)."

Allison's job will be to contact agencies and advertisers in New York, Chicago and elsewhere in the national field. He'll also be responsible for local accounts in Cincy and for the coordination of co-op advertising by national advertisers on products sold through Cincy stores. He'll report to J. R. Duncan, now acting director of Crosley tele operations.

Crosley hopes to go on the air with its Cincinnati tele outlet, WLWT, on a commercial basis early in 1948.

U's Trailer

Continued from page 26

for tele, despite claims of U flacks to the contrary. It comprises straight clips from the film, which might have been selected as those that would show up best on tele's small screen. There are still plenty of long shots included, though, such as the one showing William Powell addressing a mass audience in a political arena. U has been forced to eliminate all music from the film because of the Petrillo ban, but the accompanying commentary is such that music is hardly missed.

It should be pointed out, incidentally, that the practice of screening the trailer four or five times in one evening is a dangerous one. Viewers watching their sets for a full evening's entertainment will become so surfeited with the thing that it might steer them away from seeing the picture. NBC ran it twice within an hour Sunday (21) night. *Stal.*

Hoopers ARE Whoppers
WTAG
WORCESTER

Showmanship
— in Programming
— in Merchandising
— in Promotion
That's what keeps listeners tuned in
—and keeps KDYL advertisers happy!
National Representative
JOHN BLAIR & CO.
KDYL
SALT LAKE CITY, UTAH NBC

Vic Ratner

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vertisements a complete summary of the statistical data behind each statement we made.

(Hell, we couldn't put all the statistics in the ads. The copy was long enough without that!)

As a matter of fact, any careful (and unbiased) reader of the ads will see that the facts used by CBS and by NBC in their respective ads do not contradict each other.

NBC simply used a different set of facts in "answering" CBS.

The real issue, then, is: Which set of facts is more significant to the advertiser?

We're ready to let any advertiser decide that for himself.

But there's a more important point to be made about this CBS series, I think.

Everybody seems so taken aback by the introduction of some forthright (and, I think, wholesome) competition into network promotion, that nobody seems to realize the CBS series was put in the consumer press for more important reasons than simply to say "CBS is better than NBC."

At least two of the three advertisements in the CBS series attempted to make some major points about radio which cannot be made too often, we think—especially where "opinion-makers" can see them as well as important business men.

The first point is the unashamed concept of radio as a "market-place": a market-place for goods as well as ideas—where people gather "for the latest news and laughter, music and drama, ideas and goods" as people have always gathered, throughout history, in their major market-places.

We made this point because so many critics of radio, consciously or unconsciously, seem to resent the fundamental commercialism of radio. Yet commercial radio is American radio—and we wanted to try to make clear there's nothing basically "wrong" with this.

The second major point is found in our second advertisement. It is summarized in the following sentence from this advertisement:

> ". . . the American people themselves created Radio in this country in their own image; with all the vitality, richness and criss-crossing patterns of culture of America itself."

I may be wrong, but I think these two points about radio (not CBS) are at least as important to tell the world as our third point: that we believe CBS is the most effective network in radio today—when the toughest standards are used: how many for how much?

Victor M. Ratner.
(CBS Adv.-Promotion Veepee.)

Average
Hooper Ratings
For the Week of
December First
Fifteen-Minute
Nighttime Programs
Five Times Weekly

Jack Smith	8.8
Club 15	8.7
Supper Club	8.7
Kaltenborn	8.6
News of the World	8.2
Lowell Thomas	7.3
Beulah	6.9
Edward Murrow	6.6
3 Star Extra	4.6
Fulton Lewis	4.1
Eric Sevareid	4.1
Real Stories	3.7
Henry Taylor	3.4
Inside Sports	3.3
Newscope	3.2
Headline Edition	2.5

Newspapers

Continued from page 27

stations. In that way, the midwestern outlets will be able to air filmed versions of the political meets either the day that events occur or early the following day.

Clipp appointed a committee, headed up by Kenneth W. Stowman, WFIL-TV tele director, to study the problem and report back at a later meet. Committee is to probe costs, necessary facilities and camera locations at the convention site, as well as the possibility of securing a sponsor to bankroll the films on all stations on a nationwide basis.

Group gave up plans of direct coverage when F. R. MacFarland, American Telephone & Telegraph rep, declared his company will have no coaxial cable west of Philly until the spring of 1949. MacFarland said, however, that AT & T plans to have co-ax circuits between N. Y. and Washington by next June that will permit simultaneous telecasts of three different programs from Philly.

J. Z. Millar, Western Union engineer present, said his company plans to install a two-way radio beam between N. Y. and Philly, which is expected to be in operation in time for the political conventions next June.

FCC Fitted

Continued from page 25

from practicing before the agency until his original FCC term expires. Equally bad news to staffers is a provision which prevents any FCC employe from joining any outfit dealing with the FCC for one year after leaving the agency. Also, no FCC staffer may get a station license until out of the agency at least a year.

Other provisions of the legislation:

1. The Senators adopted recommendations of the Radio Correspondents Assn. with respect to newscasts and commentaries. The bill merely requires announcement at the beginning and end identifying the newscaster and making clear whether the program is straight news or commentary. The initial bill, vigorously opposed on this point, required identification of news sources.

2. The bill relaxes the original requirements on political and controversial broadcasts. It calls for equal opportunity for all sides and candidates, but omits an earlier provision banning use of radio time to discuss political subjects during campaigns by any persons other than candidates or their designates.

3. FCC members' salaries are increased from $10,000 to $12,500 per year. Although the measure calls for a nine-man commission, the committee has agreed to recommend a seven - man body, provided two three - men panels handle common carrier and radio matters separately.

4. The bill provides for a rotating FCC chairmanship, with the commision itself and not the President naming the chairman.

5. In a provision strongly recommended by industry execs, the legislation provides that broadcasters shall get equal treatment under the anti-trust laws.

6. The AVCO procedure on transfer of licenses is out the window.

Fort Industry Thrown for Loss As Det. Council Grabs 'Sight-Sound' Site

Detroit, Dec. 23.

Fort Industry Co.'s Detroit outlet, WJBK, is out in the cold following vote by the city council to condemn property owned by the station for use as a historical museum.

The land, purchased last year for $175,000 plus extra fees, was intended as the site of new quarters for the station. The city, however, over protests, decided to condemn the property anyway.

George Storrer, head of Fort Industry, had planned to build a combined radio building and "Sight and Sound Center," to provide reading rooms, meeting places and a complete eye clinic for the blind or those needing clinical attention. A cut of the station's profits were to have been assigned to pay for the center, Detroit at present having nothing of that sort.

Storrer, backed strongly by the Detroit Lions Club, had protested that funds for the museum probably won't be available for years, and that the location was the only suitable one for the blind center—adjoining the library, Wayne Univ. and the hospital district. One of Storrer's sons was blinded in an accident.

With the city refusing his plan, Storrer said that he contemplated no further attempt to argue the case, but would start looking for another site for his station.

Complicating his problem is the fact that he has a video license and $280,000 worth of television transmitter equipment all bought and due for delivery in February, with no place to set it up. The station, until Fort Industry bought it and began expanding, was in smaller quarters and the station has to move somewhere soon, because of sheer lack of space.

Accent on Manhattan

There's an upbeat on feature coverage of the local scene by New York stations. WJZ has signed Harriet Van Horne, World-Telegram radio editor, for a weekly air stint, and WNEW has pencilled in a "New York Newsreel" for Jan. 16 preem.

Miss Van Horne, in a 10-minute "Here's Harriet" stanza starting next Saturday (27) at 6:05 p.m., will toss out suggestions on where to go and what to do in Gotham. WNEW's 15-minute "Newsreel," Fridays at 9:15 p.m., will utilize on-the-spot wire recordings of human interest yarns.

See here, Mr. Longhair!

Naturally, there's longhair on WSM's schedule. Many classical and semi-classical artists springboarded from this station to the networks. But the "Cornbelt Chanters" have been a solid part of WSM since we first went on the air 22 years ago.

There were those who raised eyebrows as WSM developed into the folk music capitol of the world . . . . .

When Grand Ole Opry played Carnegie and Constitution Halls recently the mobs at the boxoffice proved something. Coast to coast Americans share a fundamental love for the simplicity and earthiness of genuine folk music which WSM has nurtured through the years.

HARRY STONE, GENERAL MANAGER
EDWARD PETRY & CO., NATIONAL REPRESENTATIVES

WSM
NASHVILLE

ADLEW Alone OFFERS
BRAND NEW • 17 JEWEL • 2 PUSH BUTTON
CHRONOGRAPHS

★ WRIST WATCH
★ STOP WATCH
★ TELEMETER
★ TACHOMETER

$29.75 PLUS 10% TAX

Formerly sold for $71.50

Ideal for:
- Doctors
- Radio Men
- Engineers
- Photographers
- Aviators
- Sportsmen

INCABLOC SHOCK RESISTANT FEATURE
- Sweep Second Hand
- Radium Dial
- Anti-Magnetic
- Unbreakable Crystal
- Stainless Steel Back

Also available in 18-k Gold Case. $64.50 (plus 10% tax), formerly $125.

Wrist Watch Enlarged to Show Detail

OUR GUARANTEE:
MONEY BACK IN 10 DAYS
If not satisfied for any reason

ADLEW JEWELERS
Open Evenings till 10
117 West 42nd Street, New York 18
Bet. Broadway & 6th Ave. BRyant 9-6243

MAIL ORDERS PROMPTLY FILLED. Send Check or Money Order, Dept. 'V'

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING DEC. 20

								New York		Chicago		Los Angeles		Phil.	K.C.	Boston	Phoenix	Memphis	S.F.	Cincy	Detroit		St. L.	Syracuse	Atlanta	Clev.	D.C.	Pitt.	N. O.	Denver	Seattle	
Pos. this wk.	Pos. last wk.	No. week in poll.	Artist	Label	Song	Pub.		Tedd Lawrence—WHN	Paul Brenner—WAAT	Eddie Hubbard—WIND	Bill Evans—WGN	Bob McLaughlin—KLAC	Don Otis—KLAC	Joe Grady—WPEN	Bob Kennedy—WHB	Sherm Feller—WEEI	Dick Gilbert—KRUX	Bill Gordon—WHHM	Les Malloy—KYA	Paul Dixon—WCPO	Toby David—WJR	Eddie Chase—CKLW	Rush Hughes—KXOK	Ed Murphy—WSYR	Ken Wilson—WGST	Bud Wendell—WHK	Ed Gallaher—WTOP	Al Noble—KDKA	Johnny Murray—WDSU	Gene Amole—WSXR	Bill Griffiths—KOL	TOTAL POINTS
1	1	10	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	5	..	1	1	1	1	..	3	1	2	..	9	1	2	1	9	5	..	3	2	1	1	..	..	149
2	3	13	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	10	3	..	4	..	4	..	..	..	3	3	1	3	6	1	4	2	..	4	10	..	3	104
3	2	14	Francis Craig	Bullet	Near You	Supreme	ASCAP	6	..	..	2	7	10	8	6	..	..	5	..	4	8	2	7	7	5	7	..	2	..	1	..	89
4	4	10	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	4	2	..	..	3	2	7	..	..	..	..	10	4	..	4	3	7	4	..	7	7	3	..	84
5	14	3	Bing Crosby	Decca	White Christmas	Berlin	ASCAP	..	..	..	5	..	..	..	5	..	5	8	..	5	6	..	2	6	..	1	3	..	..	7	..	68
6	5	6	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	2	..	3	7	8	7	..	..	..	..	4	..	..	..	9	3	9	..	..	9	9	3	..	8	62
7	6	8	Andrews Sis-D. Kaye	Decca	Civilization	Morris	ASCAP	..	..	4	4	..	2	..	..	..	4	..	2	..	..	4	1	..	9	..	8	..	..	..	..	61
8	7	14	Louis Prima	Victor	Civilization	Morris	ASCAP	..	..	..	..	3	..	..	..	6	..	10	..	2	9	..	..	..	..	9	..	..	6	4	..	39
9	8	14	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	6	..	..	..	..	..	..	..	1	8	..	5	8	..	..	..	..	..	..	5	..	33
10	28	9	Bing Crosby	Decca	How Soon	Supreme	ASCAP	1	..	..	..	..	..	..	..	2	..	7	..	..	..	..	..	..	..	..	..	..	..	2	..	38
11	12	4	B. Clark-Noble Orch.	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	4	..	6	..	..	..	..	9	4	..	..	10	9	..	..	..	..	..	..	7	8	..	..	..	31
12	17	14	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	9	..	5	..	..	..	..	..	4	..	3	..	..	..	..	..	6	..	..	..	..	28
13	15	11	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	5	10	..	..	..	..	..	..	..	..	6	5	10	10	..	..	..	5	..	..	..	..	26
14	10	6	Sam Donahue	Capitol	Whistler Song	J. L. Lester	BMI	..	5	..	..	..	..	4	..	3	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	25
15	38	4	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	2	23
16A	..	4	Jo Stafford	Capitol	Gentleman Is a Dope	Williamson	ASCAP	..	..	..	..	..	6	..	..	..	..	6	..	..	..	..	..	..	3	..	..	..	..	8	9	22
16B	47	4	Jo Stafford	Capitol	Serenade of the Bells	Morris	ASCAP	..	..	..	..	5	..	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	22
18A	11	7	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	1	..	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	19
18B	16	3	Dinah Shore	Columbia	How Soon	Supreme	ASCAP	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	19
20	30	9	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	6	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	18
21	..	2	Rose Murphy	Majestic	I Can't Give Anything But Love	Mills	ASCAP	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	15
22	..	3	Pied Pipers	Capitol	I Wanna Be Friend of Yours	Hudson	ASCAP	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	14
23A	..	1	Andrews Sisters	Decca	Too-Fat Polka	Shapiro-B.	ASCAP	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	13
23B	20	8	Perry Como	Victor	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	7	13
23C	37	9	Ted Weems	Mercury	Mickey	T. B. Harms	ASCAP	7	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	13
26	..	1	Upt'n String Quartet	Krantz	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	11
27A	..	2	Alan Dale	Signature	Oh Marie	Greenwich	ASCAP	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27B	37	5	Vic Damone	Mercury	Ave Maria	P. D.	P. D.	..	4	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27C	21	6	Doris Day	Columbia	Poppa Won't You Dance	Morris	ASCAP	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27D	..	2	Bud. Greco-3 Sharps	Musicraft	Ooh Looka, Ain't She Pretty	Leeds	ASCAP	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
27E	..	1	Pied Pipers	Capitol	Penny	Vanguard	BMI	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
32A	35	2	Andrews Sis.	Decca	Your Red Wagon	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
32B	27	8	Macklin Marrow	M-G-M	Mexican Fantasy	Boosey	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
32C	24	3	Ray McKinley	Majestic	Civilization	Morris	ASCAP	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
32D	45	2	Tony Pastor	Columbia	Gonna Get a Girl	Billa-Monet	ASCAP	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9
32E	43	3	Margaret Whiting	Capitol	Pass That Peace Pipe	Crawford	ASCAP	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37A	9	9	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8
37B	..	4	King Cole	Capitol	Xmas Song	Burke-VH	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	10	8
37C	50	2	Ravens	National	Would You Believe Me	Remick	ASCAP	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40A	23	7	Frankie Laine	Mercury	Two Loves Have I	Miller	ASCAP	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
40B	..	1	Frank Sinatra	Columbia	Dum Dot Song	Sinatra	ASCAP	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42A	..	1	Buddy Clark	Columbia	Ballerina	Jefferson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	6
42B	..	7	Art Lund	M-G-M	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6
44A	26	8	Andrews Sisters	Decca	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	5
44B	..	1	Bing Crosby	Decca	Pass That Peace Pipe	Crawford	ASCAP	9	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
44C	..	4	Sammy Kaye	Victor	Little Old Mill	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5
44D	..	1	Dinah Shore	Columbia	Best Things in Life Are Free	Crawford	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5
48A	..	1	Lonzo and Oscar	Victor	I'm My Own Grandpa	General	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	4
48B	..	2	Vaughn Monroe	Victor	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
50	..	1	Sammy Kaye	Victor	Kinda Lonesome Out Tonight	Jewel	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	3
51A	13	8	Dick Haymes	Decca	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
51B	42	2	Tony Martin	Victor	I'll Dance at Your Wedding	Simon	ASCAP	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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Varying Unemployment Tax Laws Pose Serious Problems for Maestros

One of the most bothersome problems facing bandleaders currently is the inconsistent reaction from various states to the recent nullification by the U. S. Supreme Court of the American Federation of Musicians Form B contract. Headaches stem from the unemployment tax phase, which Form B forced buyers of a band to pay but which the individual bandleader is now responsible for, along with social security and withholding taxes.

Problems are posed by the fact that there is no uniform unemployment tax regulation. Each state approaches the subject from its own peculiar angle and the result has been a chaos of conflicting decisions which have driven accountants for most constantly travelling name bands to despair and is making them seriously consider chucking the whole thing as not worth the remuneration involved.

Latest complication stems from the N. Y. State Dept. of Unemployment, which asserted last week that, as far as it is concerned, it will not hold name bandleaders accountable for unemployment taxes, that it will continue to regard the user, or buyer, of a band, as its employer and therefore liable for the taxes. This attitude is in direct contradiction to the U. S. high court's decision but, to strengthen its stand, the N. Y. State tax men point out several decisions by the N. Y. Court of Appeals citing the buyer of a band responsible for its taxes.

N. Y. State's move follows by only a couple months the statement by California's Dept. of Unemployment to the effect that in its eyes the bandleader always was responsible for unemployment taxes for his men. And now that Form B is outlawed it has demanded that bandleaders cough up retroactive payments as far back as 1944, which is as far back as the statute of limitations allows on taxes.

At the same time, many other states are going along with the Supreme Court's decision, most forgiving back taxes that California seeks but demanding that all sums beyond the death of Form B be paid at the proper time. In the event a state does not carry unemployment insurance regulations, an employer must pay the entire 3% into Government coffers.

What makes the problem so difficult is that bands constantly moving from state to state must have their payrolls broken down constantly so that each state gets its share of taxes. New York's move in declaring it does not want such payments from bandleaders only further complicates the problem.

At the same time, recording manufacturers and advertising agencies, which employ bands for disking and radio programs, have continued to regard themselves as employers of the orchestras they use, despite the death of Form B, and continue to do their own withholding of income taxes and also deduct social security and unemployment taxes. That action further complicates the arithmetic needed to keep a bands' financial affairs in order.

KUTA GRABS BUDDING DISK JOCKEYS EARLY

Salt Lake City, Dec. 23.

KUTA here is holding a series of auditions at local high schools to pick teen age disk jockeys who will be assigned their own platter show. A committee from each school is picking four applicants, and from them Woodie Hirsch,, KUTH disk jockey, picks the number one man.

Bobby-soxers will get a chance to listen to their school companions temporarily turned disk jocks during a half hour show slated for Saturday afternoons.

Fowler's Son Doubles P.A. to Songsmithing

Hollywood, Dec. 23.

Will Fowler of Paramount's studio publicity dept.—and son of novelist Gene Fowler—has turned composer with "I Walk with Loneliness" and "Everybody Has a Lullaby."

With Arthur Gordon handling the lyrics, songs already have been okayed for waxing by the Majestic and Apollo labels, and Medallion Music is publishing early next year.

Joey Adams
observes
"To the Victor Belong the Soils"
* * *
a bright feature in
VARIETY's
upcoming
42d Anniversary Number
Out Shortly

Studio Musicians May Demand Own Hollywood Local

Hollywood, Dec. 23.

As if James C. Petrillo hasn't enough troubles plaguing him, he soon will be faced with a demand by some Hollywood members for a separate local apart from Los Angeles Local 47. Musicians working in pictures, radio and recordings have been approached by leaders of the movement and if sufficient backing is mustered the AFM boss will be braced with their beef.

Chief reason for proposed breakaway from Local 47 is that studio and radio active members have too little to say about the affairs of the union, being badly outnumbered by those cardholders who work part-time, etc. Hollywood members say they are too busy working to attend the meetings downtown and resultantly the inactive musicians have things pretty much their own way. One bandleader declared that thousands of union members, but not workers-at-it, pay, their annual dues of $12 as a premium on the $1,000 death benefit.

On the breakdown of its 13,000 members, about 4,000 are gainfully employed, split up this wise: 500 in radio, 1,000 in pictures and the remainder in recordings, night clubs, theatres and miscellaneous.

MPPA, SPA Still In Pact Stalemate

Members of the Music Publishers Assn. and the Songwriters Protective Assn. held another meeting in New York Monday (22), but got no closer to a settlement of the new contract they have been working on for more than a year. Latest meet was for the purpose of going over the language of preliminary proofs of terms already agreed upon. Attorneys for both sides have been for the past several weeks collaborating on reducing so paper the points agreed upon.

Final okay of the proofs was held up, however, because they had been delivered to publishers and writers involved only last Thursday (18) and attorneys for individuals had not had time to peruse them. It's likely that a final okay will not be forthcoming now for several weeks at least since some of the MPPA and SPA committee members head for Florida this week.

COLUMBIA OPENS MEX DISK PRESSING PLANT

Mexico City, Dec. ?

Columbia Records opened a pressing plant in San Bartolo Naucalpan, thriving town in the State of Mexico just over the Federal District line, Dec. 15. Company is operating in Mexico as Columbia de Mexico, S. A. M. S. Kestier is the plant's gen. mgr. Opening was attended by a personal rep of President Miguel Aleman.

Plant is geared to produce 36 disks per second and is catering primarily to Mexico and the rest of Latin America.

'Happy' Chandler's Gal A Disk Jockey on WVLK

Louisville, Dec. 23.

Mimi Chandler, daughter of A. B. "Happy" Chandler, high commissioner of baseball, has become a disk jockey on new WVLK, Versailles, outlet. Chandler is principal owner of the 1,000 watt station. It's part of the Mutual net, and among other programming shows, has an all-night show from midnight until 6 a.m.

Miss Chandler, who was featured in a couple of Hollywood films, and guested on various network shows, intends to stick to her disk jockey chore.

ASCAP Directors Go Over Varied Tele Tune Uses

Board of directors of the American Society of Composers, Authors and Publishers began getting into the meat of the television music-licensing problem at its monthly board meeting last Thursday (19) in New York. A start has been made toward determining the various usages an individual song may be put to in front of video cameras and how they are to be rated. This problem will for some time continue to be the foremost one in fixing copyrighted music's position in relation to radio—not the rate schedule ASCAP eventually will work out for payment for its use.

In video, there will be a much narrower line of demarcation between the so-called small-right and grand-right, which is so easily determined currently in relation to films, radio, shows, etc. There are so many classifications of presentation that it will be some time before anything like a definite listing of usages, probably grouped under the two separate "small right" and "grand right" headings, will finally be put on paper.

At last week's meet members of the board were given lists of the possible different combinations of song presentation, such as ordinary vocalist, vocalist with a band, singer in costume, all the way up to major uses involving use of the book from which a show tune might spring. Each member was asked to study the list, form his own conclusions and report at a later meeting.

Immense preparation that will be needed before anything concrete can be developed in separating the various approaches that video will provide toward a song is for the protection of the individual publisher. As in radio and other forms of music performance, ASCAP will probably sell the small right to video in blanket or per program form, and the publisher will retain the grand rights. For performances of a tune under the latter category, separate negotiations must be made with the publisher. Synchronization usages (films), for example, are always a grand right.

Radio Criticizes ASCAP

Members of the broadcasters' committee which has been negotiating renewal of the radio agreement have become critical of the absence of a general manager of American Society of Composers, Authors and Publishers. They attribute the conferees' failure to iron out the differences over the cooperative fee issue largely to the circumstance that there is no one person with authority at the Society to talk to or who will assume the responsibility of thoroughly studying the networks' side of the matter and reporting his findings to the ASCAP directorate.

Because of this situation, runs the complaint, the committee is unable to get cleancut answers to whatever points it interposes. These broadcasters say that there is no one they have to deal with at ASCAP who talks their language.

ASCAP's business direction now comes jointly under a department-head foursome, consisting of Herman Finkelstein, house counsel; Herman Greenberg, in charge of sales; Dick Murray, head of foreign relations, and George Hoffman, comptroller.

Merle Evans Lectures

Memphis, Dec. 23.

Merle Evans, long-time bandmaster for the Ringling Brothers-Barnum & Bailey circus, is conducting a lecture tour of high schools this winter.

Evans titles his talk "Behind the Scenes at the Circus."

Disk Pact Terms May Lead to New Trouble; Foresee Settlement 'Deal'

James C. Petrillo's statement last week, in which he said that the American Federation of Musicians has nothing to worry about so far as its income from recordings is concerned, that this will continue beyond the Jan. 1 expiration date of the current contract, has begun considerable discussion in New York among record company executives and attorneys.

There are two schools of thought on the terms of the expiring contract—one holding that its clauses call for payments only on recordings sold without regard for when the masters of them were made, the other agreeing with Petrillo to the effect that the companies must continue paying royalties on any pressings sold that are made from masters cut during the term of the expiring contract.

The angle that the AFM would continue receiving its royalty even though the recording companies will not be allowed to record after Jan. 1 was checked by VARIETY some weeks ago, and the answer, from two separate attorneys familiar with the contract, was that when the pact expired royalty payments would cease since the latter called for tribute only on recordings sold. Petrillo last week took the opposite stance, and while there's much pro and con over the situation, it appears that he knows what he's talking about since one disk company official pointed out this week that the AFM is not being paid royalties on pressings sold from masters made before the beginning of the royalty contract.

Meanwhile, the separate statements made last week by Rep. Kearns, chairman of the House labor sub-committee, and Petrillo are getting attention. Kearns said that in his opinion AFM musicians deserved and should get revenue from coinmachines and disk jockeys. This was such an about-face from previous statements he'd made in connection with the labor sub-committee job that it started considerable speculation. Later, Petrillo flatly stated that his men would "never again" make recordings regardless of whether or not the Taft-Hartley act was revised, if legislation were introduced in Congress in his behalf, or even of the 1909 Copyright Law were revised in the AFM's favor in so far as coinmachines were concerned.

Both these statements rang so poorly in relation to what had previously issued from both sources that smart-money immediately began looking for the beginning of a settlement. And it appears there's some movement in that direction.

It's being said guardedly that Petrillo and capital legislators, led by Kearns, have gotten together and the latter have agreed to introduce legislation, which the FCC apparently will still stand for, that would restrict the playing of recordings on all radio stations throughout the country. Included in the arrangement would be a revision of the copyright law that would allow the AFM some equity in the use of recordings in coinmachines, preceded, presumably, by the prior rights publishers and the name performers who make the sale of recordings possible would have.

This sort of an arrangement is preferable to Petrillo since it would all be legal and above-board and would remove from him and his actions any reference to "labor racketeering." Included in the above legislative arrangement, incidentally, would be a settlement of the recording controversy; plus which Petrillo would grant two-year contracts for the use of live music on television and new deals for both radio and films which would not inspire a flareup.

Ernest Byfield
has authored a humorous piece on this boniface business titled
"Occupational Disease"
in
VARIETY's
42d Anniversary Number
Out Soon

Disk Companies Keep Recording Down to the Wire

Recording companies apparently are nowhere near the tapering-off point in their race to file away as many masters as possible before next week's end of the recording contract (Dec. 31), after which they're not permitted to cut new material. Columbia and RCA-Victor, for example, are racing right down to the wire, along with Capitol. Smaller companies are being governed, as they have in recent weeks, by the amount of coin available.

Columbia last week recorded night and day and is continuing on the same schedule this week. It has two and three sessions lined up for every day except tomorrow (Christmas). Victor has been on the same merry-go-round. Sammy Kaye put away his final masters Sunday (21) afternoon and evening, making nine sides, giving him a total of 39 in the can against the future. Tommy Dorsey cut again for Victor Monday (22) night, on a nine-hour schedule sliced in three three-hour sessions. Having been out on the road, however, he had not been able to get in any disking sessions before the latter part of last week. And he opens at the Capitol theatre, N. Y., tomorrow (Thursday). And both Columbia and Victor will maintain a similar pace until and including New Year's Eve. Both, however, have stopped accepting new songs unless those submitted are "extra-special."

Meanwhile, Decca doesn't seem to be moving at an unusual pace, a circumstance that has prevailed with that company since the disk ban was announced. It is recording, but not at the speed with which Columbia and Victor are travelling.

Cap Records, ABC Deal Still Balked

No progress has been made on the possible interchange of stock between Capitol Records and the ABC network, which would form an alliance between the two. Glenn Wallchs, Capitol president, states that insofar as Capitol is concerned it is now looking into the ABC financial situation to determine if such an alliance would be of benefit to Capitol. He avers that Capitol needs no financial help and that if a deal is ultimately worked out with ABC it will not be made for the sake of the coin involved.

It has further been confirmed, incidentally, that ABC's interest in Cap is due more to the Capitol Transcription division than the popular-record parent company. ABC has no transcription library such as those NBC, CBS and Mutual maintain, and such an addition already established, as is Cap's, would be invaluable, particularly in the event of a strike against radio by the American Federation of Musicians.

Maestro Sammy Kaye and music publishers Rocco Vocco, Jack Bregman and Jack Johnstone will quit New York, Dec. 26, for a week of golf at Boca Raton, Fla.

GRANZ JAZZ UNIT TO PLAY FRANCE FETE

Norman Granz's "Jazz at the Philharmonic" unit will go to France early in February to take part in the International Jazz Festival beginning at Nice, Feb. 16. Group leaves N. Y. by plane Feb. 13 and includes so far, Coleman Hawkins, Joe "Flip" Phillips, Howard McGhee, Ray Brown, J. C. Heard and vocalist Helen Humes. Two other musicians are to be added.

In addition to 10 days at Nice, the 16th to 25th, Granz' combo will work four other jazz concerts in Paris, Geneva and Copenhagen.

Jocks, Jukes and Disks

By Ben Bodec

Noro Morales Rhythm Sextet—"Jungelero," "Montuno in G" (Majestic). First of the two rumbas will take strongly in the nickelodeon spots where they like good pianistics with an exciting background beat.

Arthur Godfrey—"I'm a Ding Dong Daddy," "A Porter's Love Song" (Columbia). Second of the CBS m.c.'s releases. Godfrey's personality comes through more lavishly with "Daddy" and the indications are of good sailing on jock and juke play and counter sales. Other side figures a diverting novelty and not much else. Archie Bleyer accompanies.

Danny O'Neil — "Trees," "The Lord's Prayer" (Majestic). For the less secularly inclined an appealing brace. The tenor is in fine melodic and expressive voice. David Roberts backgrounds at the organ. O'Neil's interpretation of "Trees" should find a niche on a jockey's repertoire.

Tiny Hill and Orchestra—"Mickey," "Angry" (Columbia). Should take in the less sophisticated precincts. Hill's raspy tonsils and old-fashioned style takes over on "Angry," while Erwin Bendel's tenor, which should go well with beer, rides with the flipover item.

Anita O'Day—"What Is This Thing Called Love," "Boot Whip" (Signature). Still tops among the artists in her idiom. Her casualness in stirring up excitement over practically anything she does is a daisy. Either side deserves a play from the jukes and the jockey shows that specialize in her type of material.

Connie Haines — "They're Mine, There's Mine," "But What About These?" (Signature). A newcomer to this label, Miss Haines makes herself a promising prospect for the juke and counter sweepstakes. "Mine" comes over with heart-appeal and deft sense of lyric timing, while in "These" her natural feel for an innuendo ditty gets maximum exploitation.

Mark Warnow — "Who Put That Dream in Your Eye?", "Senorita Maracas from Caracas" (Coast). Lots of captivating lilt and lush string stuff in "Dream" and a chirper with a cute style, Lorry Raine, to embellish things. And there's a solid Latin-American cadence on the other side. "Dream" is definitely a candidate for the jukes and something for the jockeys to include.

King Cole Trio—"I Feel So Smoochie," "What'l I Do?" (Capitol). About the most surefire combination that Nat Cole and his henchmen have turned out in some time. Either side will tickle the faithful. Cole's warmth and affinity for a torch registers on all cylinders with the Berlin standard, while "Smoochie" gets a smoothly rhythmic going over.

Gracie Fields—"Now Is the Hour," "Come Back to Sorrento" (London). This import amply demonstrates why "Hour" became a British smash seller, having already sold 500,000 records. Gracie Fields may not be the blazing personality over here that she is on the Isles and among the Commonwealths, but the jockeys will play this platter over and over again. It's plush production. Miss Fields gives "Hour" all the sentimental tug she knows how, and the choral work behind her attests to the song's potential as a standard for vocal ensembles. She does an appealing dusting job with the flipover, "Sorrento." It would be worthwhile for the jukes to give "Hour" a test ride.

Benny Goodman—"Ooooh! Look-a There, Ain't She Pretty?", "Sweet and Lovely" (Capitol). Standout dance coupling. "Pretty," a Fletcher Henderson arrangement, blends the brass section with Goodman's brilliant woodwind flights for a nifty sequence of swing movements, and there's a likeable interpolation by his new vocalist, Emma Lou Welch. It's a slightly more lush bit of clarineting that the maestro applies to the strictly instrumental, "Sweet and Lovely." It's the first time that Goodman's put this 16-year-old melody on a platter.

Mindy Carson—"Pianissimo," "Why Do You Make Those Eyes?" (Musicraft). Miss Carson adds much to her promise with this debut grooving. Her simple and refreshing style is set off brightly by the Benny Benjamin-George Weiss ballad, "Pianissimo," while the standard side proves her equally adept in taking a rhythm number over the hurdles. Glenn Osser does handsomely with the background.

Lanny Ross — "Underneath the Clock at the Biltmore," "Whippenpoof Song" (Majestic). Ross goes 100% sentimental for his unveiling on this label and it all turns out quite clicky. The side that will probably fetch him the more kudoes is "Whippenpoof." A Yale boy himself, Ross, aided by the Amory Bros. and Stephen Kisley's baton, gives this drinking song a solid rendition. With "Clock" the tenor not only celebrates his current hotelroom stand but cooks up a love lament (he also wrote it) that should take well with practically all femme age levels.

Mildred Bailey — "Don't Worry About Strangers," "Born To Be Blue" (Majestic). Two sharp contrasts in mood and treatment, with a kick on either side for her following. Miss Bailey gets over the comedy yarn contained in Phil Moore's "Stranger" like a charm and her relaxed torching of "Born" is a model of exposition for even the girls on the upper rungs of the popularity ladder.

Eddie Kirk — "Sad and Blue," "Those Clouds Don't Bother Me" (Capitol). A couple sagebrush laments with the fancy guitar accompaniment tending to outshine at times Kirk's warbling. Nevertheless a solid candidate for the jocks and jukes that specialize in western fare.

Connie Haines—"Will You Still Be Mine?" "You Made Me Love You" (Signature). "Mine," which is strongly on the topical side with a stream of references to divers celebs, makes a natural for her personality and ease with bouncey tunes, but

(Continued on page 40)

My Favorite Five

(Following are the all-time top favorites of this disk jockey)

ED McKENZIE

(Jack the Bellboy)

(*WJBK, Detroit*)

"I Can't Get Started With You" (Bunny Berigan).

"Confessin'" (Louis Armstrong).

"Stardust" (Artie Shaw).

"I'm the Lonesomest Gal in Town" (Ella Fitzgerald).

"If I Could Be With You One Hour Tonight" (Jack Teagarden).

David P. O'Malley
(Vet Chi Agent)
Tells Us
"Club Dates Come of Age"
in
VARIETY's
Upcoming
42d Anniversary Number

Majestic on AFM Carpet Over Pay

New York Local 802 of the American Federation of Musicians is hot after Majestic Records for the failure of the latter to pay musicians for recording dates done within recent months. It gave the company until the latter part of last week to pay up undetermined amounts, and when that order had not been complied with the case was turned over to the national office in N. Y.

So far, Majestic has not heeded the demands by either the local or national, and in the event it doesn't the national probably will move against the company. Course such a move would take would likely be to revoke Majestic's license to record, which runs only another week anyway. However, in the event Majestic didn't settle its debts to AFM cardholders thereafter, the revocation would still be effective in the event the band is lifted sometime in the future.

Jacquet's RCA Deal

Illinois Jacquet's jazz combo has been signed by RCA-Victor to cut a string of 16 sides before the Dec. 31 ban on recording by the American Federation of Musicians. Group will do its first date in New York tomorrow (Thursday) and Friday.

Jacquet formerly recorded for Apollo.

Disk Jockey Reviews

NOON HOUR CLOCK
With Wayne Stitt
Daily, 12 noon-1 p.m.
PLA-MOR BALLROOM
KCKN, Kansas City

One of the oldest record shows in town is this session, aired every day for well over 10 years. Its rep as the oldest of local shows has been built on a policy of playing the newest tunes first. Show caught, billed as the 4,859th session, had six new records, and the daily average is 5 to 10. All disks received at the station are played on this show before being put into the regular library.

That the program has held up so well is evidence that a steady following wants to hear new music. And there is plenty of plugging done on later shows about the tunes which turn out to be hits. Anything goes on record; even a cowboy tune or a salon number gets on the list now and then.

Pla-Mor ballroom, catering to dancers and pop music followers, thus finds this program a natural as daily ether advertising. Pla-Mor has footed the bill for two years, and already has inked a deal for 1948.

Wayne Stitt pairs with the show admirably. He has been with KCKN since the early days of the show. He's been on and off the Noon Hour Clock, but has been at it steadily since Pla-Mor sponsorship. He handles commercials in routine fashion, and works a bit of personality into the record news. *Quin.*

BURT FARBER
40 Mins., 12:50 p.m., Mon. thru Fri.
Participating
WSAI, Cincinnati

First musical name in radio hereabouts to tie in with platter spinning locally, Burt Farber differs the disk jockey routine by modulating from one selection to another at a studio piano while a staffer mans the turntable. In the know on tunes, orchestras and warblers, Farber chats extemporaneously about who and what's coming up next on the show. And he has a large following. An aid to further popularity is his soloing on this ivories; about three tunes are weaved into each session.

In addition to this participating series, Farber does a similar 30-minute stint at 8:30 a.m., Mon. through Friday, on the same station for Pogue's, a leading Cincy department store. Both series started last March. That's when Farber resigned the fulltime job of WSAI music director to continue local assignments while also becoming composer, arranger and conductor of music for Curtain Time, NBC Saturday night show originating in Chicago.

Farber is a vet radio personality in Cincy. He left Washington & Lee U. in 1932 to join the Henry Thies orchestra here. From 1934 to 1945 he was on the Crosley staff. During that stretch Red Barber, who did announcing when not airing baseball, gave the tag line, "Farber Fingers," to one of Farber's programs on WLW. It's still in use. Farber was guest soloist four times on Cincy Symphony Orchestra pop concerts and put in eight years as orchestra leader at the Netherland Plaza hotel, playing for dancing and its ice show. *Koll.*

WAKE UP RANCH
With Cliffy Stone
90 Mins.; Mon. thru Sat., 7:30 a.m.
Participating
KFVD, Los Angeles

Cliffy Stone is personally about as western as clam chowder, which, chum, originated in the east. However, he sure turns corn into coin in these parts, dispensing it on a total of four stations, live, recorded and otherwise, while also heading a silo-solid band that's available for dance dates (which he plugs), and which works for Capitol Records (which he also plugs). For the latter, he's also assistant to Lee Gillette, head of the western-hillbilly music and transcription departments.

Hefty Cliffy's stint on this 5,000-watt daytime-only indie relies mostly on the age old dedication of requests, heavily coated with family flavor via birthdays, kiddie stuff, etc. Among southern California's uncountable "Arkies," "Okies" and other imported rubes who, incidentally, support an amazing number of such air shows, barn-like niteries, bucolic ballrooms, etc., he is one of the favorites. And for those who like cowpoke cacaphony with their a.m. coffee, his style, if it may be so dignified, is an over simple delivery. It's very casual, if not downright sloppy, sans an accent affectation of drawl or mew to dress up the folksy patter. Occasional guests supply some color and earthy flavor.

Stone's sponsors are considerably more varied than his program content. They run the gamut from cures for alcoholics to dentists, used cars, foodstuffs, drugs, etc., some of them transcribed spots. For them he plays an average 24 disks per hour and a half session, interspersed with his careless speech. Ad lib, deliberate or unintentional, is poor for a guy who has been round radio since 1935, when he was a bass player with Stuart Hamblen's rustic musickers. *Hurl.*

Mpls. Sheriff-Disk Jock Prefers Being Copper

Minneapolis, Dec. 23.

Hennepin County Sheriff Ed Ryan, after a couple of weeks as co-disc jockey with Don Hawkinson, KSTP, quit the post because it began taking up too much time. He said the show interfered with his duties as sheriff.

Ryan worked with Hawkins from 11:10 p.m. to 1 a.m. He said he might do a daytime show of similar type.

Ryan made the announcement of his quitting on the program itself, apparently as a complete surprise to his partner. He said he will drop up from time to time to spin a few platters and dish out observations concerning law observance. The show had developed a surprising listenership.

In parting, Ryan said the experience convinced him listeners are being fed too much jive and be-bop. His mail and calls, he said, convinced him there's a large audience for long-hair records, even among the bobby-soxers reputed to be jive-happy.

East St. Louis Mulls $25 Tax on 500 Coin Machines

St. Louis, Dec. 16.

City Council of East St. Louis, across the Mississippi from here, is mulling two new tax measures that will affect more than 500 disk coin machines. Proposed legislation would slap a $25 annual tax on music boxes, which now pay no tax, and double the $1,000 annual bite on taverns.

Ordinance relative to the taverns which now must remain shuttered from 1:00 a.m. to 5:00 a.m. daily, and from 2:00 a.m. to noon on Sunday, would permit them to remain open until 3:00 a.m. daily, and on Sundays, with the 5:00 a.m. daily and noon Sunday reopening hours remaining unchanged. The several nite spots in the town, paying the $2,000 tax, enjoy late patronage particularly from St. Louis where the closing hour is 1:00 a.m.

VARIETY 10 Best Sellers on Coin-Machines

Week of Dec. 20

1. BALLERINA (8) (Jefferson)	*Vaughn Monroe* *Jimmy Dorsey*	Victor M-G-M
2. TOO-FAT POLKA (7) (Shapiro-B)	*Arthur Godfrey* *Andrews Sisters*	Columbia Decca
3. HOW SOON (7) (Supreme)	*Bing Crosby* *Jack Owens*	Decca Tower
4. GOLDEN EARRINGS (3) (Paramount)	*Peggy Lee* *Dinah Shore*	Capitol Columbia
5. CIVILIZATION (10) (Morris)	*Louis Prima* *Andrews Sis.-D. Kaye*	Victor Decca
6. NEAR YOU (15) (Supreme)	*Francis Craig* *Larry Green*	Bullet Victor
7. I WISH I DIDN'T LOVE YOU (10) (Paramount)	*Betty Hutton* *Vaughn Monroe*	Capitol Victor
8. YOU DO (16) (BVC)	*Dinah Shore* *Margaret Whiting*	Columbia Capitol
9. AND MIMI (7) (Shapiro-B)	*Dick Haymes* *Art Lund*	Decca M-G-M
10. SERENADE OF THE BELLS (1) (Morris)	*Sammy Kaye* *Jo Stafford*	Victor Capitol

Coming Up

SO FAR (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia
I'LL DANCE AT WEDDING (Simon)	*Clark-Noble* *Tony Martin*	Columbia Victor
TWO LOVES HAVE I (Miller)	*Frankie Laine* *Perry Como*	Mercury Victor
PASS PEACE PIPE (Chappell)	*Dinah Shore* *Kay Kyser*	Victor Columbia
THOSE THINGS MONEY CAN'T BUY (Robbins)	*King Cole Trio* *Clark-Noble*	Capitol Columbia
FELLOW NEEDS A GIRL (Williamson)	*Perry Como* *Frank Sinatra*	Victor Columbia
GENTLEMAN IS A DOPE (Williamson)	*Jo Stafford*	Capitol
POPPA WON'T YOU DANCE (Morris)	*Guy Lombardo* *Doris Day*	Decca Columbia
DON'T YOU LOVE ME ANYMORE (Oxford)	*Freddy Martin* *Buddy Clarke*	Victor Columbia
I STILL GET JEALOUS (Morris)	*Harry James* *Three Suns*	Columbia Victor
NAUGHTY ANGELINE (Simon)	*Dick Haymes* *Art Lund*	Decca M-G-M
YOUR RED WAGON (Leeds)	*Andrew Sisters* *Tony Pastor*	Decca Columbia
STANLEY STEAMER (Warren)	*Jo Stafford* *Tony Martin*	Capitol Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Hearty Appetite, Boys

A bit of arithmetic that added up to startled looks in the pans of a group involved with the American Federation of Musicians' disk ban was worked out on a luncheon tablecloth last week in New York. It still didn't answer the question of "what does Petrillo want?" In fact, it made the question a bit more vague, but it offered a different insight into the argument.

Problem posed was this: If Petrillo succeeded in placing a 12-piece band in every radio station in the country—which number approximately 1,100—how many musicians would he put to work? It came out to 13,200 men. Then the arithmeticians' faces fell. Each mentally began to figure that if Petrillo achieved that result, and it's a foregone conclusion that an average of 10 musicians per station was impossible, then he'd have only approximately 7% of the 225,000 membership he claims at fulltime work.

The answer heightened the "what does the man want?" question, and "proved" to those present, that the claimed membership of the AFM is either expanded when it pushes a point, or that the AFM has more members than it could ever hope to find jobs for under the most ideal conditions. Or that the vast majority of its membership is composed of aged, part-time tooters, or cardholders, who joined because they play an instrument but who never intended making it their profession.

Precedent Avoided in Dismissal Of Marks' Suit vs. Cosmo's Harry Bank

Theory that where chief stockholders or officers dominate a company they should be held liable for any wrong the corporation may commit failed last week in New York federal court. Publisher E. B. Marks had brought the action against Harry W. Bank, founder and ex-president of Cosmo Records. Following a two-day trial, Federal Judge Henry W. Goddard dismissed the plaintiff's suit ruling that although Bank was head of the firm he was only acting for others.

In filing the action against Bank last May, Marks sought to recover royalties due on its song, "Too Many Irons in the Fire." Suit represented a new approach by a publisher to gain payment of royalties due for use of its copyrighted tunes. Suit was in the nature of a test and had Judge Goddard found for the plaintiff, a precedent would have been set. Adjudged bankrupt, Cosmo originally filed its petition last June 27 listing liabilities in excess of $1,000,000 and assets of about $150,000.

Court reserved decision on another infringement action brought by Marks against Seva Foullon, United Masters, Inc. and Band Recordings, etc. Here again publisher claimed that Foullon was responsible for unpaid royalties of its song, "Malaguena."

Local 47's Grocery Will Help Members Fight Inflated Prices

Hollywood, Dec. 23.

Local 47 of American Federation of Musicians means to help its membership combat one segment of price inflation by opening a grocery store in its downtown offices. It will handle all staple goods with the exclusion of fresh vegetables.

Store will buy an dsell at wholesale prices to its members musicians only.

Songs With Largest Radio Audience

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of December 12-18, 1947

All of Me	Bourne
—And Mimi	Shapiro-B
Ballerina	Jefferson
Best Things Are Free—†"Good News"	Crawford
Civilization	Morris
Gentleman Is a Dope—*"Allegro"	Williamson
Golden Earrings—†"Golden Earrings"	Paramount
Hills of Colorado	Lombardo
Home Is Where the Heart Is	Advanced
How Soon	Supreme
I Still Get Jealous—*"High Button Shoes"	Morris
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I'll Dance At Your Wedding	Simon
Made For Each Other	Southern
Mary Lou	Mills
Near You	Supreme
Papa You Dance With Me—*"High Button Shoes"	Morris
Pass the Peace Pipe—†"Good News"	Crawford
Santa Claus Is Comin' To Town	Feist
Serenade Of the Bells	Melrose
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
The Stars Will Remember	Harms
True	Santly-Joy
What Are You Doing New Year's Eve	Famous
White Christmas	Berlin
Why Does It Have to Rain On Sunday	Johnstone
Why Should I Cry Over You	Feist
Winter Wonderland	BVC
With a Hey and a Hi and a Ho Ho Ho	Bourne
You Do—†"Mother Wore Tights"	BVC

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A Fellow Needs a Girl—*"Allegro"	Williamson
Christmas Dreaming	Leeds
The Christmas Song	Burke-VH
Don't You Love Me Anymore	Oxford
Feudin' And Fightin'	Chappell
Forgiving You	Mellin
How Lucky You Are	Maurice
I Never Loved Anyone	Dreyer
I'm A Comin' A Courtin' Corabelle	Dreyer
I'm My Own Grandpaw	General
It Happened In Hawaii	Remick
Little Old Mill	Shapiro-B
Lone Star Moon	Advanced
Mickey	Harms
My, How Time Goes By	Chappell
They're Mine, They're Mine, They're Mine	Sinatra
Too Fat Polka	Shapiro-B
Treasure Of Sierra Madre	Remick
Whiffenpoof Song	Miller
Zu Bi	Republic

†Filmusical. *Legit Musical.

Palladium Offered As Off-Nite Radio Studio

Hollywood, Dec. 23.

Maury Cohen, operator of the Palladium ballroom, is angling with radio networks here to hire out the hall for daytime, audience-participation airers.

Terpalace, which is shuttered on Monday nights for the first time since the doors were swung back, is also open for a bid on the off night.

AFM Gets Disk Compromise Plan

Plan whereby American Federation of Musicians members may retain their recording royalties in full compliance with the Taft-Hartley law was submitted last week in a letter to AFM prexy James C. Petrillo by New York theatrical attorney Harold M. Goldblatt. If approved by the musicians' chief and his legal counsel, the scheme may well provide the key which will unlock the "perpetual" recording ban scheduled to become effective Jan. 1.

As devised by Goldblatt, the plan calls for a royalty (amount to be determined) to be incorporated in the usual contract which every musician receives from disk companies. Inasmuch as it's quite obvious it would be impossible for each individual musician to check his accrued royalties he would assign his rights to a collection agency to be organized by the AFM.

Acting purely as the agent of the musician, the collection body would be set up similarly to the structure of the American Society of Authors, Composers and Publishers. Under Goldblatt's plan, "payments which have up to the present time been made by recording companies to the AFM, will continue to be made in exactly the same manner" to the AFM affiliate. Chief requirement of the plan provides that all AFM members join the new organization.

Melon would be split principally for relief or in whatever way it might be decided. For equitable distribution of the sums collected, Goldblatt suggested that the ASCAP classification method be used as a basis plus the "member's financial need and such additional factors as you might decide upon."

Particular advantage of the plan, Goldblatt emphasized, is that, "being modeled upon the ASCAP type of operation," it is likely to stand up in the court, for ASCAP's system has been upheld upon many occasions.

Stevens Gives Up Kreisler Tunes to Mellin

Deactivated Stevens Music, a Broadcast Music, Inc., affiliate, has further disposed of its properties. Bobby Mellin, also a BMI affiliate, has taken over from Stevens the rights to dance arrangements of Fritz Kreisler tunes recorded by Charlie Spivak for an RCA-Victor album. Kreisler originally had granted the dance arrangement rights to Stevens.

Tunes involved are "Caprice Viennois," "Liebesfreud," "Tambourin Chinois," "Schon Rosmarin," "Liebeslied," "La Gitana" and "Old Refrain."

Prior to the deal with Mellin, Stevens had turned the copyright to "There Must Be a Way," a hit tune of two years ago, over to Tommy Valando's new Laurel Music.

Guy Lombardo installing a 1,300 horsepower engine in his racing boat prior to participating in a Florida regatta late next March.

Dr. John G. Peatman
presents his
Annual Survey of
Song Hits With the Largest Radio Audiences
in
VARIETY's
forthcoming
42d Anniversary Number
Out Soon

Le Jazz Hot Addicts Make for A Tres Chaud Bebop Season in Paris

By ERNEST BORNEMAN

Paris, Dec. 8.

Early winter in Paris has been marked by an eruption of hot music. Rex Stewart was here with a six-piece combo playing to a sellout house at the Salle Pleyel (Dec. 5) and taking most of the audience away from France's own Aime Barelli who failed to fill the same house two days later on a cold grey Paris Sunday (Dec. 7). Insiders claimed that the close proximity of the two dates was no accident, but had something to do with that all-too familiar feud between the two jazz poo-bahs of the Latin world, Hugues Panassie and Charles Delaunay, who split the Hot Club de France, world's oldest jazz club, between them after a disastrous General Assembly on Oct. 2. Real cause of the split, despite all ideological flimflam surrounding it, was not the old N. O. vs. Bop battle but the hard cash and prestige involved in (a) control of the disk label Swing, (b) exploitation of the name and title to the Hot Club de France, and (c) control and exploitation of the magazine Jazz Hot. Combined annual take of the three is said to run well into six figures.

After all the name-calling at the General Assembly had died away, the battlefield showed Panassie triumphant as president and Delaunay down and out as secretary-general. Latter, however, picked himself up and walked away with two other representatives of regional clubs (Versailles and Angers) to form a new Federation of French Hot Clubs, based on the HQ of the Hot Club de Paris. New org, which controls Swing disks, Jazz Hot mag and Hot Club building at 14 rue Chaptal, Montmartre, has moved into battle against the older club with a drumfire of three to four concerts a month starting on Oct. 5 with a date featuring Philippe Brun and continuing with two soirees dansantes per month; with a jam session on Nov. 9 featuring Claude Luter's Dixieland outfit from the Club Lorient, Francois Charpin's Trio, Jack Dieval's piano and a pickup bebop group; with other jam sessions at the Ecole Normale de Musique; and with the first postwar concert of the reunited Hot Club Quintet (Django Reinhardt, Stephane Grappelly, etc.) on Nov. 16 at the Salle Pleyel—all of them under the label of the Hot Club de Paris.

The old Hot Club de France, meanwhile, under Panassie's leadership, decided to run amateur contests and bring in American musicians rather than going into competitive promotion on a big scale—for the time being. Rex Stewart's concert at the Salle Pleyel therefore was followed by two one-nighters at Barclay's Club that really had the joint jumping and a recording date for Blue Star, new label to which Panassie lent his support after withdrawing from Swing. H. de F.'s next date is the 11th Amateur Tournament on Jan. 15 at the Palais d'Orsay, while H. de P.'s next dates are a jam session at the Ecole Normale de Musique on Dec. 14, a jam session dance at the Salle des Centraux on Dec. 19, and a rival version of the 11th Amateur Tournament at the Coliseum on Dec. 20.

What with hot music and factional friction, Paris jazzmen are going to face a warm winter regardless of power failures, strikes and coal shortages.

Feist Puts Squeeze On Ayer Agency In 'Santa Claus' Use

Feist Music is currently in a tussle with the N. W. Ayer advertising agency in New York out of which may come a suit for infringement against the agency on Feist's "Santa Claus Is Coming to Town" copyright.

It seems that several months back, Ayer had an idea of building a spot-announcement jingle campaign for Kaiser-Frazier cars around the melody. Harry Link, Feist general manager, was asked how much coin he wanted for its use. He quoted $5,000. It was rejected.

Later, Link heard a Kaiser-Frazier spot transcription on the air based on the "Santa Claus" melody. Investigation proved, he claims, that the tune had been changed slightly on the theory that a substitution of notes would make payment for its use unnecessary. Link has turned the case over to Metro attorneys. Film company owns Feist, along with Robbins and Miller music firms.

Progress

Chicago, Dec. 23.

Canned music has finally struck at one of the last outposts of the live musician. In the railroad depots here, instead of the usual trumpets and accordions, Salvation Army lads and lassies are using turntables and public address systems to lure Xmas pennies.

According to contributors, they miss the live off-notes.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	11	2,150	26,700
Charlie Spivak	Pennsylvania (500; $1-$1.50)	5	1,425	8,150
Sammy Kaye	New Yorker (400; $1-$1.50)	8	1,500	13,050
Johnny Pineapple	Lexington (300; $1-$1.50)	58	575	53,900
Guy Lombardo	Roosevelt (400; $1-$1.50)	10	2,050	24,350
Stan Kenton	Commodore (400; $1-$1.50)	4	1,300	6,475

**De Marcos at Waldorf.*

Chicago

Chicago, Dec. 23.

Jose Melis (College Inn, Sherman, 700; $2-$3.50). Nellie Lutcher nitery bow in Chi brought okay 4,600 covers, despite usual holiday week jinx.

Ray Morton (Mayfair Room, Blackstone, 300; $3.50 min.-$1 cover). Myrus and Jane Dulo billed. Snappy 1,900.

George Olsen (Marine Room, Edgewater Beach, 700; $1.50-$2.50 min.). New variety show in with Olsen Friday (19). Fair weather allowed crisp 3,300.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Quiet week; 2,800.

Griff Williams (Empire Room, Palmer House; 650; $2.50 min.-$1 cover). Final week, Phil Regan opening Friday (26). Satisfactory 3,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). 'Twas the week before Xmas—wan 1,600 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Seasonal slump, bleak 1,400 covers.

Location Jobs, Not in Hotels

(Chicago)

Mary Gould (Chez Paree; 550; $3.50 min.). Kitty Kallen and Betty Bruce joined Martin & Lewis Wednesday (17). Smart 5,700.

Eddy Howard (Trianon; $1-$1.15 adm.). Switched with Larry Welk for 10-day session at south side palace. Hefty 17,500.

Phil Levant (Blackhawk; 500; $2.50 min.). Moderate 1,800.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). June Richmond added. Lenny Kent top billed. Slow 2,700.

Lawrence Welk (Aragon; $1-$1.25 adm.). Transfer to north side ballroom proved profitable. Potent 17,300.

Los Angeles

Elliot Lawrence (Palladium, B, Hollywood 5th wk.). Windup stanza poor 5,700 admishes. **Tex Beneke** opened last night (Tues.) for six frames.

Sweet Hits Turn Sour To Bartenders After Few Hundred Spins

Hit songs such as the current "Near You" are often lifted from coin machines before their public popularity fully expires because of pressure brought to bear upon music-box distributors from bartenders, waitresses, etc., who are driven slightly batty by listening repeatedly to the same tune.

A hit such as "Near You" will be played in a busy coinmachine location as often as 250 to 300 times a week, and operators say that the hammering of the same melody has such an effect on those who are forced to hear it that it rarely gets full value from its popularity.

In many cases, it's the owner of a spot who demands that a record be removed from a machine, regardless of the fact that his patrons might want it and he himself might find his cut of the machine's profits higher if the disk were allowed to remain.

Ellington to Be Lunched In Liberian Celebration

Duke Ellington is to be feted Friday (26) afternoon at the Savoy-Plaza hotel, New York, by the National Committee for the Celebration of the 100th Liberian Anniversary. Affair is to be a testimonial luncheon to the maestro prior to the first of his two-night concerts at Carnegie Hall, N. Y., the first of which occurs this Friday evening.

The leader has composed, under commission by the African republic, a "Liberian Suite" marking the 100th anni. It's to be debuted at the concert, along with three new works written by youthful composers who studied at Juilliard School of Music, N. Y., via scholarships provided by Ellington himself.

Chi Midnight Vaude

Chicago, Dec. 23.

Midnight concert hall varieties start in Chicago next Saturday (27). Hal Antin, New York promoter, and Dave Garroway, local disk jockey, have banded together to present bi-monthly shows. Garroway has promoted several jazz concerts.

First date in Orchestra Hall will feature Florence Desmond, impressionist; Billy Eckstine, crooner, plus Teddy Walters and Sidney Bechet orchs.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 10 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 20th

National Rating This wk.	National Rating Last wk.	Title	Publisher	Chicago, Lyon and Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles—Denell's Music Shop	San Francisco, Sherman-Clay	Boston, Krey's	Indianapolis, Pearson's	Minneapolis, Minn., Schmidt's Music Co.	St. Louis, S. S. Kresge Co.	Seattle, Sherman-Clay	TOTAL POINTS
1	2	"Ballerina"	Jefferson	3	6	5	2	4	1	5	2	2	5	75
2	1	"Near You"	Supreme	6	5	3	1	1	..	..	8	5	1	58
3	4	"How Soon"	Supreme	5	2	2	..	3	6	7	3	4	..	56
4A	5	"Civilization"	Morris	4	1	1	..	2	7	..	9	8	4	52
4B	6	"And Mimi"	Shapiro-B.	7	4	4	3	5	..	3	6	6	9	52
5	9	"Serenade to the Bells"	Morris	2	8	6	7	..	2	6	1	7	..	49
6	10	"White Christmas"	Berlin	..	..	7	8	6	..	2	4	10	7	33
7	3	"You Do"	BVC	..	3	..	..	7	..	..	7	3	3	32
8A	13	"Too Fat Polka"	Shapiro-B.	1	10	..	6	..	..	..	..	..	1	26
8B	7	"Whiffenpoof Song"	Miller	..	..	..	5	8	3	..	..	..	2	26
9	14	"Golden Earrings"	Paramount	9	9	8	4	..	5	..	..	..	..	20
10	15	"Here Comes Santa"	Bourne	..	..	..	..	..	..	1	5	..	..	16
11	16	"I'll Dance at Wedding"	Simon	10	..	..	..	..	4	10	..	..	6	14
12	18	"Santa Claus Is Coming"	Feist	..	..	..	..	..	..	4	..	..	8	10

BULLET EXPANDING ROSTER OF TALENT

Jim Bullet, head of Bullet Records, which came into national attention via its recording of Francis Craig's "Near You," is expanding his talent roster in an attempt to consolidate the gains made his label with the one hit. He has signed orchs of Bob Crosby, Les Elgart and Seger Ellis, among others, and is recording each far in advance against the possibility of the recording ban being extended.

Meanwhile, on the strength of the Craig disk, Bullet has built up a considerably larger distribution system. Few indie labels have gotten into the sales outlets, such as large department and chain stores, etc., that "Near You" got the Bullet label into, and Bullet may use these outlets to take on the distribution of other rival indie labels.

Artie Valando has shifted as Hollywood rep of Santly-Joy to the new Laurel music company, headed by his brother Tommy.

Swedish Pub Sues U.S. Firm on Infringement

Infringement suit was brought in New York federal court last week by Carl Gehrmans Musikfortag against Edwen Jarl, operator of Scandinavian Music House in New York. Copyright owner of some five Swedish tunes, plaintiff claims the defendant misappropriated his songs by mechanically recording the numbers without consent.

Action seeks an injunction, damages and an accounting of profits. Complaint states that no authorization for recording the five songs for U. S. distribution were ever granted anyone.

More Mayhem

Spike Jones is turning his orchestra's talents to hashing the children's classics. Jones cut two albums, both by Frank Tashman—"How the Circus Learned to Smile" and "Officer Gilhooley's Whistle."

He's also cutting another collection, "Murder of the Classics," along with 20 single platters for RCA-Victor.

Disk Revs.

Continued from page 38

she's inclined to go over-histrionic with the standard ballad. What other chirpers might interpret with some degree of heartbreak, Miss Haines treats with shrewish anger.

Miguelito Valdes — "Negro," Siboney" (Musicraft). Well balanced for his talents is this first grooving that Valdes, tops among exponents of Afro-Cuban rhythms, has made in several months. "Negro," which he wrote, carries a hard-hitting jungle beat that nudges Valdes' vocalistics to their lustiest levels. With Ernesto Lecuona's "Siboney" Valdes turns richly melodic and the upshot is a crack exhibit for the jukes and counters.

ALBUMS

"Good News" (MGM). Most of the numbers in this package have already been recorded by probably far more competent vocalists than those highlighted in the album's billing but there's no doubt that the thing will be a solid seller, as such off the picture's soundtrack articles usually are. Envelopes contain eight sides and combine June Allyson's cutely nasal tones and Peter Lawford's juvenile frogginess with the stage-trained voices of Pat Marshall and Joan McCracken.

Jane Russell—"Let's Put Out the Lights" (Columbia). This should be a major seller. While, technically, all that can be said about the Russell voice is that it's pleasant and manages to carry a melody well, what makes the album is the production and packaging applied by the recorder. On top of that the album bespeaks smart cashing in on the mountain of publicity Miss Russell has collected via "The Outlaw." In the album Miss Russell's s.a. values and potentials are shrewdly exploited. Her chirping is kept low, throaty and insinuating, with even a male voice brought in on several occasions for a passage of dialog to underscore the bedroom implications of the lyric. Among the eight sides, besides the album title song, are "Two Sleepy People," "Love for Sale," Body and Soul," "I Must Have That Man" and "Do It Again." Lou Bring is the maestro.

Besedes (Keynote). Dr. Victor King, network conductor and arranger, has recorded here for the first time in this country in orchestral form these famous Czech and Moravian folk dances. The six sides have the sort of tonal lilt and pace that make them good listing for programs a little to the right of pop classification. The profits from the sale of these albums goes to American Relief for Czechoslovakia.

Mel Torme (Majestic). Tagged as "The Velvet Fog," this collection of six sides represents the best work that Torme has done on wax. Much skill and taste has been applied to their production. The counterreaction should be exceptionally good. Roster consists of "Can't Give You Anything But Love," "Three Little Words," "I'll Always Be in Love With You," "Love, You Funny Thing," "The Day You Came Along" and "Fine and Dandy."

Ansley Hotel, Atlanta, Forced to Drop Top Bands by Politicians

Ansley hotel, Atlanta, is temporarily dropping the name band policy it instituted several months ago and has cancelled a string of bands due to open as of Feb. 4. Change of policy and the cancellations were originally said to have been due to poor business, but subsequently determined as stemming from a political situation.

Georgia's liquor laws do not allow serving individual drinks. Atlanta's spots, however, have been ignoring that portion of the state rules and the Ansley as a result has been able to afford high-priced bands. In the offing, however, is an election that apparently can be upset one way or the other by the city's infractions of the drinking regulations, and a crackdown resulted. And the Ansley, unable to pay comparatively high band prices, is dropping down to $1,000 and $1,200 per combos.

Final name into the spot will be Charlie Spivak, who opens Jan. 21 for two weeks. Shep Fields was to have followed Feb. 4 in place of Jimmy Dorsey, who disbanded because of illness. Frankie Carle was to have opened in March.

On the Upbeat

New York

Leeds Music is optimistic; it had made up by Decca a batch of vinylite pressings of Bing Crosby's version of their "Now Is the Hour," but duplicating the tune on both sides, figuring disk jocks might wear out one . . . Frankie Laine drew a gold disking of his "That's My Desire" from Mercury, marking the 1,000,000th pressing of the tune . . . Al Plantadosi and Frank Sabas have set up their own publishing firm in Hollywood titled Television Songs . . . Don Casanave shifted from vocal spot with Buddy Morrow to Vic Lombardo . . . Carl Brutz to assistant production superintendent at Columbia Record's Bridgeport plant . . . Stuart Foster no longer with Tommy Dorsey's orchestra.

Hollywood

Ray Andrade at Rainbow Rendezvous for three weeks, thence to Kenmore hotel, Albany, for Jan. 3 opening . . . Johnny Moore's Three Blazers set for Christmas opening at Savoy Ballroom, Chicago. Stint holds for four days . . . Hal Derwin

(Continued on page 43)

SACASAS
and His Orchestra
with the famous Sacasas Beat

Currently Appearing
HAVANA MADRID, New York
3rd Engagement

Opening January 15th for
the Winter Season
SUNNY ISLE CASINO, MIAMI
2nd Return Engagement

Personal Management
ROBERT DIAMENT
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RCA
VICTOR
RECORDS

Direction
CONTINENTAL ARTISTS CORP.
1650 Broadway, New York 19

JACK MILLS
SUGGESTS FOR YOUR PROGRAM
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
MILLS

TRULY A STANDARD!
TRUE
By WALTER G. SAMUELS
and LEONARD WHITCUP
SANTLY-JOY, INC.
1619 Broadway, New York

Merry Xmas
MANIE SACKS
From a Friend

. . . All Big Hits!

THE GREAT BALLAD OF THE YEAR

—AND MIMI

By JIMMY KENNEDY and NAT SIMON

THE POPULAR DAFFY NUMBER OF THIS GENERATION

TOO FAT POLKA

(She's Too Fat For Me)

By ROSS MacLEAN and ARTHUR RICHARDSON

OUR 1948 NUMBER ONE SONG

A REAL BALLAD

AN OLD SOMBRERO

By LEW BROWN and RAY HENDERSON

SHAPIRO BERNSTEIN & CO., INC.

MUSIC PUBLISHERS

GEORGE PINCUS
Gen. Mgr

RICHARD M VOLTTER
Vice-Pres

1270 Sixth Ave., RKO Building New York

Feist Loses 2d Appeal of 'Rum' Verdict in N. Y.

Contention of calypso singer "Lord Invader" (Rupert Grant) and his assignee, Mohamed H. Khan, that "Rum and Coca-Cola" as published by Feist is a clear-cut lyric infringement of their original tune published in Trinidad in 1943, was upheld Monday (22) by the U. S. Circuit Court of Appeals in an unanimous decision of a three-man tribunal. Court agreed in every respect with a ruling handed down last April by Federal Judge Mortimer H. Byers, who branded the Feist version a "deliberate piracy."

Feist and "Rum's" writers, comic Morey Amsterdam, singer Jeri Sullivan and band leader Paul Baron, had appealed from the lower court's decision which found for Grant and Khan. In filing their suit, the plaintiffs had asked an injunction and an accounting of the profits. At the time Judge Byers made his ruling, Khan's attorney, Emil K. Ellis, estimated the damages might well run up to $500,000.

In affirming for Khan, the Circuit Court pointed out that two stanzas of the defendant's song were identical with those of the plaintiffs. While defendant Baron was credited solely with writing the music, he was held equally liable with his collaborators inasmuch as the words and music were jointly copyrighted. However, the extent of his liability will have to be determined by an accounting.

Written by Judge August N. Hand, with two circuit judges concurring, the decision was handed down in a nine-page opinion. Julian T. Abeles, representing the defendants, declared late Monday (22) that he intended to take the case to the U. S. Supreme Court.

Adventure Records waxed "Sing a Song of Safety" album with Ray Carter's band and The Bluebirds, a teen-ager vocal quartet.

FIRST SMASH
HIT OF 1948!!
WITH A HEY
AND A HI
AND A
HO HO HO!
BOURNE, INC.
799 Seventh Ave.
New York

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 10 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 20th

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Krey's)	Indianapolis—(Pearson)	Minneapolis—(Schmidt's Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**VAUGHN MONROE** (Victor) "Ballerina"	1	1	3	1	1	1	1	1	2	2	96
2	3	**ARTHUR GODFREY** (Columbia) "Too Fat Polka"	2	3	6	..	9	5	..	8	1	7	47
3	6	**PEGGY LEE** (Capitol) "Golden Earrings"	3	2	..	5	8	..	2	..	5	..	41
4	2	**FRANCES CRAIG** (Bullet) "Near You"	..	6	4	2	..	..	..	6	4	..	33
5	7	**JO STAFFORD** (Capitol) "Serenade to the Bells"	6	7	..	6	..	7	..	10	3	..	27
6	4	**BING CROSBY** (Decca) "Whiffenpoof Song"	..	8	..	..	5	8	10	..	..	1	23
7A	9	**BING CROSBY** (Decca) "How Soon"	..	..	5	3	..	..	..	..	..	9	16
7B	15	**DICK HAYMES** (Decca) "And Mimi"	..	..	9	..	6	..	..	9	..	4	16
7C	..	**BING CROSBY** (Decca) "White Christmas"	..	..	..	..	..	3	3	..	..	..	16
8	5	**ANDREWS SIS.-D. KAYE** (Decca) "Civilization"	5	4	..	..	..	..	9	..	..	..	15
9	..	**PEGGY LEE** (Capitol) "I'll Dance at Your Wedding"	..	..	..	..	..	2	..	7	..	10	14
10A	..	**BUDDY CLARK** (Columbia) "Those Things Money Can't Buy"	4	5	..	..	..	..	..	..	..	..	13
10B	19	**LOUIS PRIMA** (Victor) "Civilization"	..	..	..	8	2	10	..	..	..	..	13
11A	20	**MARGARET WHITING** (Capitol) "Pass That Peace Pipe"	8	..	..	..	..	..	..	2	..	..	12
11B	18	**SAMMY KAYE** (Victor) "Serenade to the Bells"	..	..	7	..	..	..	..	..	..	3	12
12A	13	**MARGARET WHITING** (Capitol) "You Do"	..	..	..	..	3	..	..	..	8	..	11
12B	11	**JACK OWENS** (Tower) "How Soon"	..	..	..	..	..	4	..	..	7	..	11
13A	8	**BING CROSBY** (Decca) "You Do"	..	..	1	..	..	..	..	..	..	..	10
13B	..	**FRANK SINATRA** (Columbia) "So Far"	..	..	..	7	..	..	..	5	..	..	10
13C	16	**JACK SMITH** (Capitol) "Civilization"	..	..	..	..	..	..	..	4	..	8	10

FIVE TOP ALBUMS	1	2	3	4	5
	"XMAS CAROLS" Bing Crosby Decca	AL JOLSON Album No. 1 Decca	"GOES TO TOWN" Dorothy Shay Columbia	"TCHAIKOWSKY" Eddie Duchin Columbia	"BIX AND TRAM" Bix Biederbeck Columbia

Larry Barnet Due To Exit Hosp This Week

Larry Barnet, head of Music Corp. of America's band division, ran into a slight relapse last week just before he was scheduled to be discharged from Flower Hospital, N. Y., as fully recovered from pneumonia. As a result, he's still bedded. His wife has come on from their Hollywood home to be with him. Again on the road to recovery, Barnet is due to be discharged from the hosp this week.

Barnet will head for the Coast immediately and will take a rest of undetermined length. Meanwhile, Johnny Dugan, head of MCA's theatre department, adds the band department supervision to his own duties.

SURPRISE HIT FOR THE NEW YEAR!
After Its First Radio Performance, Last Saturday Night
Everybody Is Raving About
IN INDIANA
(My Heart's Always Singing)
Music by JEWEL MARKS and JOHN WINTERS
Lyric by PAT BALLARD (ASCAP)
TO BE FEATURED BY SYLVAN LEVIN AND HIS WOR-MUTUAL ORCHESTRA — With Alan Holt and Jane Ford—9:30-10:00 P.M., EST, ON WOR-MUTUAL—SATURDAY NIGHT, DECEMBER 27th
Published by
PAT BALLARD MUSIC CORPORATION

Argentine Tooters Also Run Into Free Performance Difficulties

Buenos Aires, Dec. 13.

Sociedad de Locutores Argentinos, Argentina's union for radio announcers, had to postpone the benefit dance it had organized for today, due to a last minute stymie by the musicians' union (Sindicato Argentino de Musicos), which demanded 40% of the gross receipts, or no music.

In former years the leading name bands gave their services free at the announcers' ball, and the latter in turn supported the musicians in their last year's strike against the radio outlets. This year, however, the musicians found that bookings by patrons for the customary weekend dances at road-houses, social and sporting clubs, were unusually low because the city's hoofers were all bent on attending the announcers' ball, attracted by the big names billed for the event. This meant that the lesser bands would be considerably out of pocket for the weekend. Union decided to cash in on the announcers' popularity. But instead the announcers cancelled the hop.

Musicians' union, incidentally, is still waiting for a decision by the Labor Secretariat on whether bandleaders are employers of their individual units, or whether the employing networks and radio outlets are to carry the cost of percentages for pension funds, annual bonuses and other social privileges granted workers by the Peron government. A whole year has passed since the musicians pulled their strike against the radio outlets, but the Labor Secretariat has never made a decision on this knotty question.

The union has persuaded the Labor Secretariat to give a decision in its favor on the question of references for band members. Prospective employers, according to the new ruling, are to approach the union for references and recommendations as to musicians to be taken into their employ, but they may not approach radio outlets or other former employers of the tooter to determine how good or bad a musician is; union alone is to be allowed to decide that point.

88er Shefter Ankles UA To Form Own Diskery

Hollywood, Dec. 23.

Bert Shefter, pianist signed with United Artist disk label, severed relations with the firm after a squabble over release dates and publicity handling on two albums by him.

One album, "American Caricatures," features a full symphony orchestra conducted by Shefter while the other is four sides of piano solo. Shefter will carry the albums with him and release them under new Allegro Records label, which he is forming for that purpose.

Barry Wood is cutting sides backed by Shefter orchestra which will also be released by Allegro.

Coast Label Inks Talent For Rush Wax Sessions

Hollywood, Dec. 23.

Coast Records, indie company headed by Bill Abel, has busily lined up new talent within the past month for extensive waxing prior to the Dec. 31 ban deadline.

Latest talent inked by Abel are Helen O'Connell, former Jimmy Dorsey vocalist who married and retired, and Raphael Mendez. Trumpeter Mendez will cut Sarasate's "Zeguinerweisen" and Mendelsohn's "E Minor Concerto for Violin" next week. Miss O'Connell will work with Jimmy Zito's orchestra.

Within the past month, Mark Warnow, Isham Jones, Dorothy Lamour and Zito have joined the label.

Signature Disks Reorgs; May Get Coin Transfusion

Signature Records apparently is working its way out of the financial difficulties which during the past few weeks came close to spelling finis for the indie set up. Label's management setup last week tossed the company's affairs behind a legal barrier to prevent creditors from dealing a death blow when a petition was filed under Chapter II of the Chandler (reorganization) act. And, in the event the creditors accept the reorganization plan Signature will be clear to secure over $100,000 in fresh coin.

Signature's execs conducted a creditors' meeting in New York last week, as indicated they would by VARIETY two weeks ago. At this meeting prez Bob Thiele could not prevail upon all of the company's debtors to go along with reorganizational plans. Hence the legal plan, which forces them to give the new plan a chance. There are two more creditor's meets this week.

Meanwhile, Signature has gone ahead establishing its own distribution points to replace those eliminated by the end of the label's deal with General Electric. Company claims to have its plant equipment in better shape, which will allow for savings in pressing costs.

New Disk Mystery: Who's Heidt's 'Masked Spooner'?

Hollywood, Dec. 23.

Columbia Records is recording Horace Heidt assisted vocally by the "Masked Spooner," the coupling designed as another mystery waxing. "Spooner" sings under that monicker on KHJ and Don Lee Mutual network here and has not been publicly identified.

Mystery record angle follows Jo Stafford's dishing with Red Ingle of "Temptation."

WE'RE LOOKING FOR GAL MUSICIANS
(with USO Experience)
We Need These in Particular
1 top flight VIOLINIST, popular music experience desirable.
1 Grade A PIANIST, versatile, orchestra experience helpful.
1 Good GUITAR, orchestra experience a must.
1 Good VIBRAPHONE, hope she can double on another instrument.
STRINGS: We've a complete string section to fill . . . can use up to a dozen violins, violas, cellos.
BRASS: Room for a few very good trumpets and trombones.
WOODWINDS: We'll find six or more good woods, all of them doubling.
Any or all must be free to travel with all-gal orchestra. All expenses paid, salary open for discussion. Write to Mr. Schamber, Geo. A. Hormel & Co., Austin, Minn., giving experience, photo, etc.
• • •
If you know a gal musician who might be interested, clip this ad for her, please.

Best British Sheet Sellers

London, Dec. 12.

(Week Ending Dec. 11)

Apple Blossom Wedding	Connelly
Now is the Hour	K. Prowse
Sorrento	Ricordi
I'll Make Up For Everything	Maurice
Little Old Mill	Dash
Bow Bells	Kassner
First Love, Last Love	Dash
Peg O' My Heart	Ascherberg
How Are Things in Glocca Morra	Chappell
Danger Ahead	Yale
My Desire	Feldman
Garden in the Rain	Connelly

Second 12

Darby and Joan	Box & Cox
All Of Me	F. D. & H.
Coffee Song	Southern
And Mimi	Connelly
Christmas Dreaming	Leeds
Girl That I Marry	Berlin
Violetta	Dix
Anniversary Song	Connelly
South America	Feldman
Donegal	Leeds
They Say It's Wonderful	Berlin
People Will Say	Williamson

Inside Orchestras—Music

Pat Ballard's recently introduced "Song Writing Machine" (WOR-Mutual 9:30 Saturdays), covers a 10-year development of original idea which Ballard got in a gagfest in the old Onyx club, N. Y. One of the group cracked; "Now if they get a machine to write songs," which sparked Ballard into an impromptu description of the wonderful "machine" he was building in his cellar (strictly an ad lib pipe dream). Last year, when the songwriter was scratching for an idea with which to reenter radio, the fantastic "over the highball invention" came back to mind and he engaged an industrial engineer to design the working parts of the patented gimmick. Machine was built in a pinball factory and cost a lot of overtime to get the bugs ironed out. Similar "let's have another" chin session has resulted in Ballard forming a new singing group tagged "Ballard's Balladiers." This idea was hashed up in a hot-spot tour which took place the night Milt Herth first blew in from Chicago. However, the group last week cut several records and looks set.

Les Sands, WWDC, Washington, D. C., disk jock, makes certain he collects financial aid promised by listeners for Children's Hospital, a local healing spot. Sands broadcasts his appeals on his "Yawn Patrol" program, and when listeners phone him that they'd like to contribute, a taxicab picks up the coin and delivers it at the station. Sands has a deal with a local cab outfit equipped with two-way radio. When he gets a call he phones the cab-dispatcher, who calls a hack in the donor's area to grab the coin before the latter changes his mind. Sands, in return, gives the cab company plenty of plugs.

A mark of 76 masters cut at one sitting goes to Milton Charles, CBS organist. Charles tracked 76 tunes in Hollywood for transcription purposes, averaging four minutes a take. He spent over five hours at the keyboard.

A "High Spot" for Holiday Programs

THE WHIFFENPOOF SONG

(Baa! Baa! Baa!)

Words and Music by Minnigerode, Pomeroy and Galloway

MILLER MUSIC CORPORATION
1619 BROADWAY • NEW YORK 19
NORMAN FOLEY Gen. Prof. Mgr.

She's an Old Sweetheart with the New Look !
MARY LOU
•
The Nation's Record Hit
I Can't Give You Anything But Love
Rose Murphy (Majestic 1204)
•
HOME

MILLS MUSIC, Inc.
1619 Broadway New York 19

ATTENTION PERFORMERS
I am limiting my writing to parodies only. Pop and standard tunes. All funny and different situations. If interested send for 1948 lists of over 165 parodies.
MANNY GORDON
819 W. North Ave., Milwaukee 6, Wis.

Upbeat

Continued from page 40

and Pee Wee Hunt pacted for Casino Gardens New Year's Eve.... Don Swan's combo, etching eight faces for Memo Records this week, signed for six frames at new Laird's Supper Club, Long Beach, starting today (23), at $900 weekly for the crew....King Cole Trio tabbed for fortnight at Club Bengasi, Washington, D. C., commencing April 2 at flat $4,000 per.... Skitch Henderson orchestra opens at Stevens' hotel, Chicago, New Year's Eve.

Kansas City

Billy Bishop orchestra now playing Muehlebach hotel after recording date in Chi for Universal label. ...Don Roland orchestra stays in at President hotel until mid-January due to four-week extension....New Year's Eve dinners in the Terrace Grill will go for $7.50 per plate, with Sherman Hayes orchestra as lure... Myra Taylor back at her stand at The Playhouse after completing 16 sides for Mercury...Band one-nighters in the surrounding area reported way off at b.o.

Chicago

Harry Cool set for a two-week stint at Prom Ballroom, St. Paul, Dec. 31 . . . Jack Olson orchestra to do annual Navy Ball at the Stevens hatel last week in January . . . Bob Eberly and Monica Lewis, will pair for four sides for Decca next week . . . Fred Smale and Toni Rami here cutting for Chord Records . . . King Cole Trio set for the Club Tiajuana, Cleveland, Jan. 23, and also a week at the Oriental theatre . . . Grace Suber added to band department at GAC . . . Regal theatre has Cab Calloway week of Jan. 23, Count Basie and Duke Ellington for two succeeding weeks . . . Charley Ventura exits the Bluc Note, Saturday (28), and into Riptide following day.

Shep Fields Signed To GAC Termer

Shep Fields orchestra was signed to a term contract with General Artists Corp. last week, the first time that band has been with the agency. Fields' new band, formed last summer after his former combo had been disbanded due to his operation of Glen Island Casino, New Rochelle, N. Y., is currently in New York recording for Musicraft and playing mostly private parties over the holidays prior to a Jan. 15 opening at the Adams theatre, Newark.

Fields formerly had been with Music Corp. of America, first on one of that agency's $1,000,000 commission contracts, later on a straight 10-year deal.

Tiny Hill Cooks Up A Well-Done Press Book

Chicago, Dec. 23.

Tiny Hill, midwest orchestra leader recording for Mercury label, last week sent out the first of 1,000 albums of his own records to ballroom operators throughout the country. Album is unique in that besides three dance disks, it contains an interview platter, complete list of disk jockeys in each area for tie-ins, mats for advertising and publicity, window display material and a pressbook.

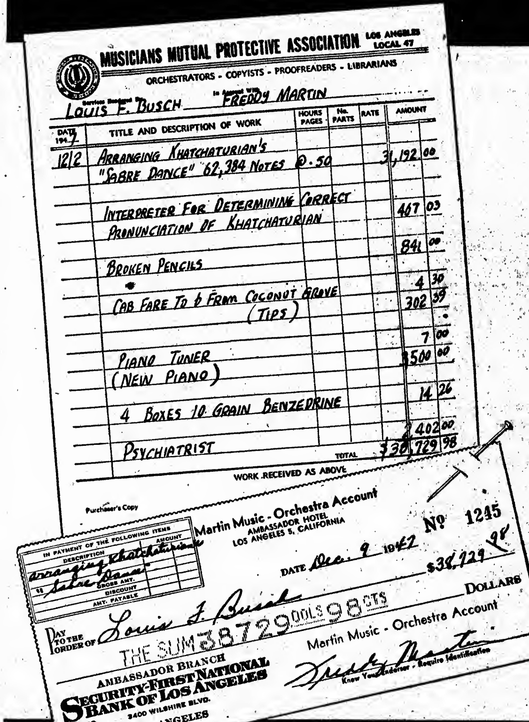
Mercury may use idea for other talent in modified and less expensive form.

CAVALLARO SIGNED FOR ASTOR ROOF, N.Y.

Astor Roof, New York, which almost didn't open for the season last May due to the possible sale of the property, definitely resumes again next season. Bob Christenberry, managing director of the hostelry, last week signed Carmen Cavallaro to open the season May 17 for eight weeks.

Bands to follow Cavallaro have not been decided upon. One will be bought for six weeks and another for four. Sammy Kaye has been an Astor standby for the past several seasons. Whether he will go back next year is unknown.

FREDDY MARTIN'S
sensational
"SABRE DANCE BOOGIE"
SLASHES
ALL RECORDS IN ARRANGING COSTS!



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					841 00
	Broken Pencils				4 30
	Cab Fare To & From Coconut Grove				302 39
	(Tips)				7 00
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It was worth every penny!

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State-Lake, Chi, to Get Vaude Shows When Chicago Theatre Switches to Pix

Chicago, Dec. 23.

The State-Lake theatre, Balaban & Katz house, switches to presentation shows Jan. 8 after six years of straight pictures. House replaces the Chicago theatre as the B&K vaude outlet in that town. Latter house is abandoning live shows as an aftermath of the Jackson Park case which forbids B&K first-runs from playing pix more than two weeks.

It's believed that the State-Lake will switch to second grade product with the advent of stageshows.

It was felt that with the two-week limit on first runs, the 3,900-seat Chicago theatre would do better on a straight picture policy. B&K execs think that under those circumstances it wasn't feasible to invest in the extra expense of stageshows and then pull out the bill, thus depriving themselves of the extra profits that accrue with extended runs.

With switch to the State-Lake, B&K execs hope that with presentation shows, they can hypo their lesser product, while the Chicago theatre, with top pictures can get maximum returns playing straight pictures.

Lou Breese's stage orchestra, which was given a four-week notice two weeks ago, will be switched to the State-Lake. Harry Levine, Paramount booker, will continue to book the shows out of New York. The B&K circuit is a Paramount subsidiary.

CAPPELLA
AND
PATRICIA
"PRETTIEST LEGS seen on a CHICAGO CAFE FLOOR in RECENT MONTHS BELONG to PATRICIA who, with CAPPELLA, THRILLS THE CHEZ PAREE CROWD. Take time to LOOK at HER FACE, too. IT'S MIGHTY ATTRACTIVE. Matter of fact, SHE'S ABOUT THE PRETTIEST FEATURED DANCER SEEN HERE IN MONTHS, TOO. OH, YES, THEY DANCE—AND VERY WELL, TOO!"
—By RAY HUNT,
Chicago Tribune.
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Enken, Jr.'s, Disk-Jock Stint in Dad's Fla. Boite

Palm Beach, Dec. 23.

Leon Enken, Jr., who operates Leon & Eddie's, Palm Beach, in conjunction with his father, has turned disk-jockey. He's piloting a 45-minute platter show originating from the cafe over WJNO, West Palm Beach. Spot opened last week with a band policy. Air show will stem from the spot's lounge.

Leon Enken, former partnered with Eddie Davis in the operation of Leon & Eddie's, N. Y., is confining his activities to the Florida spa. Split with Davis came last season after an 18-year partnership.

DALE BELMONT'S 10G CUT ONCE MORE—TO $4,000

Dale Belmont, nitery singer, had her $10,000 jury award sliced to $4,000 last week by N. Y. supreme court Justice J. Edward Lumbard in her breach of contract action against Lester Cowan. She was granted the 10G Dec. 5 following trial of the suit. In setting aside the sum upon motion of the defendant's attorney, Louis Frohlich, the court held that the warbler was entitled to $4,000 for breach of the pact which called for the singer to receive $1,000 weekly.

However, the court added, there was no new evidence to prove the plaintiff's contention that she had an oral agreement with Cowan whereby the producer was to have built her up as a nationally known film star. Court also ruled that if Miss Belmont did not accept the decision within 30 days, it would order a third trial of the suit. Singer claims Cowan promised her the role of Axis Sally in "Story of G. I. Joe."

Case was originally tried in 1945 when the court awarded the chirper $29,000. Decision was subsequently reversed by the Court of Appeals which ordered a new trial, and a lower judgement rendered.

Len Ross Convicted On Lewd Show Rap in Philly

Philadelphia, Dec. 23.

Arnaldo Del Rossi, nitery comic known professionally as Len E. Ross, was convicted in Quarter Sessions court Thursday (18) on charges of giving a lewd and indecent exhibition. He faces a year imprisonment and $500 fine, or both.

Charges were outgrowth of police raid Nov. 15 on the Hi-Hat Club, in North Philly. Detectives testified Ross used obscene gestures and objectionable material.

Judge Vincent A. Carroll congratulated the jury of eight women and four men on the verdict, declaring it was "an important civic duty."

Solly Violinsky
reminisces about
"Laying Off Under Four Presidents"
* * *
a humorous piece in the
42nd Anniversary Number
of
VARIETY
Out Soon

Carnival of Comedians Marks 43d Friars Frolic, Affair Netting $10,000

The Friars Frolic, 43d in the series, held at the Imperial theatre, N. Y., Sunday (21) night, was a sellout and one of the best in the series, both from financial take and show values. With $12 top scale and souvenir program of 48 pages, with ads reading like a "Who's Who of Show Business," affair grossed about $15,000 and will probably net $10,000 after deduction of expenses. Sum will go to the welfare fund of the club.

As for the show, it was one of the best talent turnouts in years and ran about three hours. It moved fast, with the succession of acts more sockeroo as each came on. Friar Abbot Milton Berle emceed entire proceedings and was in fine fettle, pulling all stops to keep the gaiety rolling from curtain to curtain. He was assisted in lining up the show by Alan Corelli, with Johnny Pransky and Al Beckman handling the sage management.

From outset it was a carnival of comedians and anyone's guess as to who topped who. Willie Howard wowed 'em with his whacky waiter skit. George Jessel presented a capsule edition of his Carnival, N. Y., routine while Smith and Dale also socked with their "Mendel, Inc.," skit. Bobbie Pincus, Harvey Stone, Red Buttons and Phil Silvers also added to the merriment with their comedic talents.

Lou Walters sent over his entire Latin Quarter show, whieh in addition to Stone comprised Les Compagnons de Chanson, Kay Vernon, George Tapps and gal ensemble. Nicky Blair, of the Carnival, N. Y., sent over Luba Malina, songstress, and Elsa & Waldo, comedy dance team. For fancy terps there were Jane and Adam DiGatino.

Others offering solid specialties were Harmonaires, vocal group; Rose Murphy, sepia songstress; Jack Holst & Co., bar act; The Crackerjacks, sepia hoofers and Clark Brothers, Negro dance team.

Show was prefaced by "The Friars' Song," baritoned by Eddie Miller. Sammy Fidler and orch provided neat backgrounding. *Edba.*

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 23.

Carl Kessler ("The Amazing Mr. Ballantine") improving so well he's been upped for meals and mild exercise.

Joe Taft in from Rosedale, L. I., to bedside his frau, who recently received OK clinic report.

Albert Bagsdacarian, news commentator of local station WNBZ, elected president of Saranac Lake Business Men's Club.

Louise Barnes mastered the thoracoplasty operation and back at the Rogers.

Walter Hoban under strict observation before going to the general hospital for a skedded gallstone operation.

Laura Sloan, Loew staffer from Cleveland, flashing good clinic reports.

Eddie Vogt to N. Y. C. on a 10-day furlough to spend the holidays with friends.

Sydney Cohen upped for mild exercise and appointed downtown shopper for the gang.

Howard Levy, who beat the rap here, in for the annual checkup and two-week vacation.

Betty Blessing, after a too long siege in the infirmary, has been upped for one meal daily.

Appointed to the Yuletide entertainment committee are George Fee, Helen Morris, Tom Curry, Forrest Glenn, Frank Scheedel and Walter Romanik.

(Write to those who are ill.)

Miami Bistros, Hotels, Shops Await Seasonal Crowd to Take 'Em Out of Red

By LARRY SOLLOWAY

Miami Beach, Dec. 23.

This is the season of the big wail, with no doubt about it—for nitery ops, hotel owners and even for the shops, though it be the Christmas season.

The effects of the lush war and postwar years are difficult for most of them to forget. That the ready (and black market) money is gone, they hate to admit. That the vacationers (who are coming into town in ever inoreasing numbers) are holding on to their dough so that they can pay their rent and food bills is another rough factor they are facing, and reluctantly beginning to realize.

What worsens the situation is the big payoffs (the highest in history) to acts, the highest hotel rentals and the plethora of hotel patio-dance setups, with their cocktail lounges, rhumba teachers-exhibitions, highest rentals for shops, and a normal crowd.

For it is going to be a normal season, in the sense of the prewar years. There'll be a good holiday crowd until New Years, then, a lull until about January 15, and then the 12-week rush that fills up the hotels, and perhaps, the apartment houses.

The apartment house situation hasn't helped any. New units have been built, with the owners asking top rates. Average fee is much higher than anywhere else, with an efficiency (a one-room combo of bedroom, parlor and kitchen) running an average of $3,000 for the season. They've come down since, and with new units opening continuously, they'll come down more. A few oceanfronts that have hewed to a policy of equitable rates and top service are in good shape. But the rest, who have raised rates even above last year's record charges, are suffering badly. Typical would be a plush hostelry that wouldn't have thought of advertising its dining room as open to the public. This past month they've taken big ads to tell about their facilities, "for the public."

There are more and better restaurants than ever before. But the answer for the shrewder minds lies in the opening of lavish cafeterias, with investments running as high as $750,000. Even these mass spots are worried.

Nitery Biz Way Off

The night spots, too, have been going nowhere in the way of receipts, and here it is mid-December. A period when in former years the town was filled and cleaning up. There are too many cafes offering big shows. If within this holiday period the large rooms don't pull out with some profit the panic will really be on.

Veteran observers, however, point to the obvious fact that most of the operations in the after-dark setup here have overreached themselves. Where in pre-war years the names weren't brought in until January, the custom of the postwar years prevailed this season, despite the arguments of wiser heads. There just isn't enough dough to go around, they point out. Not until there is an equitable adjustment down the line on rates, tariffs and shops' prices. Until then, it's going to be "devil takes the hindmost."

Indicative is the poor showing of Gulfstream Park with a daily mutuel handle under a half-million daily; the sparse crowds at the niteries until Saturday nights (this past weekend they still didn't get enough patrons to break even). A couple of the smaller spots are doing well, due to small budgets, good food and no minimums or covers.

It all points to downward readjustments for all for next season. For 1948 they're stuck with commitments.

Only the casinos in Broward county to the north stand a chance to pull out, via the gaming rooms. Unless the city fathers in Miami and Miami Beach give the okay for chance spots to run, the panic is certain.

Stevens Hotel, Chi, Will Switch to Ice Shows

Chicago, Dec. 23.

Boulevard Room of Stevens Hotel is dropping act policy March 8 to switch to ice shows.

Spot will install 48 by 20 foot ice tank. Truly McGee will produce the revues, which will use a line of girls besides individual skaters.

Dancers' Havana Nitery

Havana, Dec. 23.

Raul and Eva Reyes, dance team who have frequently appeared in U. S. theatres and niteries, have opened the High Seas club, Havana, in partnership with Augusto De Castro.

Spot is using bands and floorshows.

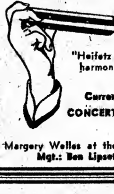
Russell Signed by Boca Raton

Vet comedian-singer Bob Russell has been set as entertainment director and booker of talent for the Boca Raton, Fla., resort.

It's for the entire season, effective immediately.

Return Engagement
Cotillion Room, Hotel Pierre
New York

FLORENCE
WHITE
The Risque Frisky
26th Week Mermaid Room
Park Central Hotel, New York
JANE DOUGLASS at the Piano

EDDY • MANSON

"Heifetz of the harmonica."
Currently
CONCERTIZING
Margery Welles at the Piano
Mgt.: Ben Lipset

CABOT
and
DRESDEN
A NEW THRILL IN DANCING
NOW TOURING
AUSTRALIA
Press Comment
"The Listener In"—Melbourne Opening nite CABOT and DRESDEN held up the show and received one of the greatest ovations in the theatres' long history.
Dir. KENNETH LATER
WM. MORRIS AGENCY

U. S. Acts Eyeing Foreign Dates; Plenty Time in London, Provinces

One of the healthier aspects of the vaude and nitery performer field is the development of the foreign talent markets during the past year. U. S. performers are now able to play most parts of the world despite the monetary restrictions in effect in many countries.

The biggest market for U. S. performers now exists in England where theatres such as the Palladium and Casino, both London, are using top names. American acts are able to get considerable playing time there because of the wealth of stageshow theatres in the provinces.

While abroad, performers are also able to pick up considerable time in France, Switzerland, Belgium, Norway, Sweden, Denmark and in some parts of Germany. Australia also is an avid user of American performers.

Prospects appear good for some playing time in Argentina. Talent agencies are currently exploring possibilities in that country, and occasional acts have been booked there. An ice show played there last season for profitable returns.

The sole South American talent market to dry up since the war is

(Continued on page 46)

GORDON MAC RAE
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CHICAGO THEATRE
CHICAGO
Management
CENTURY ARTISTS, LTD.
HARRY A. ROMM

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We want hundreds of girls for work in the finest clubs and theatres.
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LLOYDS THEATRICAL OFFICES
562 Broadway, Albany, N. Y.

Satira's Murder Conviction Upsets Plans of Chi Agent

Conviction of dancer Patricia (Satira) Schmidt in Cuba last week for murder of John L. Mee, Chicago attorney, has spoiled the plans of at least one Chicago agent. Percenter had written letters to major theatre and nitery bookers submitting her for engagements. Instead, she received a 15-year booking in a Cuban prison for the murder. Prior to her leap to prominence because of the shooting, Miss Schmidt had danced in minor cafes.

Miss Schmidt's sentence is in contrast to the break that Lorraine De Wood got because of the shooting. As a result of the publicity obtained for being linked romantically with Mee, Miss De Wood got a date at the Greenwich Village Inn, N. Y., at $1,250 weekly when her regular salary was around $250.

Pix Chores of Autry, Rogers, May Shorten Rodeo Tours Next Season

Number of rodeo shows next year is in doubt because of the acute shortage of top names. Condition has been made more serious by the fact that playing time of the top draws is extremely limited because of film commitments. The top attractions in the field, Gene Autry and Roy Rogers, will probably be available for only two months of the year, making long rodeo tours out of the question.

Situation is sufficiently acute to make the rodeo plans of the Arena Managers Assn. extremely doubtful. This organization of arena operators, which several years ago invested a considerable sum in livestock, may not be able to put on its bronc-fest inasmuch as it's star, Gene Autry, may not be able to go out for them. He's committed to Madison Square Garden for next year, if he's able to get away from film-making, leaving AMA out in the cold, so far.

Roy Rogers similarly has dates lined up in the Wirtz arenas should he be able to get on the road.

There's the probability that Tim Holt and Bill Elliott will go out as the top-liners for some big layouts, but their b.o. efficacy is still to be proven.

The star shortage comes at a time when the rodeo boxoffice potential is still to hit its peak. Promoters in many towns are actively going after the cowboy contests.

Larry Sunbrock, after losing money in New York last season, hit upon the idea of playing small towns and is said to have cashed in plenty on it.

New Hollywood Nitery

Hollywood, Dec. 23.

Cully Richards' Blackhawk, new nitery on the site of the original Slapsy Maxie's, opens Friday night with Joe Frisco as a headliner.

Richards and Frankie Hyers will help Frisco carry the comedy.

Currently
STRAND THEATRE, N. Y.
Mgt.—UNIVERSAL ATTRACTIONS
565 Fifth Avenue, New York

Irv Kupcinet
('Kup' of the Chicago Times)
cheerfully states
"Local Boy Not Blue About Chi; Beaucoup Shows in the Black"
* * *
an editorial feature
in the forthcoming
42d Anniversary Number
of
VARIETY

B'way Strand Eyes MCA Price Cuts

Learning the results of negotiations between Music Corp. of America and the Paramount theatre, New York, which ended in revisions of contracts which had already been completed for the bands of Louis Prima and Carmen Cavallaro, the Strand theatre, N. Y., last week sought the same concessions. Talks between MCA execs and the Strand, however, achieved no changes in current contracts between orchestras represented by the agency.

It's said the agreements the Strand wanted revised concerned the bands of Frankie Carle and Freddy Martin, both of whom are now tied to the Strand on renewal deals. Martin's first date at the house was played last summer and he's due to come back again next summer.

FERNANDEL DUE FOR CANADIAN PERSONALS

Montreal, Dec. 23.

Canadian Concerts & Artists Corp. has signed Fernandel, French film comic, for a three-week concert engagement next October in Montreal, Quebec and Ottawa. Comic, also noted as a singer, will give an evening of cabaret songs. This will be his first North American visit, and tour will be restricted to French Canada. Fernandel speaks no English.

Comic was to appear in N. Y. this fall for a vaude appearance at the Ambassador under Siritzky management, along with Tino Rossi and others, but Rossi had to stay in France for a Marcel Pagnol pic, and deal fell through. Rossi appeared in Canada for two weeks last season for CCAC.

CCAC has also signed Georges Guetary, singer in the current Charles Cochran hit, "Bless The Bride," in London, for concert appearance next fall.

Cafe Society Uptown, N.Y., Sale Finalized Last Week

Deal for the purchase of Cafe Society Uptown, N. Y., was consummated Thursday (18) when Max Gordon and Herbert Jacoby handed over to Barney Josephson the balance between an earlier deposit and final purchase price of $75,000. The sum is for fixtures only, liquor stocks are being used by Josephson at his Cafe Society Downtown spot, which he will continue to operate.

Coincident with the sale, Gordon and Jacoby leased the spot for five years, starting Jan. 1. They have an option for an additional two years.

New owners plan to do extensive alterations and will reopen in February or March. New name is still to be selected.

Despite completition of the deal, the purchase coin is being held in escrow, pending acquisition of the liquor license by Gordon and Jacoby.

Everett B. Birch, of the law firm of O'Brien, Driscoll, Raftery & Lawlor, represented the purchasers on the deal.

Shelvey Taking AGVA Firing to Court; 4A's Committee Sets Conv. for Spring

The tangled affairs of the American Guild of Variety Artists are expected to reach the courts shortly after efforts between attorneys for the Associated Actors and Artistes of America, and Matt Shelvey, deposed AGVA exec secretary, to affect a compromise. Shelvey's attorneys are expected to make the first move by asking the courts to tie up AGVA funds until the matter is adjudicated.

AGVA's national committee, meanwhile, announced that its convention will be held in the spring. A committee spokesman charged that the previous confab setup, proposed by Shelvey was unacceptable to the 4 A's.

Paul Dullzell, 4 A's head, in a statement yesterday (23) declared that shortly after the national committee took over, it discovered evidence that Shelvey had further deceived the board by ordering and condoning 'rigging of membership

(Continued on page 46)

AAA Reelects Full Slate; Testimonial to Goldstein

Hyman Goldstein was re-elected to the presidency of the Associated Agents of America, an organization of New York talent agents. Others elected are Syd Leipzig, veepee; Jack Segal, treasurer; Jimmy Daley, secretary, and Harry Dell, sergeant-at-arms.

Re-elected to the board of directors are Nick Elliott, Eddie Luntz, Mike Hammer, Sim Kerner, Juliet Heath and Harry Stone. New directors are Charlie Rapp, Hal Edwards, Johnny McHugh and Bob Irwin.

Officers will be inducted at a testimonial dinner for Goldstein, Jan. 19. Arrangements for the affair are still to be made.

Uncertain of Bookings, Met, Providence, May Toss Out Stageshows

Providence, Dec. 23.

Ralph Snyder may suspend stageshows when current contracts run out at his Metropolitan theatre here. Snyder's indecision on continuation of presentations is a result of the withdrawal of Jimmy Dorsey's band which was scheduled to play there week of Dec. 28. Dorsey is breaking up his band this week when he winds up in Columbus.

Snyder's peeve stems from the fact that Dorsey's decision to break up the crew is caused by illness. Notice of the date's cancellation was handed in about three weeks ago, according to Snyder.

Snyder figures that if Dorsey was ill, he should have cancelled all his dates immediately. Instead, since Dec. 5, date notice was wired, Dorsey has been playing one-nighters as well as theatre dates. The Met is the first date to be affected by Dorsey's breakup.

Snyder has since appealed to the American Federation of Musicians which declared that a man should not be forced to play when he's ill. Snyder agreed to that contention, but said if Dorsey was well enough to continue for three weeks, he should have played out all his commitments.

Snyder's contention boils down to the fact that if he can't be guaranteed that attractions under contract to him will be delivered, there's no point in continuing that policy.

"Announcement"
TOWER THEATRE
(FORMER ERLANGER)
ATLANTA, GA.
Opens Dec. 18th
With
KAY FRANCIS
in
"STATE OF THE UNION"
Followed Dec. 25th by
FRANCIS CRAIG
and an
ALL STAR
VAUDEVILLE SHOW
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ERNESTO
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Love That Price
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SMASH HIT!!
FIRST NEW YORK APPEARANCE
ADA LYNNE
TWO WEEKS STRAND
NEW YORK
(CURRENTLY)
DIRECTON—MILES INGALLS
Joe Flaum

JOAQUIN GARAY—CURRENTLY—House of Harris
(PRONOUNCED WAUKEEN GAH-RAY)
SAN FRANCISCO, CALIF.
"Angel Lopez has launched his winter revue at his Havana Madrid, with Joaquin Garay the star of the proceedings. . . . Better known on the west coast than here, Garay should have no trouble in building a fine reputation here, too. . . . The lad has fine vocal equipment."
—MILDRED GORDON, "N. Y. Morning Telegraph."
Just Concluded Successful Engagement "Havana-Madrid"—N. Y. C.
Re-opening "Havana-Madrid" Jan. 30th, 1948—Direction: M.C.A.

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SLAPSIE MAXIE'S HOLLYWOOD
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SLAPSIE MAXIE'S HOLLYWOOD
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LATIN QUARTER; MIAMI
JOHNNY DUGAN
INTERNATIONAL CLUB, PANAMA
JOAN FIELDS
CLUB CHARLES, BALTIMORE
EDDIE SHINE
GOLFING, VAN CORTLANDT PARK
JOE E. ROSS
LATIN QUARTER, CHICAGO
SHELDON & BURNETT
BUILDING HOME, CHESTER, PA.
THE HARMONIKINGS
McVAN'S, BUFFALO
LOS BARRANCOS
CASINO NATIONALE, CUBA
JOAN ADAIR
CHATEAU CRILLON, PHILA.
BURKE & RHODES
BAKER HOTEL, DALLAS
MAVIS MIMS
COLONIAL INN, MIAMI
MYRA JEAN
McVAN'S, BUFFALO
AL NESOR
RATHSKELLAR, PHILA.
VALARIE LEE
BLACKAMOOR ROOM, MIAMI
CALVERT SISTERS
CASINO THEATRE, TORONTO
MARIAN MANNERS
LEON & EDDIES, NEW YORK
LEE WYLER
RESTING IN CENTRAL PARK
BUSTER BURNELL
COPOCABANA, MIAMI
BILLY KELLY
CLUB BOSTON
LIZA MORROW
RADIO AND RECORDINGS
HUDSON & SHARAE
CAROUSEL CLUB, PITTS.
THREE WILES
DANCING FOR HARRY, WASH., D.C.
MOORE SISTERS
CAPITOL LOUNGE, NEW JERSEY
ROSS MACLEAN
WRITER OF "TOO FAT POLKA"
CLUB CHARLES
BALTIMORE
Exclusive Booker 7 Years

SOL TEPPER
RKO, Building, New York, 20

Night Club Reviews

La Martinique, N. Y.

Jan Murray, Miguelito Valdes Orch (12) with Vam Stevens, Ann Triola, Teddy & Phyllis Rodriguez, Ralph Font Orch (10); $4 minimum.

The Latin band policy which Dario recently instituted at La Martinique seems to be paying off. The spot currently has its greatest measure of prosperity since it reopened after its summer hiatus, despite the pre-Xmas doldrums. The rhumbaddicts have latched onto this spot now that the Miguelito Valdes and Ralph Font bands generate the dance music.

In addition, La Martinique has fortified itself, with a Grade A floor show in which Valdes contributes along with Jan Murray, Ann Triola (New Acts) along with Teddy and Phyllis Rodriguez. Murray, doubling out of the legit "Music in My Heart," is playing the late shows only at the cafe, although he's on duty for all displays over Sunday, when the musical doesn't play. The supper business has picked up considerably with this setup. Mainstay of his routine is still the "Laugh Clown, Laugh" bit, but he's picked up new material, too. Among the new stuff is a bit with the Valdes vocalist, Vam Stevens, which results in a strong encore bit.

Valdes, of course, provides potent applause-fodder with his Latino renditions. Since he's formed a band he's come up with more ornate arrangements of his songs. For example, the "Rhumba Rhapsody" now has a glee club contrapuntal background, and his Hispano medley gets some tricky backing from his sidemen. Strong point is still "Babalu," which he delivers for maximum returns. Valdes' orch, incidentally, is strong for the rhumba dancers. It has a steady beat and melodic arrangements.

The terp spot is by holdovers Teddy and Phyllis Rodriguez, who show up nicely on this floor. Ralph Font's Latin band is another attraction for the dancers and provides floor-filling dansapation. *Jose.*

College Inn, Chi
(HOTEL SHERMAN)

Chicago, Dec. 19.

Nellie Lutcher, Pat Curran, Jose Melis Orch (8) with Jean Williams, Marty Hogan, Carl Marx; minimum $2.50-$3.50.

Nellie Lutcher and Pat Curran revitalize the layout, which otherwise is the same as reviewed in VARIETY of Nov. 26. Sepia singer-pianist, who skyrocketed via the disk route, scores firmly here in spite of two handicaps. One is the room itself—rambling, low-ceilinged and n.s.h. for semi-intimate styling. The other is that the edge is somewhat taken off by 45 minutes of continuous chirping and keyboarding that precede her session at the piano.

Miss Lutcher takes off in high gear with her disk fave, "The Lady's in Love." Second number, "Let Me Love You Tonight," is slower tempoed and puts the damper on her best facial and vocal mannerisms. Song, however, drew salvos that were promptly topped by the following "Hurry on Down," a lusty rocker with purple undertones.

Singer offs to sustained hand, then returns for "Real Gone Guy" for additional applause. Closer, "You Better Watch Yourself, Bub," has her passing on advice to a chump set for two-timing. Material throughout is pointed up with effective head-tossing and eyeball rolling. Her keyboarding ties in perfectly with the vocals, which burble, slither and bounce.

Pat Curran, other addition to the bill, is reviewed under New Acts. *Baxt.*

Terrace Room, N. Y.
(NEW YORKER HOTEL, N. Y.)

Phil Romayne & Terry Brent, Marshall Beard, Muriel Pack, Janice Hamilton, Jay Martin, Line (5); Larry Clinton Orch (14); $1 cover after 10 p.m.

Hotel New Yorker's Terrace Room, after a three-months hiatus during which time Sammy Kaye's band was the sole lure, has another ice show on deck to bow in the 12th year of the hotel's rinkage. Styled along conventional lines, this production by Truly McGee doesn't near match previous offerings in the quality of its acts or the elaborateness of its staging. Economy measures are evident.

Toplining the bill is the team of Phil Romayne and Terry Brent who, alone of all the performers, flash a brand of eye-stunning terp-skating routines. Both come on several times in duo and solo turns cutting fancy arabesque turns in tango and waltz rhythms. Romayne and Miss Brent seem to pick up momentum as the show progresses and they sock over one dangerous acrobatic specialty right before closing.

Other acts lag behind in skill and showmanship. Marshall Beard is a fairly accomplished bladester, executing some difficult Russian splits but fails to build up his routines to a smash turn. Two other items feature Muriel Pack, in some elementary ballet steps, and Janice Hamilton, recently taken out of the line, who shows promise. Line of five girls move through simple production numbers in attractive costuning, especially in the "New Look" and concluding Calypso items. Jay Martin, singing emcee, handles his chore neatly, revealing a nice set of pipes in several vocal accompaniments with the line numbers.

Larry Clinton's orch is a solid musicrew which cuts the show with driving tempos that almost, but not quite fill in the excitement lacking in some of the acts. The music simply isn't there in some instances. Band also furnishes topnotch rhythms for customer hoofing and features Helen Lee in pop tune vocals handled in fine fashion. *Herm.*

Charley Foy's, H'wood
(FOLLOWUP)

Hollywood, Dec. 17.

Slapsie Maxie Rosenbloom has taken over comedy chores here while taking a brief vacation from his double with Max Baer. Heckling is furnished by club's perennial stooge, Sammy Wolfe, and the laughs flow freely.

Accent for the rest of the show, as usual, is on swiftly paced stuff with Charley Foy himself always willing to oblige with a song-and-dance routine and some double-take clowning. Wolfe gets a chance to do his Jolson imitations which still click.

Marguerite Padula and her songs at the piano; Billy Green and his sonorous renditions of old-timers; Johnny Horace with jived versions of "Donkey Serenade," et al; and Candy Candido's wide-range falsetto round out the bill neatly. *Kap.*

Shelvey Taking

Continued from page 45

meetings to establish a one-man dictatorship of the union."

Dullzell's statement also declared that new nominations for convention delegates will be held in the various cities and ordered all nominations to be democratically arrived at. The delegates will be empowered to elect a funcioning executive committee and appoint a national director who shall serve at the pleasure of the national board and shall at all times be subject to the direction and order of the national board and all official acts shall require the approval and ratification of the executive committee.

Dullzell declared that no constitution will be approved that does not contain democratic safeguards. This cannot be changed by amendment and neither the board nor the executive committee may delegate their basic power to the national director. Upon election of the board and appointment of the national director, autonomy will be returned to AGVA. Until then, the 4A's will administer the affairs of AGVA. The statement closed with the declaration that it will n't allow a one-man totalitarian union.

A spokesman for Ernst declared regarding the Four A statement, "There's no point in going into name calling or adopting the tactics of certain groups. We are going to proceed on what we think, and hope, the courts will agree is democracy in trade unions. We want this whole question of leadership put up to the membership by referendum and this means that each and every member of this union shall have his say as to leadership."

"We will seek an injunction preventing any use by anybody of the funds of the union until these questions are determined in a democratic way. We have offered, and still offer, a 'standstill' agreement providing an immediate referendum, a convention or both, plus selection of an impartial person to hold all funds of the union pending the outcome of the referendum. That offer has been flatly refused."

The national committee of AGVA, appointed by the 4A's to handle AGVA's affairs following Shelvey's AGVA exit, has been meeting regularly with Morris L. Ernst, Shelvey's New York attorney.

The difficulties started with Shelvey's dismissal by the 4A's on grounds of "sabotage." Since then Shelvey has been fighting the action. He has retained Arthur W. A. Cowan, Philadelphia attorney, who in turn assigned Ernst to handle the N. Y. end. Shelvey last week set up his own organization, with Philadelphia as national headquarters, thus effecting a split in the union.

To counter any actions that might be taken by the Shelvey faction, the National committee met last week with the Artists Representatives Assn., organization of agents, with latter deciding to support the 4A's appointees. ARA subsequently sent out letters to its member agents asking them to inform their acts to pay dues only in New York, Chicago and Hollywood, and to make certain that spots in Miami, Boston, Philadelphia, New Orleans, Baltimore, Cincinnati, Springfield, Hartford, Columbus, O., and Providence have bonds posted with AGVA before permitting acts to play. AGVA branch executive secretaries in those areas signed the Philadelphia resolution supporting Shelvey.

Chuck Brown
Humorously Reminisces in
"Back to Jamaica"
(Saga of a Break-in Act)
* * *
A Bright Piece in the
42d Anniversary Number
of
VARIETY
Out Soon

Mortimer S. Rosenthal, who with Jonas T. Silverstone is AGVA's national counsel, and Alan Corelli, head of Theatre Authority, last week went to Miami to look over the situation there. Action was a result of a beating administered to Fred Nerrett, who was sent down by AGVA to take charge of the area.

Meanwhile, Ernst has been seeking to get the 4A's to hold a referendum on the dismissal of Shelvey, or call the AGVA convention immediately.

Another development was started last week by a group of performers who have formed a committee to support the 4A's. Task will be to familiarize the membership with issues that resulted in Shelvey's dismissal. Personnel of the committee hasn't been disclosed pending its completion.

Miami Battleground

Miami Beach, Dec. 23.

Miami Beach is a new battleground for the 4A's-AGVA situation. At a meeting at the Roney-Plaza hotel here Friday (19) two factions presented their views before a group that included Benny Fields, Joey Adams, Cross and Dunn, Myron Cohen, Al Bernie and Gene Baylos.

Adams, speaking for the performers present, revealed they were interested only in an immediate airing of the entire picture.

One charity which almost suffered from the split was the skedded Damon Runyon affair Dec. 29. All acts in town had been cleared for the Lord Tarleton cancer drive affair, only to be told by Corelli that Buddy Barnett's okay had been rescinded by his firing as AGVA aide. However, Jerry Hirsch, former AGVA rep here, appointed by Corelli to succeed Barnett, okayed the show as the first act under his reappointment.

U. S. Acts

Continued from page 45

Brazil, which two years ago banned gambling in the casinos. With the gambling ban, it was no longer feasible for the casinos to use American names. However, there's the hope that gaming will be permitted in some spots. Action is now before the Brazilian legislature on that matter.

So far, the talent agencies still have considerable difficulty in closing foreign bookings because of unwillingness of U. S. to go abroad for a variety of reasons including the bad food situation in most countries. However, acts of late are showing increasing willingness to be talked into overseas engagements, because of the siege of bad business in this country.

New Yr's Eve Fete At Tarleton, Miami, to Aid Runyon Cancer Fund

Miami Beach, Dec. 23.

Walter Jacobs, operator of the Lord Tarleton hotel, is admitting non-guests to the New Year's eve celebration at his inn, for the first time. Proceeds this year are being donated to the Runyon Cancer Fund.

Tarleton is charging $50 per person for the shindig. It's the highest minimum in the area for that night.

Balto After Big Eve

Baltimore, Dec. 23.

Strong effort for a big New Year's Eve trade is being made all along the local nitery front here with town's two top spots, Chanticleer and Charles, offering Jackie Miles and Connie Haines respectively to modest covers.

Nicks range from a lone buck to a high of $5.50 a head with all the old gimmicks and extras of pre-boom-time days being offered as comeons.

EMBASSY, N.Y., RELIGHTS

The Embassy, N. Y., will re-light Friday (26) having finally obtained its liquor license. Spot had been attempting to get the permit for several months, but previous applications were refused.

Preem show will comprise Edwards and Diane, Amory Bros., Barbara Leeds, and Emilio Reyes Orch.

Spot was opened two years ago by Bill Miller, who now operates the Riviera, Ft. Lee, N. J., who subsequently sold out to Sam Marcus, who is still in on the operation.

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MUSIC CORP. OF AMERICA

New Acts

ILONA MASSEY (1)
Songs
25 Mins.
Club Versailles, N. Y.

Ilona Massey brings to the saloon circuit a number of plus values which should put her—and keep her—up there as a cafe name in short order, She has blonde beauty, a trained voice, a Hollywood rep, an authoritative delivery and all the other assets that go with that sort of a parlay. Still remembered for her "At the Balalaika" excerpt from a many-year-old Metro filmusical, Miss Massey errs only in two minor things. One is exiting too fast for her first routine encore—resulting in not quite giving them enough. Which is another way of kudosing the songstress, because she certainly doesn't outwear her welcome. The other is the over-emphasis on her magyar background and the accent on Hungarian excerpts.

The intro is wrong because her accent is nil. Furthermore, her Hollywood rep transcends any Continental background she may have enjoyed pre-Culver City. The magyar interludes (and these should be limited to two) should be casual rather than dominant. But all that is a matter of simple re-routining.

She should do striking arrangements more along the lines of that "Thing Called Love"-"Jalousie" medley, which is done as a sort of two-ply number, with expert assist from Gilberto Isais, her Mexican composer-accompanist, and the tiptop Bob Grant orchestra which is facile in the general musical accomp.

Her repertoire runs a wide gamut, such as "Zing Went the Strings" (opener), "Lily Flowers" (Hungarian), still another magyar excerpt, thence "Balallaika," "Vienna, City of Dreams" and "Besame Mucho." For the entr'acte Isais does two competent Steinway specialties: "Clair de Lune" and "Fire Dance." Withal, Miss Massey is OK for sight and sound in the saloon circuits.

Abel.

PAT CURRAN
Songs
15 Mins.
College Inn, Chicago

Pat Curran, an Irish immigrant who's been in this country less than six months, is the pure quill despite the all-too-familiar pattern of his "discovery." Gaelic tenor was booked into the College Inn on the basis of a prizewinning performance on the local Sachs Amateur Hour radio show.

Singer was introed as a cook on the Sherman hotel kitchen staff but his spotless chef's cap and uniform indicate that his pot watching has been suspended until further notice. As a matter of fact, a group of chefs clustered at the stage entrance to catch his debut. Tenor's brisk reception probably caused the management to gander the help wanted columns.

Curran has a wistful, un-hep quality that goes well with his repertoire of Irish standards. He's no John McCormick, but his tenoring is true and flexible. He has broad range and good volume and apparently is a natural who just sings. Youngish College Inn aud surprised with ready response to "Mother Macree," "Danny Boy" and "Rose of Tralee." Singer is without mannerisms of any kind and obviously uncoached in stage presence.

Should be okay for niteries and vaude in the shillelagh territory, with retention of the from-skillet-to-stage angle. Chef's uniform is a neat touch.

Baxt.

ANN TRIOLA
Songs
9 Mins.
La Martinique, N. Y.

Ann Triola, who has a backlog of nitery appearances, impresses as being custom-built for intime spots. She's pert and personable, well versed in comedy song delivery, and has material sufficient to take care of a variety of tastes.

Miss Triola came into La Martinique to pinch-hit for Jan Murray, while latter was ill, and was signed to a four-week and options contract. This is one situation where an audition paid off, not only as far as she was concerned, but it's also a break for Dario's customers.

On show caught, she did a trio of numbers, setting herself with Berlin's "You Can't Get a Man With a Gun" and going in, after that, with tunes of minute indigo content. Miss Triola can put these numbers across inoffensively to win handsome mitts for her efforts.

Jose.

ESTELLE SLOAN
Dance
14 Mins.
Sert Room, N. Y.

Estelle Sloan, one of the more accomplished hoofers of the day, has exhibited in Warners' "Night and Day" and at the Radio City Music Hall, N. Y., neither of which is the proper spot for evaluation as a new act. Miss Sloan, now making her first major cafe appearance in New York, has a flair for literate dance designs, is able to maintain interest through straight terps and heighten applause values through a set of dazzling spins. She's as fast on pirouet work as any dancer around and imparts different designs in each of her twirls.

Miss Sloan at her Waldorf-Astoria preem exhibits four numbers, ranging from light and fast numbers to dramatic interpretations. Topper is the "Night and Day" interpretation she did in the film which cues a big exit salvo. Encored with an interpretation of De Falla's "Ritual Fire Dance," which shows a slight tendency to over-dramatize, thus detracting from the basically good dance-design.

Miss Sloan is an attractive titian, expensively wardrobed and could easily fill the dance-demands of the legit musical field as she has in pix and vaudfilmers.

Jose.

MARYA BOND
Songs-Piano
20 Mins.
Fiesta Room, N. Y.

Marya Bond, until recently a member of the Angie Bond Trio, one of the better femme vocal-instrumental groups, is now making the rounds of cocktail lounges as a single. She opened the new Fiesta Room of the Great Northern hotel, N. Y., which gives her a spot to display an all-around versatility.

Miss Bond, being versed in several languages, gives a brilliant account of herself linguistically, with Greek, French, Spanish and occasionally English tunes. She tends to over-dramatize her vocals, but barring that defect, has good projection, and gets her numbers over nicely. Pianowise, she's more than okay. She can accomp herself handily, and for her breathers, does well-conceived solos. At her opening show she featured "Warsaw Concerto" which was well received.

Miss Bond could essay a few livelier tunes instead of a steady run of ballads. Her current modus operandi makes it more difficult for her to get across, but she accomplishes that purpose at any rate.

Jose.

Yank Comedienne

Continued from page 1

not begin until January. Anything to get away from it all.

Long dresses are definitely *in* and and evening gowns are cut so low I could only think what a field day Willie Howard would have, especially at the couturier a la mode, Christian Dior. One is definitely "demode" without a "guepiere" (small corset) and must admit it does something for the figure if they are well made. However, a good one is expensive, ranging from 13,000 to 17,000 francs ($100 to $150). They even introduce them with ski clothes. Marcel Rochas features them with a heavy knitted sweat shirt, white monkey coat and green sweater. The corset forms part of the fitted top or of the pants. The wasp waist with ski clothes may sound strange, but, the effect is charming. How comfortable, one cannot say but don't imagine the real skiers will go for these whaleboned laced in jobs.

Winter is setting in and the people of France are not looking forward to their unheated homes. Those with electric stoves are now the same as everyone else because of the lack of electric power—and every day seems to bring a new strike. The clubs and theatres are packed. Being in a crowd helps the morale and also warms you up. Except for the last few nights when they were ordered closed down for fear of rioting, the places of amusement turn away business.

The Club Elysees, Maxim's and Chez Carrere go all out for black ties on Friday nights. They also offer good food and entertainment. Carrere is one of the most intimate rooms in Paris. The atmosphere gives you the feeling of being with friends, and it caters more to a French clientele. That and Maxim's and the Club Elysees have a mixed crowd.

Toujours Les Femmes

A week ago Friday every woman turned out in a new creation: If you did not have one you just felt out of place and could not wait to get to the nearest dressmaker the first thing in the morning. Last year's style over here are like last year's politics—passe.

Maxim's hasn't any floor show but the crowd is show enough and this is where the "chic" of Paris lunch and dine and where Albert, who is probably the best known of the maitres, bows you in as in prewar years. The food is good and if you know Albert you can still get some vintage champagne.

The Club Elysees has a good show. Bernhard Hilda's orchestra includes Jane Morgan, beautifully gowned this year, and her French much improved, Lena Horne at the same spot had all the Frenchmen wide-eyed and open-mouthed. Her style of singing is new over here, but once they caught on they kept yelling for more, or maybe they just want to stare at one of the most beautiful women ever seen on a night club floor. Whatever it is, they like it.

Those who have the money are spending it. It reminds of the days just before 1939 when everyone had the feeling something was going to happen and wanted to get the most of everything before it did.

The Monseigneur is still going strong but they are taking it a little easy on the Russian music. The minute the large Gypsy band hears English spoken they segue into "God Bless America," feeling sure that only Americans with money can be over here at this time. A Russian singer came on the other night and a Frenchman kept repeating he wanted to hear French no matter how badly it was sung even in "argot" (French slang).

Right now it's like sitting on an atomic bomb: You never know when something will blow up.

BBC

Continued from page 1

fluence on the kids, channeling their minds off homework, etc.

Quiz Shows a Rave

Quiz shows are another current rave in England, as witness the audience pull of "20 Questions." Show is reported to be a direct carbon of the Mutual Network "20 Questions" in the U.S. and which has already set off legal repercussions, the package owners asking "how come?"

As for the comedians, with the single exception of Tommy Handley, who, with his script writer, Ted Kavenaugh, still cling to the British-tempoed humor, it's a night-in-night-out combination of the Benny-Allen-Hope-Skelton-Berle gags. BBC's newest comedian with a strong following, for example, is Charles Chester. Like the others, his inspiration stems from bending an ear to the short wave pickups of American comedy shows. From then on it's 30-minutes of Yankee Doodle the Britishers are eating it up.

The switchover of BBC radio to the American tempo—seen the direct offshoot of the wartime era when the Armed Forces Radio Service star-studded shows were being constantly beamed overseas—was given impetus by Norman Collins, who until recently was head of the BBC's Light Program. (Because BBC liked the job he did he's been moved over into television, with Tom Chalmers taking over the Light Program and adhering to the same U.S.-slanted policies.)

Most BBC Shows Canned

Not generally known is the fact that most all BBC shows are now canned. No British counterpart of Petrillo has emerged and the overwhelming accent on recordings goes undisturbed. Since most of the artists in the non-commercial BBC operation get the equivalent of sustaining fees in America, it's strictly an economic necessity to can the shows, permitting a comic, for example, to play the Palladium while his show is going out over the air.

Exploring the Unknown

Eventual emergence of FM, opening up perhaps 20 new channels in Britain, will pave the way for commercial radio and may spell the eventual doom of the current BBC operation, visitors say. It's in anticipation of Britain becoming commercial radio-minded that an ex-BBC script writer, Elkan Allen, is currently in this country. Allan who arrived last week with his wife, Dorotheen (also his collaborator) is doing research for a book on "The American Way of Radio," which will be published in England as a companion piece to another volume he's just finished on British radio called "Good Listening."

Allan will spend the better part of six months here gathering info. He reports that, as far as knowledge of commercial radio is concerned, something approximating an iron curtain exists in England and that his book on U.S. radio will be the first one to circulate in Britain.

Variety Bills

WEEK OF DECEMBER 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 24
Tommy Dorsey Or
Jimmy Edmondson
Church & Hale
Music Hall (I) 25
Lucile Cummings
Myrtill & Pacaud
Acromaniacs
Gaudsmith Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 24
Stan Kenton Orc
June Christy
Martin Bros
Stump & Stumpy
Vic Damone
Roxy (I) 25
Lanny Ross
Wiere Bros
Beatrice Craft Co
Hollace Shaw
Senor Wences
Strand (W) 24
Ink Spots
Herbie Fields Orc
Frank Marlowe
Miriam LaVelle
BRONX
Windsor (I) 26-28
5 Grays
Bobby Sargent
Orc M Diamond
Fielder & Harriet
Ziggy Lane
BROOKLYN
Flatbush (I) 26-28
The Reddingtons
The Barrette
Doris Faye
Al Ferguson
Terri La Franconi
QUEENS
Jamaica (I) 24-27
Wolferds Pets
Milt Douglas Co
Wyman & White
Chet Clark
Mage Karr
BALTIMORE
Hippodrome (I) 26
Robert Alda
Bela Lugosi
Gordon MacRae
Ann Russell
Lou Wills, Jr
Royal (I) 25
Ella Fitzgerald
Coles & Aikins
Andy Kirk Orc
Tondeleyo
Harris & Lilette
State (I) 25-27
The Lloyds
Jules Sheer
Jimmy Day
Excess Baggage
28-31
Val Eddy
Alan Drake
3 Welles
(one to fill)
BOSTON
Keiths (R) 25
Helen Forrest
Johnson & Owen
C Burd & Leroy
Dick Buckley
CAMDEN
Towers (I) 25-28
M & L Ross
Al Ruskin
Marvel & Co
Brookine & Van
2 Collegians
31-1
Excess Baggage
Sid Krofft
Arno Bennett
Bobby Pinkus Co
Hal Sands Girls
CHICAGO
Oriental (I) 25
Harmonicats
Pearl Bailey
Jack Owens
Joey Bishop
Vilma Sherry
Carl Sands Orc
CLEVELAND
Palace (R) 25
Johnny Morgan
Lane Bros
(two to fill)
HARTFORD
State (I) 26-28
Frankie Carle Orc
Jack Carter
Clark Bros
HOLYOKE
Valley Arena (I) 28 only
Sweeth'ts Rhythm
Bud Sweeney
Dewey Sis
Louis & Oliver
The Carnivales
NEWARK
Adams (I) 25
3 Suns
B Sherwood Orc
Marilyn Maxwell
Alan Carney
Sondra Barrett
PATERSON
Majestic (I) 25-28
Cordano & Corinne
Bobby Byron
Virginia Austin
Sid Stone Co
(one to fill)
29-31
Leon Fields
The Dunhills
(three to fill)
PROVIDENCE
Lyric (I) 24
Cab Calloway
Berry Bros
Myers & Walker
Count Leroy
READING
Rajah (I) 25-27
R McKinley Orc
Pat Henning
Connie Stevens
The Dunhills
29-31
Jerry Wald Orc
Tk-Dk Hoffman
Chester Dolphin
Stroud Twins
ROCKFORD
Palace (I) 26
'Xmas Gambles'
Al Gordon's Dogs
Jean Fields
Collette & Galle
Carl Thorson
Geraldine & Jo
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 24
Olsen & Johnson
Gil Mason
(two to fill)
SPRINGFIELD
Court Sq (I) 25-28
Steve Murray
Bob Douglas
Doninoff Sis
The Simpsons
Kaye & Aldrick
Chuck Brown
WASHINGTON
Capitol (L) 25
Asia Boys
June Lorraine
Pansy the Horse
John Boles
Howard (I) 25
Arnett Cobb 6
Cat Anderson Orc
Savannah Churchill
Step Bros
Jellyroll & Zuzu
WOONSOCKET
Capitol (I) 28 only
Bill Brown
The Carrolls
2 Valors
Walter Walters Jr
Hickory Nuts

2 IN 1
R.K.O. BOSTON
3 RAYS
LEWIS and VAN
This Week
Booked by EDDIE SMITH AGENCY
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BRITAIN

BRISTOL
Hippodrome (I) 24
Babes in Woods
Arthur Lucan
Jean Adrienne
Bert Platt
Finlay Bros
Valerie Lawson
Jeanne Goddard
Josephine Anne
Harry Sims
Carol Lane
Doreen Davies
Pamela Roys
Rita Baker
Yeoman 6
Campb'll & Rog'r'n
E Flying Ballet
Dassie Bros
Peggy Barnes
12 Little Olvettes
CARDIFF
New Theatre (I) 26
Sleeping Beauty
Freddie Forbes
Nita Croft
Phil Strictland
Bert Murray
Billie Lovo
Isobel Marden
Jill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Trevelyan
Vilna De Boer
Hobbs 8 Globe Gls
Balmoral 4
Charles Ancaster
Beaton's 12 Juves
CHISWICK
Empire (I) 26
Cinderella
Freddie Foss
Nancy Burne
Gwyneth-Lascelles
Jones & Thomas
Johnny Cavanagh
Anne Wheatley
Leslie Barker
Alec Harland
Helen Jutson
Renee Nichols
Anthony Gordon
B & H Nicol
Court 4
Beam's 12 Babes
Lawson's Ponies
HACKNEY
Empire (I) 26
Babes in Woode
Ernie Lotinga
Joan Edmondson
Chris Wortman
Kenneth Jackson
D Elphinstone
Valerie Turner
Christine Moora
Storr Bros
Leo Eno
Carol Gaye
Jerry Lane
Sylvia Odendaal
Wizard Prange
K Empire Babes
Ellis Debutantes
LEICESTER
Opera House (I) 26
Humpty Dumpty
Duggie Wakefield
B Huntley-Wright
Stan Little
Doreen Lavender
Harold Childs
Roy Jefferies
Hugh Harden
Little Jack
D Harris & Stan
Biel's 12 Juves
MANCHESTER
Hippodrome (I) 20
Goody 2 Shoes
Ronald Frankau
Sonny Jenks
Jack Stanford
Joan Davies
Joy Haden
Smeddie Bros
SHEP'RDS BUSH
Empire (I) 22
Borrah Minevitch
Harmonica Rascals
Johnny Puleo
Barr & Co
Newman Twins
Eddy Bayes
Paul Roach
Sylvia Royan
Roper & Maisie
Hamilton & Vassie
Lorraine
WOOD GREEN
Empire (I) 26
Chuck Aladdin
Freddie Frinton
Pat Taylor
Johnson Clark
Gwen Hayes
Billy Nelson
Chuck O'Neil
Harold Gibson
Nick Tanner
David Banner
Gwenda Grayson
Ella Drury
Erica York
Pim & Win
Spence Davies
Beams 12 Babes

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Amanda Laine
Kaye Ballard
Pearl Bailey
Jay Marshall
Hal Cooke
Three Flames
Carnival
George Jessel
Elsa & Waldo
Graham Sis
Luba Malina
Ray Jacquemot
Chas Irwin
Chas Blackman Or
Gao Orc
Cafe Society (Downtown)
Rose Murphy
Alan Melvin
Dorothy Jarnac
Hope Foye
Diamond Horseshoe
Mata & Hari
Choral Octtet
Orch
Juenger Ballet
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Harem
Martha Raye
Beatrice Kraft Dcrs
B Yost Guardsmen
Frances Faye
Elisa Jayne
John Elliot
Paul Remos
Mack Triplets
Nevada Smith
Fausto Curbello O
Art Roman O
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Phyllis Grey
Wilson & Hosley
Hazel Webster
Downey & Fonville
Highlights
Belmont-Plaza
Romo Vincent
Jon Laurenz
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Havana-Madrid
Noro Morales Orc
Bobby Capo
Joaquin Garay
Pann Merryman
Sacasas Orc
Iceland
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Blimpy Blank Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Peter Lind Hayes
Jet MacDonald
Mary Healy
Blair & Dean
Ray Arnet
Michael Durso Orc
Fernando Alvarez O
La Martinique
Jan Murray
Miguelito Valdez
Ralph Font Orc
T & P Rodriquez
Ann Triola
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mayo Bros
Marion Manners
Roy Davis
Rita Lopez
Wally Dean
Shepard Line
Old Roumanian
Sadie Banks
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Harvey Stone
Campagnons
Georgie Tapps
Smith Sis
Patricia Adair
C & T Valdez
Taylor Lina
Castillanos Orc
Eddie Stone Orc
Hotel Biltmore
Russ Morgan Orc
Tom Grant Orc
Hotel Commodore
Sonny Dunham
Mel Torme
Hotel Lexington
Alomas Hawaiians
Hotel New Yorker
Larry Clinton O
Marshal Beard
Phil. Romayne
Terry Brent
Jay Martin
Helen Lee
Hotel Pennsylvania
Chas Spivak Orc
Hotel Pierre
Landre & Verna
Chas Reader Orc
G Ray Terrall
Van Smith Orc
Hotel Plaza
Hildegarde
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Hotel St Regis
Raye & Naldi
Nyps & Cote
Rolly Rolls
Andre Andree & Bonnie
Laszlo & Pepito
Ted Straeter Orc
J Guarneri 3
Gueneth Omeron
Bon Vivants
Vincent Travera O
Riviera
Billy Vine
Jan Bart
Demar & Denise
Betty Jane Smith
Tony Bavaar
Catalino Orc
Ruban Bleu
Sonia Cortis
Connie Sawyer
Jean Palmer
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Thelma Carpenter
Garland Wilson
Versailles
Ilona Massey
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Toni Palmer
Lou Appareti
MacArthurs
Ranch Orc
Village Vanguard
Irwin Corey
Lee Wiley
Max Kaminsky 3
Don Frye
Waldorf-Astoria
Carlos Ramirez
Estelle Sloan
Nat Brandwynne O
Misha Borr Orc

PARK and CLIFFORD
"A Melody in Motion"
NOW—Sophie Tucker Show
BAL TABARIN
SAN FRANCISCO, CALIF.

CHICAGO

Blackhawk
Phil Levant
Ray Olsen
Howard Brooks
Shirley White
T & J Mahoney
Chez Paree
Marty Gould Orc
Kitty Kallen
Martin & Lewis
Betty Bruce
Paul Sydell
Hotel Blackstone
Ray Morton Orc
Victor Borga
Hotel Bismark
Pierre Cartier
Benno Delson O
The Stewarts (4)
Tony DiPardo Orc
Maurice & Maryea
Helsings
George Gobel
Bill Chandler Orc
Patti Page
Phil D'Arcy
H Edgewater Beach
George Olsen Orc
Sharkey the Seal
Les Canova (2)
Preston Lambert
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Nellie Lutcher
Marty Hogan
Jose Melis Orc
Jeanne Williams
Carl Marx
Latin Quarter
Lenny Kent
June Richmond
Latin Lovelies (12)
Buddy Shaw Orc
Dick Hyde
Vilma Sherry
Palmer House
Phil Regan
Murray Arnold Or
Andrea Adagio Trio
Rudy Cardenas
Hotel Stevens
Orin Tucker Orc
Prof Lamberti
Marcella Gould
E & J Slack
Scotee Marsh
Sensationalists (8)
Boulevar-dears

Loew's State Vaude Gives Dying Gasp; N. Y. Theatre Goes Straight Films

By NAT KAHN

Loew's State vaudeville, aged 26, died this week in New York of a lingering illness. Death was caused by boxoffice anemia and female acrobats with muscles.

Survivors include stars of the theatre; screen and radio.

Last stronghold of vaudeville, Loew's State, this week goes straight pictures after a 26-year career that started Aug. 29, 1921, when Marcus Loew opened the theatre amid considerable fanfare. The last show closed last night (Tuesday).

In what is reasonably close to its best tradition as a vauder, the State has for its final bill one that would do justice to any attempt by the Loew management to bring vaude back for another try. The current layout is headed by Jack Carter, young comedian; Dave Apollon, still a crack performer with his mandolin and comedy, plus Molly Picon with her character studies. For added measure there are such lesser acts as Jack and Charlie Brick, who open with their bouncing on the trampoline; George Andre Martin, who manipulates his fingers in various impressions of the dance; Harold and Lola, with their novelty dance turn. Plus Louis Basil and the house orch.

Molly Picon remains a facile performer, whether it's on the Yiddish rostrum, where she was the top comedienne for so many years, or in the English idiom. Miss Picon has long since adjusted herself to both mediums and whatever the audience she can still hold 'em with her character delineations. However, that business of using Yiddish terms could be dispensed with. There's no need for it, however little she does use it to win Yiddish-Americans in her audience.

Dave Apollon, who, as he says, gave his Fipipines their independence some time ago, now uses two gals in the act, LaVerne Gustafson at the piano and Lois Bannerman, harpist, with Apollon, of course, tinkling the mandolin in his usually great style. He not only remains a sock instrumentalist, but imparts a sense of the comedy values that has long since stamped him as one of the greats of vaudeville. Or what used to be vaudeville.

Carter, recently out of the Broadway GI revue, "Call Me Mister," in which he had the comedy lead, continues to expand with his almost-encyclopedic memory and pacing. He's on next-to-closing, and it's unlikely anything could follow him, though Harold & Lola, interpretative dancers, try without much success.

Opening the show are Jack and Charlie Brick, with their standard, always good trampolining. Then comes George Andre Martin with his novel and highly entertaining turn of using his fingers to interpret the various dance forms.

That's it. That's the payoff. The Friars' cardroom is going to be more popular than ever now.

State's Opening Bill

(Week of Aug. 29, 1921)

Harry & Anna Scranton
Santley & Harris
Lew Cooper
Paisley Noon Revue
Meyers & Hanford
Casting Carrs

State's Closing Bill

(Week of Dec. 18, 1947)

Jack & Charlie Brick
George Andre Martin
Molly Picon
Dave Apollon Co. (3)
Jack Carter
Harold & Lola

Oriental, Chi

Chicago, Dec. 18.

Gautier's Bricklayers, Shavo Sherman, Wilkie & Dare, Nelson Sisters (2), Carl Sands' House Orch; "Wyoming" (Rep).

Pre-Xmas bill headlines Leonard Gautier's dog act to draw vacationing schoolkids. If the old man goes with Junior he'll get a kick out of the Nelson Sisters' acro routines on the high bar. Femmes, clad in red-sequined panties and halters, are good to look at even while taking bows. Prime item has the lowermost gal doing a whirlwind spin while suspended neck-to-neck from her partner. Team's body catches get a brisk response and there's a dividend of applause for their pinwheel closer.

Wilkie and Dare's standard comic terping is followed by Shavo Sherman in imitations well worn but highly serviceable. Song intro, "He's Funny That Way," is directed to a hanky rabbit that gets immediate attention. Gallery of celebs, sharpened by hats and other props, includes Ted Lewis, Stan Laurel and Al Jolson. Putty-nosed Jimmy Durante and hunched, ogling Groucho Marx draw firm hands.

Gautier's evergreen dog act opens with overalled canines hopping in for brief masonry chores and exiting by way of a tavern door. Knockout by falling cement sacks brings Gautier on stage as Good Samaritan, comforting black-clad spouse of flattened dog. Latter is revived by a sniff from the flask of a tipsy bypasser and bit ends with an ambulance departure. Act closes with dogs leaping from swinging platforms.

Carl Sands' Orch backs ably throughout. Plugging of a new song about Chi, with a community sing pitch, gets nowhere after three tries and can't be classified as entertainment. *Baxt.*

Capitol, Wash.

Washington, Dec. 19.

Stroud Twins, Nancy Donovan, Jan Latin, Corday & Triano; "Wyoming" (Rep).

Capitol is headlining the Stroud Twins, of Vaughn Monroe radio fame, in a futile effort to lure customers in from their shopping tours. Pair of comics does okay with what payees there are, but need the warmth and response of a full house for a gag to register, so it's hard to tell how well they might do. Otherwise, layout is strictly ho-hum, and gets that kind of return.

The Strouds stick fairly closely—too much so, in fact—to their radio routine. Gags are thin. With better material, pattern of team's comedy should click. As on the air, the hefty brother stooges to his deadpan twin. There's plenty of double entendre, and that gets the laughs. There's some neat terping of the buck and wing variety for the finale.

Nancy Donovan, dazzling looking chantoosey, registers pleasantly, but she too suffers from the wide open spaces in the auditorium. Sticks to pop tunes—"Dance Ballerina," "A Small Cafe," "Mam'selle" etc.—and handles them straight, in a simple wholesome manner that impressed as a pleasant departure from the current sultry school.

Corady & Triano have the usual sleek, sophisticated terp act common to "dance stylists." Terping is uninspired throughout, with few moments of top technique. Nicest bit is a pantomine version of "Oh What a Beautiful Morning."

Jan Latin, working with cylinders of various shapes, makes some very tricky balancing stunts look convincingly simple. *Lowe.*

Olympia, Miami

Miami, Dec. 19.

Edith Fellows, Georgia Kaye, 4 Canton Bros., Reiss Bros., Gonzalez Sisters, Modelettes, Les Rhode House Orch; "Escape Me Never" (WB).

Annual Xmas is an in and out affair which could have stood plenty of trimming in the overlong Yuletide opening, with the regular vaude standard stuff.

Idea behind the opener was a good one, but the narration got in the way. Setting was colorful and in keeping with the holiday. Best spot was the utilization of the dancing doll idea with the Modelettes, local line, featured.

Edith Fellows, the grow-up film personality racks up healthy palming with her song sesh in the topliner spot. Voice is projected nicely, with light ballads accented. Wraps up with "Ave Maria."

Canton brothers almost walk away with top honors. Chinese balancers earn steady gasps and mitts with control work and lifts. Routings are new and tricks fresh.

Georgie Kaye holds comedy slot, with an intelligent approach, to add up as a smart, albeit, sometimes above the aud's heads, comedian. Best of his satirizings is the psychiatrist sequence, which comes off as sock foolery.

Reiss brothers purvey a song-comedy stint that went off in so-so fashion. Gonzales sisters and troupe of dogs turn in the standard pooch tricks and cuties, good enough for the kid patronage. Les Rhode and house orch played spottily for the proceedings. *Lary.*

Golden Gate, S. F.

San Francisco, Dec. 17.

Schaller Bros., Guy Cherney, Straw Hatters, Johnny O'Brien, Lolita & Ardo, Bud Moore's House Orch (14).

Accent is on youth in this week's Golden Gate bill. Three of the five acts have "Made in Frisco" labels including the Straw Hatters, a group of recent University of California amateurs turned professional, who provide a pins-and-needleish melange.

Show opens with the adept Schaller brothers in a trampoline act that garners a big slice of approval. Their juggling items and head-balancing is solid and scores handily.

First among the localites is Johnny O'Brien, with harmonica offerings garnished with clever patter. William Tell overture and railroad novelty on mouthorgan go over nicely and gags, mostly corny, are adequate.

Dance team of Lolita and Ardo follows. Trio of routines, along traditional lines, consists of a tango, a fan waltz, and flash lift-whirl as closer which gets nice returns.

Best of bill is Guy Cherney, local song stylist, opening with "Stanley Steamer," which draws hefty response, then "How Soon," medley of "Peg o' My Heart," "April Showers" and "White Christmas," with interpolation of "Silent Night." Cherney has an easy singing style plus ingratiating manner that holds audience all the way.

The Straw Hatters, a troupe of 13 quasi-professionals (not helped too much by inadequate presentation), lag in spite of earnest effort. In the troupe are several youngsters who have undeniable talent, especially Maurice Engleman, David Fulmer and Gordon Connell, among the boys, and Carole Brumm among the girls, but all have a considerable way to go before they smooth off their scholastic roughspots. In the hands of a competent director, the troupe could develop into a showmanlike outfit. For the present The Straw Hatters are minor leaguers. *Ted.*

Chicago, Chi

Chicago, Dec. 19.

Gordon MacRae, Johnny Morgan, Lebrac & Bernice, Bunin Puppets (2), Lou Breese Orch; "Moss Rose" (20th).

While current bill is light on names, entertainment value is high. Show is swiftly paced with no letdowns.

Lebrac and Bernice open with their tricks atop 18-foot unicycle. Crowd gasps as Lebrac does some neat and fancy juggling aloft. Duo gets laughs with their sky-high antics and finale with rapid whirling aboard one bike. Band number of the week, "Malageuna," gets the heavy drum treatment of Charlie Wagner for boff ending.

Bunin Puppetcers have a novel twist with their takeoff of night club actors. Instead of the usual Xmas Punch and Judy routine, they present an Apache dance to end all Apache dances with smash-bang shooting and slapping. Next puppet is a magician who has trouble making things appear and disappear while aud laughs at his errors. Jitterbug team, hurled over each other's shoulders, winds up the session.

Johnny Morgan has brushed up his joke book for nifty payoff from the payees. After fooling around a bit with a flute, youngster brings out the belly whoppers with his impression of a used car salesman in 1937 and in 1947. Wearing a 20-gallon sombrero, Morgan kicks "Managua Nicaragua" around. Comic retains his sock hamming of a symphony conductor for closing.

Gordon MacRae, newest of the crooner crop, makes a strong impression in his first appearance here as a single. Handsome singer gets the ahs from the femme contingent with his opener, "Near You" and repeats with "So Far" from "Allegro." He changes pace with "Body and Soul." Winds with "Christmas Song" and "Freedom Train" for happy returns and begoff. *Zabe.*

RKO, Boston

Boston, Dec. 19.

Lewis & Van, 3 Rays, Bob Evans & Jerry, Lester Cole & Debs (6), Larry Flint House Orch; "Jezebel" (WB) and "Slight Case of Murder" (WB).

For its pre-Christmas package, RKO hit the bottom with this layout. Acts, mostly standard, are okay, but nothing for marquee appeal.

Starts off with Lewis and Van in routine taps. Do the step act, etc., and don't achieve very much in the way of getting the show off the ground. Next are the Three Rays, three capable gals, who tumble and do fast knockabout, hitting a new high in batting each other around.

Bob Evans with Jerry, neat ventro act, garner the best applause with better than average chatter winding up with an okay vocal. Lester Cole and debs, consisting of five vocalists, pull the weirdest musical act seen around here in some time. Fail to register. Biz terrible. *Elie.*

Apollo, N. Y.

Earl Bostic Orch (14) *with Baby Dee, 3 Johnnies, Whirlwinds* (4), *Jigsaw Jackson, Pigmeat Markham & Co.* (4); *"Face of Marble"* (*Mono*).

The Apollo comes up with a neat Christmas package of sepia entertainment, sparked by Earl Bostic's solid combo, which gives out on solid beat the blarey jump tunes in a manner that's practically a must with their audience. He consequently mops up.

The holiday motif gets a good start with the "White Christmas" opener in muted tempo, with band behind scrim curtain. Snow flurry effects and Santa in sled are projected to give number a nice lift. Band then goes all out on a sizzler, "Wild Man," which has the joint jumpin'. Other numbers, which give the sidemen plenty spotlighting are slick arrangements of "Mop Up" and "Bostic Rhumboogie," which sets them for sock returns. Instrumentation comprises three rhythm, five saxes (including Bostic on tenor sax), three trumpets and three trombones. Baby Dee, songstress, does neatly on vocals of "I'm Your Fool Again" and "I Want a Mad Cat."

Spacing the band numbers are the Whirlwinds, ofay mixed quartet in clever rollerskating act; Jigsaw Jackson in his acro-contortion dancing, and the Three Johnnies (New Acts). Then, too, there's Pigmeat Markham & Co., house comics, who wham them in a Harlem switch on "Irish Justice." *Edba.*

Loew Booker Reviews State's Finale

Editor, VARIETY:

Got a terrific kick when asked to review the last show at Loew's State. Couldn't help but think what *Sime, Con, Jolo* and the other swell VARIETY muggs who passed on, and also guys like *Bige, Scho* and those other fellows who are still with us, but not with you, might think of a usurper doing what they did so well.

Guess the wisenheimers were right that long ago night of Aug. 29, 1921, when they walked out of the theatre, after the opening performance and said, "Vaudeville cannot last because the house is too big and the acoustics are bad" and other kindred remarks. They were right, alright—but it took 26 years for them to be proven so.

May have looked at the opening performance of the last show through prejudiced eyes, but really think we came up with a swell show for the State theatre's swan song. From beginning to end it was a Booker's dream—a show that looked well on paper and played just that way.

Opener—Jack & Charlie Brick, two-man comedy trampoline act. New to the east but who have been playing in the far west and for USO Camp Shows overseas for the last five years and gave the show a fast start. Well received.

Deuce spot holds George Andre Martin making his first vaudeville appearance on Broadway in 11 years. (He just closed a limited engagement with Edith Piaf's "Continental Varieties at the Playhouse theatre.) Martin uses his dressed up digits with a great deal of dexterity to form picturesque dancing for nimble finger hoofery to very good results.

In the trey Molly Picon is her usual big hit. She has been a Loew's State favorite for a great many years.

Dave Apollon in No. 4 doing the act he has been doing in the class hotels and niteries for the past season. This is his first appearance on the stage with this vehicle and the results he garnered were the same that he always received with his former acts. He has diccarded the Filipinos and the comedy and is doing a straight musical act. Dave, of course, playing the mandolin; La Verne Gustafson at the piano; and Lois Bannerman at the harp. Both girls are swell lookers.

Next-to-closing has Jack Carter, one of the very few really good comics developed during the war while in the Army. His rapidfire chatter and comedy impersonations gathered big laughs, resulting in a real smash hit.

Closing is Harold & Lola, standard adagio novelty snake dancers, who have been around for a long time. They close the show very well in a very tough spot.

As the curtains closed on the final act I got a funny feeling in the pit of my stomach. As I sat there with Marvin Schenck I kept thinking that Jake Lubin should have been there with us to see the curtain come down.

I guess I should wax sentimental but I would rather not, and just say, although it was a lot of hard work, it certainly was a gratifying task booking the shows.

Pier.
(Sidney H. Piermont).

Briefs From Lots

Continued from page 7

Productions, headed by **Jack Chertok** and **Dave Sebastian**, bought "Hill of the Hawk," a novel by Scott O'Dell.

"Deep Water" at 20th-Fox was changed to "Deep Waters," and "This Is the Moment" became "That Lady in Ermine." . . . **Lillian Yarbo** drew a singing role in "A Date With Judy" at Metro . . . **Susan Hayward** will co-star with **Robert Montgomery** in "The Saxon Charm" at Universal-International . . . **Stephen Auer** will produce "Recoil" at Republic, starting Dec. 26 with **George Blair** directing . . . **Guy Kingsford** drew a key role in "Port Said" at Columbia . . . **Dorothy Malone** gets a featured part in "One Sunday Afternoon" at Warners . . . **Dan Seymour** signed for a heavy role in "Key Largo" at Warners . . . **Regis Toomey, Robert Armstrong** and **Ben Johnson** play top male roles in Arko's "Mr. Joseph Young of Africa."

Wallace MacDonald is lining up three pictures, "Rusty's Birthday," "Annapolis" and "Rusty Pays a Debt," for his production program at Columbia . . . **Lewis Rachmil** shifts temporarily to Edward Golden Productions as executive in charge of production on "Texas, Heaven and Brooklyn." . . . **Gene Tierney** checked in at 20th-Fox for "The Iron Curtain," her first day of work in eight months.

Jack Carson, Doris Day and **S. Z. Sakall** draw top roles in "The Gay Nineties," to be made by Michael Curtiz Productions for Warners . . . **George Reeves** signed for a spot in "Father's Day" at Paramount . . . **Monty Shaff** and **Frank P. Rosenberg** took an option on **Jim Corbett's** new book, "The Man-Eating Leopard of Rudraprayag." . . . "Lawless" is the final tag on "Coroner Creek" at Columbia . . . **Chuck Reisner** will produce and direct "The Cobra Strikes," starting this week at Eagle Lion with **Sheila Ryan** and **Frances Rafferty** as femme leads . . . **Reginald Owen** draws the innkeeper role in "The Three Musketeers" at Metro . . . **Richard Haydn** will direct "Tatlock Millions," starting March 15 at Paramount.

Chaplin-Eisler

Continued from page 7

alien" and urged starting of deportation proceedings.

'Verdoux' Voted the 'Best'

Charles Chaplin's "Monsieur Verdoux," which has run a rugged obstacle course through picket lines, unofficial censorship stews, cancellations from the Loew's circuit and a sloffoff at the b.o., at last saw the brighter side when the National Board of Review of Motion Pictures selected it as the best film of 1947 on basis of its artistic merit and importance. It topped a list of 10 pictures in this category, five of which were made overseas.

In order of their preference after "Verdoux" came "Great Expectations," "Shoe Shine," "Crossfire," "Boomerang," "Odd Man Out," "Gentleman's Agreement," "To Live In Peace," "It's a Wonderful Life," and "The Overlanders."

Michael Redgrave won laurels for best actor's performance in "Mourning Becomes Electra," while Celia Johnson was named for best actress performance in "This Happy Breed."

Chosen by the 300 members of the outfit's review committees as the 10 best films of the year on the basis of entertainment were "Great Expectations," "Miracle on 34th Street," "Gentelman's Agreement," "Life With Father," "Crossfire," "Boomerang," "The Yearling," "I Know Where I'm Going," "Kiss of Death" and "The Late George Apley." In this category only two non-Hollywood films were named.

40 Jan. Pix

Continued from page 7

International and RKO are also putting a number of features into work in January.

Among the indies, General Service studios will be more active in January than at any time in four months. Lined up for simultaneous shooting are Edward Golden's "Texas, Heaven and Brooklyn" and Samuel Bischoff's "Pitfall," in addition to "Man-Eaters of Kumaon," currently in work and slated to run until the end of January.

Republic shut down Tuesday (23), until Friday (26), with windup of "Bold Frontiersman," but is resuming with "Recoil." Charles K. Feldman-Marshall Grant "Moonrise" top-budgeter rolls next Monday. By end of January studio will have seven films before cameras.

'Oklahoma!' Gets Its Notice

"Oklahoma!" was given notice Monday (22) by the Shuberts to exit from the St. James, but its record run on Broadway will continue. The musical which has earned a fortune in town and on the road, may achieve a five-year mark by playing until March 30, '48. It was reported due to move to the larger Broadway theatre, at a reduced scale. But the Guild refused to recognize the order to vacate the St. James.

When "Oklahoma!" opened in 1943 the scale was $4.80 top, which price was maintained continuously, although other musicals at higher prices subsequently opened and fared well, but later closed while the Theatre Guild's champ survived.

Guild was bombed with ouster notices from the Shubert office, delivered by hand, then supplemented by telegrams to Lawrence Langner, co-director of the Guild with Theresa Helburn; the show's general manager, and even the company manager. Understood the Shuberts wished to have "Oklahoma!" out of the St. James for nearly a year and early in the fall tried to switch it in favor of "Man and Superman," currently at the Alvin, but the musical's grosses topped the stop limit of $18,000. That is a comparatively low figure as explained elsewhere in this department, and while the show was able to operate at a profit, the house did not.

St. James' weekly statement ending Saturday (20) indicated that the show's gross dropped under the stop limit, the mark being reputedly missed by several hundred dollars. Although there were standees in the house it's alleged that over 100 lower-floor tickets were later found in the boxoffice. They were evidently misplaced.

Straight Play Houses Available, But B'way May Have Musical Jam

Broadway will have a total of 30 legit shows, starting Monday (29). There are some dark theatres, however, and while most of the desirable houses have shows, it will be the first time in many years that all available have not been occupied during New Year's week.

After grosses reached bottom last week, there was some doubt whether some long-run productions that were especially hurt will come back enough to survive the post holiday period. On that basis, probably more theatres will become available.

While no shortage of houses for straight shows is expected, there may be a jam in booking musicals. However, three current song-and-dance shows are about through, which should solve the problem for a similar number of new musicals due in January. At least one large legiter, the Broadway, now leased for pictures, is likely to revert to shows. It is currently dark. Another, the Winter Garden, continues with films, but is due to revert next fall.

United Artists is paying $5,000 weekly to the Shuberts for the Broadway, but lack of suitable pictures has forced it to shutter. Understood UA has made several proposals to the Shuberts to get the house off its hands. One is to relinquish the house outright and assume half the rent for the balance of the lease, which runs until September. Counter proposition would have the Shuberts give UA the privilege of booking in a musical legiter (prohibited in the lease) and split the possible profits.

"Okla!" May Move

There is talk of moving "Oklahoma!," record run musical at the St. James to a larger theatre. The Broadway might be the logical spot if a switch were made. "Oklahoma!" is said to have dropped to the stop limit during the Christmas slump. It was reported that the Shuberts have urged the Theatre Guild to move its prize musical several times. Show can make a profit at comparatively moderate grosses, but the house goes into the red at the same levels. Explained that since "Oklahoma!" was booked into the St. James nearly five years ago theatre operating expenses have increased considerably. Stop limit for the musical is $18,000, giving the house the right to give exit notice if takings drop beneath that figure. The stop limit for musicals has since risen to $22,000 in most instances.

Musicals now trying out are "Make Mine Manhattan," "Look Ma I'm Dancing" and "Bonanza Bound," all due in after Jan. 1. If another house isn't available, the International, at Columbus Circle, may get one of the trio. Also listed for Broadway in January is "Paris Sings Again," a Parisian specialty revue which opens Saturday (27) in Boston.

Hecht's 'Flag' in Newark

Ben Hecht's "A Flag Is Born" is being revived by Abraham Shapiro for a four-day run at the Mosque, Newark, starting with the matinee tomorrow (Thurs.). Leads will be taken by Jonathan Harris, Dora Weisman, Harold Gary, Sidney Lumet and Thomas Williams. Rose Keane is narrator.

MacGregor Gibb staged the pageant, with Isaac van Grove batoning.

OK League Plan To 'Sell' Legit

Progress was reported this week of the proposed plan to publicize legit in and out of town and to promote the booking of road shows in smaller stands. A similar expansion program is being mulled by the actor for the purpose of providing more employment and it is assumed that the playwrights will also join when the movement for the promotion of show business takes more definite form.

It's also expected that stage unions will participate in the campaign, which is hoped to produce favorable results next season and thereafter. If there is combined activity, the League of N. Y. theatres, Dramatists Guild, Equity, stagehands and musicians unions may be invited to share the cost. It's probable that a delegation representative of the theatre as a whole will tour the country to confer with regional groups of local showmen.

Report to the League was made by a committee headed by Theron Bamberger. Fellow managers agreed in principle on the move to secure cooperation from out-of-town theatre men. League's campaign may precede the suggested combined effort, at an estimated cost around $20,000 to complete the first phase of the drive. Required money will probably be raised by the League through increased dues.

SEVERAL MUSICALS LOOK PROMISING

There are high expectations for several musicals scheduled for late winter or early spring presentation on Broadway. Foremost among them is "Inside U. S. A.," due to open in February. It is figured to be one of the season's most expensive productions. Another slated for about the same time is the musical version of "Romance."

Arthur Schwartz who will present "U. S. A.," has written the score and Howard Dietz is doing the lyrics. The satirical revue, based on John Gunther's best seller, will have sketches by George S. Kaufman, Ben Hecht, Don Quinn and Sidney Sheldon. Beatrice Lillie and Jack Haley are to be starred and Peter Lind Hayes is mentioned for the cast.

"Romance" has been adapted by Rowland Leigh from the old Edward Sheldon drama, and will have a score by Denes Agay. J. J. Shubert will produce the show, with Anne Jeffreys, who scored in "Street Scene" last season, in the leading part. Same manager lists "Cocktails Five to Seven" and the Shuberts also plan a new edition of the "Ziegfeld Follies" for the spring. Other musical productions listed are "The Richest Girl in the World," slated by Stanley Gilkey, and a revival of "Sally," planned by Hunt Stromberg, Jr., and William Berney.

Joe Shea
tells how
"Central City Strikes Gold"
in the
42d Anniversary Number of
VARIETY
Out Soon

Authors Settle 'Brigadoon' Claim

Claim of Earl Crooker against Alan Jay Lerner and Frederick Loewe, writers of "Brigadoon," current Broadway musical hit, has been settled out of court. Sum mentioned is "in excess of" $5,000. Crooker, a songwriter and nephew of former musical star Blanche Ring, was a collaborator of Loewe on various musical projects some years ago.

Crooker and Loewe wrote a musical before the war with a theme reportedly similar to that of the plot of "Brigadoon." However, the setting of the piece was Spain. Although no "plagiarism" charge was involved, according to Loewe's attorney, William Fitelson, Crooker's "dispute" was settled "for a nuisance sum." The "Brigadoon" authors acquired a Crooker story property in the process and thus settled any claims.

'Red Mill,' With 25G Nut, Finds Touring Tough Despite Big B'way Rep

Minneapolis, Dec. 23.

Depths to which the road has fallen for legit is exemplified anew by the tough sledding being encountered by "The Red Mill." Boasting the prestige of a two-year Broadway run and getting critics and patrons' enthusiastic praise, the musical is having a tough career on tour.

Despite its merits, reputation and fine reception, the show, which just finished a week's run here, has generally been losing money on tour. There have been a few exceptional stands. Trouble, of course, is mainly high operating costs for touring productions.

On the road, the "Red Mill" must gross $25,000 to keep out of red. On the $26,000 garnered at $3.60 top here the week before Christmas it did little more than break even.

The premature closing of two other road shows, "All My Sons" and "Another Part of Forest," both Broadway hits, both of which were set for the Lyceum here as part of Theatre Guild subscription season, may make impossible the delivery of promised number of shows for subscribers. Thus far there has been only one, "The Fatal Weakness."

With the closing, too, of the road production of "Call Me Mister," still another smash New York success, an additional Lyceum booking is off and what promised to be a big legitimate season locally is petering out.

TODDS' KID BENEFIT

The Christmas show at the Irvington House, a retreat for children with cardiac afflictions, will be produced by Michael Todd and emceed by his wife, Joan Blondell. The Todds recently moved in the neighborhood of the home located on Irvington-on-Hudson, N. Y.

Edward Johnson
Says the
"Corpse of Grand Opera Is Plenty Lively"
* * *
An Editorial Feature
in
VARIETY'S
42d Anniversary Number
Out Soon

Managers Okay 'Approved' First Night Press, Sans Penalty Clause

Broadway managers ratified last Friday (19) an "approved" first-night press list for members of the League of N. Y. theatres. A drastically reduced list originally scheduled had provoked widespread criticism and the board then conferred with a committee of press agents. The latter recommended that the proposed ducat schedule be expanded. At Friday's meeting it was made additionally elastic.

Brock Pemberton, president of the League, proposed that eight extra pairs of tickets, instead of five, be allotted to producers, to be distributed at their discretion, to permit extra premiere coverage, if desired. Proposal was accepted and the approved list was therefore revised again.

List now totals 51 pairs, or 102 tickets instead of 96. Before the press list was pared down, some managers distributed upward of 70 pairs and producers contended that a cold segment in the audience was thereby created. Approved list does not include radio commentators, but producers may now invite them to first nights, having the additional tickets for that purpose.

The original "approved" first-night list, suddenly sprung on the managers last month, had a total of only 34 pairs, or 68 tickets. Managers were asked to sign a drastic pledge of compliance. One clause stipulated that if the pledge were "violated," the signatory agreed to submit to any ruling by the League's board that was "deemed reasonable and appropriate."

Some showmen signed, but others declared they would not willingly give the board power to mete out unlimited, undefined penalties. Conservative managers conceded that the press list had been too hastily devised and pledges wer automatically cancelled. However, managers have been asked to sign a pledge to adhere to the revised press list "so long as the same is maintained in force by the League." But the punishment threat has been deleted.

'Annie,' in 5th Month, May Set Aussie Record

"Annie Get Your Gun," now being presented in Melbourne, Australia, by J. C. Williamson Theatres, is reported the legit sensation of the decade there. Frank Tait, Williamson head now in New York, figured the musical for six-month run at most. Show is now in its fifth month and is doing so well it's expected to play a full year.

Musical then goes to Sydney, where it's figured to run another year. It will then tour several smaller cities, and some in New Zealand, for an expected run of over three years altogether. No show has done that Down Under in recent times, "Kiss and Tell" setting a mark last season when it ran a year.

Prizes Don't Help Scripts: Golden

John Golden, guesting recently on the Mary Margaret McBride program over WNBC, N. Y., remarked on the relatively few playwrights in the theatre and the excess of actors. Observing that unless there are dramatists to write plays for them, the actors have nothing to act, the veteran producer told about his efforts in the past to encourage young authors. From his experience, however, he said he has little faith in financial grants as a means of developing new playwrights.

Cash prizes for playwrighting offered to students at N. Y. colleges last year were unproductive, and no further efforts in that direction are planned. Several years ago Golden donated $5,000 for dramatist fellowships, and the Rockefellers put up $25,000 for the same purpose (though the major part of the latter amount was never used, and was later returned). The producer referred to Betty Smith as one of the fellowship recipients, but noted that her principal creation was a novel, "A Tree Grows in Brooklyn," subsequently made into a film.

Although Golden didn't mention it, Tennessee Williams was another fellowship winner, and has since turned out the 1944-45 Critics Prize drama, "The Glass Menagerie," and the current smash, "A Streetcar Named Desire." Other fellowship recipients included George Corey, now a Hollywood scenarist, and Stanley Young, who subsequently wrote several novels and is now a magazine editor. Robert Ardrey, who received the Sidney Howard memorial award several seasons ago, is now a top-bracket film writer, but has continued to turn out plays and a novel.

The Texas Univ. drama department is seeking an original play by an off-the-campus playwright for production there next spring. It will pay the author a sum to cover the trip to Austin and living expenses during rehearsals.

Richard Skinner Will Co-Produce Olney, Md.

Washington, Dec. 23.

Richard Skinner will be co-producer, with Redge Allen and Evelyn Freyman, of the Olney theatre, Olney, Md., next summer. He'll also act as general manager of the strawhat, which is situated about 10 miles from Washington. Miss Freyman and Allen have been operating the strawhat the last two summers, but have other full-time D. C. jobs. She's a radio actress and prez of Washington local of AFRA and he's an announcer at WTOP, local CBS station.

The Olney was built for Steve Cochran, who operated it before the war. It was closed during the war. House will be extensively remodeled this winter, front and back, with stage enlarged, and seating increased to 600. Skinner will open it May 28 for a 15-week season, using a resident company and a guest star policy, presenting Broadway revivals.

Skinner has been general manager of the Bucks County theatre at New Hope, Pa., for several seasons and was previously manager and producer of several other leading strawhats. He has also been a Broadway producer and manager.

Year-Old 'Burlesque,' Still in Red, To Tour With New Financing

The current revival of "Burlesque" is the latest Broadway show to play a long run but fail to earn back the original production cost. The play was not exceptionally expensive to put on, costing about $54,000. But after a year's run at the Belasco, N. Y., it is still considerably in the red. Although business has declined of late, it's understood that there is an undistributed operating surplus, which if paid to the backers would bring the return up to three-fifths of the original investment.

Show is booked for a three-month tour, but some of the backers oppose taking it on the road. However, Jean Dalrymple, the producer, figures it will probably be a money maker out-of-town on the strength of the Broadway run. She plans paying their share of the surplus to those who want out, and going ahead with the tour with other financial support.

Despite favorable reviews and good business, "Burlesque" was hooked up too high, and could just about break at a gross of $19,000 weekly. Bert Lahr, the star, originally received 15% of the gross, while Jean Parker, featured until last summer, was paid $1,000. She refused a salary cut, but Lahr entered into a new contract for modified terms and the supporting players agreed to a salary slice when the gross dropped under $14,000.

Arthur Hopkins staged the revival, but relinquished claim for remuneration for the job. However he continued to get authorship royalties. Show did fairly well on that basis until the pre-holiday slump started.

"Burlesque," which reaches the one-year-run mark tomorrow (Thurs.) at the Belasco, will close there Jan. 12 and open Jan. 12 at the Locust St., Philadelphia, for two weeks. Present principals will stay with the show on tour, including Bert Lahr, Fay Mackenzie, Gail Garber, Bobby Barry, Charles Martin and Ross Hertz.

Show will work its way to Chicago, to open Feb. 22 at the Erlanger for a run. Lahr can remain with the revival only three more months, having signed to star in a new edition of the "Ziegfeld Follies," due late next spring.

Concert Biz in Canada 25% Off; Too Many Dates, Too Few Halls

The longhair concert biz in Canada thus far this year is off 25% from last season. Furthermore, there's little prospect of improvement, according to Nicolas Koudriavtzeff, concert manager and booker.

Two factors, he says, are the cause. One is a general slump in business and spending everywhere. The other is too many concert bookings in Canada. It isn't unusual, he says, for three major recitals to be held, under different managements, in Toronto the same night. Similar crowded bookings obtain in other cities.

Conditions in the pop and light classical concert field are a little better than the classical, but still not good. Koudriavtzeff booked Lucienne Boyer for 12 concerts last fall through Quebec and Ontario provinces. At a $10,000 guarantee, he lost a little money on the series. Last time she appeared, in 1936, she sold out. This time, the halls were two-thirds full. The manager thinks she was away too long. The same thing applied to Fritz Kreisler three years ago. Twelve years before he had sold out, but not on his last visit. The gap in visits was too long.

Business is dull right now because the pre-Christmas lull is usually worse in Canada than the U. S. Lull lasts from Dec. 10 to Jan. 10, with customers' money spent elsewhere. Strong church influence is also a factor.

Koudriavtzeff is prez of American-Canadian Concerts & Artists, Inc., N. Y., and its Canadian branch, Canadian Concerts & Artists Corp. Both concerns manage talent. In addition, Koudriavtzeff is a local manager in Montreal, booking annual series of concerts in Toronto, Montreal, Quebec and other cities, utilizing artists of all managements. This year's Toronto series, for instance, includes Lily Pons, Zino Francescatti, the Ballet Russe de Monte Carlo, Ella Goldstein, the Detroit Symphony and Richard Tauber.

Miss Pons and Miss Goldstein, the latter a young Palestinian pianist, have already appeared. Koudriavtzeff about broke even on both, Miss Pons because of her international rep, Miss Goldstein because of heavy Jewish attendance due to the Palestine background.

Koudriavtzeff, who booked Maurice Chevalier for 23 sellout concerts in Canada last spring, has him booked for 30 concerts, over a period of five weeks, next April and May. He also has Xavier Cugat and band inked for an appearance, after his Capitol, N. Y., engagement.

Next season unless the political situation prevents, he's importing the Orchestre Colonne of Paris, with Paul Paray conducting; the Spanish dancer, Jose Torres, and the Italian Quartet. He'll book them in both U. S. and Canada.

Canadian concertizing, says Koudriavtzeff, is hampered by lack of concert halls. Very few towns have halls, or even theatres, for appearances, and filmhouses must be used. In the few cities having them, the halls are small. The one in Montreal, for instance, seats only 1,300. Toronto has two good halls, of 1,300 and 2,000 seats, respectively. For the Cugat appearance in Montreal, Koudriavtzeff will use the 10,000-seat Arena, in order to make out.

Aldrich-Myers Sponsor Dublin Gate on B'way

Dublin Gate Theater Co., making its first American visit next month, will have two sponsors. Richard Aldrich and Richard Myers will present the troupe in New York, and Brian Doherty will sponsor group for its Canadian visit. Doherty was the author of the 1936-37 hit, "Father Malachy's Miracle."

Company will open Jan. 15 in London, Ont., and tour Canada for a month before coming to N. Y. Richard Skinner will be company manager for Aldrich & Myers, and will also accompany troupe through its Canadian tour.

Prep 'Streetcar' Road Co.

Hollywood, Dec. 23.

Irene Selznick, here for the holidays, returns to New York again after New Year's to organize road company of "Streetcar Named Desire," her current N. Y. hit.

She originally planned touring the Broadway company, but Tennessee Williams play now seems sure of an indefinite Broadway run.

Tauber Illness Nixes Tour; He's in England

Richard Tauber's illness has caused cancellation and realignment of 30 scheduled recitals in the U. S. and Canada. Coppicus & Schang division of Columbia Concerts had booked them for the Viennese tenor. Signer was to have opened his tour Jan. 20 in Philadelphia and worked his way west, prior to appearances in Honolulu and Australia next May.

Although he's recovered from a lung operation, with voice reported unimpaired, Tauber's stamina is down and he's unable to tour. He's convalescing in England. Columbia is replacing him with others of its artists where able, but is losing commissions, of course, when local managers demand replacements with some else's artists.

Le Galliene Tour For ART Revival

Eva Le Gallienne will appear in "Hedda Gabbler" and "Ghosts" on the road this winter and probably Broadway in the spring, but not under the eagis of the American Repertory Co. Louis J. Singer will present the star under a corporate setup called the Isben Repertory Co., in which it is understood that Lee Shubert is interested.

Miss Le Gallienne was one of the femme trio who headed ART. Her associates were Margaret Webster and Cheryl Crawford. Latter is not mentioned as figuring in the Isben revivals, but Miss Webster will stage the dramas.

It is reported that the arrangement between Miss Le Gallienne and Singer stipulates that ART is to receive a share of the profits. Such funds are to be available to ART for an anticipated revival during the season of 1948-49. The rep outfit drew wide attention last season, but ended approximately $360,000 in the red.

FRISCO BALLET SEEKS $100,000, PLANS TOUR

San Francisco, Dec. 23.

George Washington Baker, Jr., president of the San Francisco Civic Ballet Association, has started a drive to raise $100,000 for scenery, costumes, orchestrations, choreography and other production essentials for the organization. The city has one of the three civic ballets in the U. S. and the only one west of New York.

The association president revealed plans to send the San Francisco ballet on tour when the company is fully equipped and functioning. Officers of the group, in addition to Baker, are Nion R. Tucker, Clarence Lindner, James K. Lochead and D. V. Nicholson.

Sara Allgood Guests For Robinson Preem

Bowling Green, O., Dec. 23.

Sara Allgood is scheduled to guest star in the world premiere here of a new comedy, "The Lucky Finger," by the Irish playwright Lennox Robinson. Play will be presented Jan. 19 at Bowling Green State Univ.

Robinson is an Abbey theatre director now on leave to teach English and speech at Bowling Green. Miss Allgood was an Abbey member before appearing on Broadway and in Hollywood.

Shows in Rehearsal

"Ghosts" and **"Hedda Gabler"** (revivals)—Ibsen Repertory Co. (Louis J. Singer).

"Volpone" (revival)—N. Y. City Theatre Co.

"Kathleen"—Bea Lawrence.

"The Survivors"—Bernard Hart and Martin Gabel.

"A Friend of the Family"—Michael Ellis and James Russo.

"Harvest of Years"—Arthur J. Beckhard.

"Joan of Lorraine" (road)—J. J. Leventhal.

"Skipper Next to God"—Experimental Theatre.

Janssen Symph Reformed For Pix Score Chores

Hollywood, Dec. 23.

Werner Janssen is reforming his symphony orchestra for the express purpose of film scoring and recording. Group will embrace 60 musicians drawn from local talent and Portland, Ore. Symphony.

New unit will record score for "Dangerous Illusion," which Janssen is cleffing, as its first assignment. "Illusion" will be Producing Artists' initial film.

Public Libraries Now Big Concert Disk Users And Promotional Help

Increasing use of recordings in public libraries is attracting increasing attention in the concert disk field. Libraries themselves have been leaning more and more to the theory that it's their function to disseminate information in all forms—through recordings and films, as well as books. Thus, record manufacturers and distributors have realized that libraries are now an important promotional medium for disks, as well as substantial customers.

A survey of U. S. public libraries handling recordings is being made by the Saturday Review of Literature. A preliminary report indicates 146 such libraries, handling 110,408 records. Some have them only to be played there. Others lend them out, like books, either free or for a nominal fee.

Leading the list is the Enoch Pratt Free Library of Baltimore (930,000 population), with 6,362 records. Ohio County Public Library, of Wheeling, W. Va. (73,115 pop.), has 5,002 disks. Detroit Public Library (1,685,000 pop.) has 5,000.

List covers the whole country, down to such towns as Kent County Library, Grand Rapids; Auburn Public Library, Auburn, Me., and Fletchers Free Library, Burlington, Vt., with four records each. Survey brings up some interesting points:

Record collection of the N. Y. Public Library is available only for reference. Since 1921, the Detroit Public Library has circulated records on a rental basis from its music and drama department. The Public Library of Springfield, Mass., has been lending disks since 1923. The Hartford, Conn., Public Library has a collection of 4,000 disks as a free service. Free record services also exist in Seattle, Akron, Indianapolis, Milwaukee, Grand Rapids, Charlotte, Newark, Elizabeth, N. J., and Quincy, Mass.

Majority of libraries which have collections allow their disks to circulate, and most lend them without charge. Usually the public library is the only place in the town where records may be borrowed free or for a fee. Among libraries charging a small lending fee are Detroit, Syracuse and Baltimore.

ROCHESTER SYMPH HAS 3 TOURS THIS SEASON

Rochester, N. Y., Dec. 23.

The Rochester Philharmonic Orchestra, celebrating its 25th season, has scheduled three eastern tours for the largest period away from home in its history. Fact that many orch members are also faculty-members at Eastman School of Music has militated against much touring in the past.

With Erich Leinsdorf in his first year as permanent conductor, the orch is covering the east coast, from New Hampshire to Virginia, in three trips. One was filled Dec. 9-14, with other two skedded for March 12-21 and March 29-April 6. Orchestra will appear March 13 at Carnegie Hall, N. Y., for its first Gotham appearance in two years. Isaac Stern will be soloist. This season is Leinsdorf's 10th as an orch conductor in America.

Eliot's German 'Murder'

Berlin, Dec. 19.

The first German performance of T. S. Eliot's play, "Murder in the Cathedral," was presented this week in Cologne and the university town of Goettingen, both in the British Zone.

The play, which was translated into German by Rudolph Alexander Schroeder, a well-known modern German poet, will be performed later in a number of other German cities.

Inside Stuff—Legit

As part of the characterization, Anthony Quinn, title player in the recently closed "The Gentleman from Athens," was supposed to punch certain of the other actors playfully in the body. Opening night, when he thought Alan Hewitt was imitating his line readings in one of their scenes together, he really let a punch go. It caught Hewitt by surprise and he doubled up, but the audience apparently didn't notice anything unusual.

Because it was Quinn's first Broadway appearance and he presumably wasn't familiar with Equity regulations and the various related procedures, the producers of the show, Martin Gosch and Eunice Healey, didn't post a provisional closing notice backstage before the premiere. They figured it might upset Quinn, and interfere with his performance, which they hoped would get good reviews and make possible a run. As a result, they were obligated for an extra week's salary for the entire cast.

Quinn's wife, film actress Katherine De Mille, flew east to attend the play's closing performance Saturday (13). Estimating that the trip cost her about $500, it must have been a record expenditure to see a flop show. Miss DeMille is the daughter of Cecil B. DeMille. She and Quinn have three children.

Phil Silvers, featured with Nanette Fabray in "High Button Shoes," at the Century, N. Y., is said to be getting his highest stage earnings in the show. He's understood to have a $1,750 weekly guarantee, plus percentage of the gross over a stipulated figure and with the musical getting more than $42,000 a week, the comic's share is figured over $3,300.

Now in its 13th week, "Shoes," presented by Monte Proser and Joseph Kipness, was budgeted at $175,000 and has been netting $10,000 weekly. It moved Monday (22) from the Century to the Shubert. Latter house has less capacity, but the ticket price went to $6 top nightly, instead of $4.80 top weekday nights and $6 for Fridays and Saturdays, scale used at the Century.

The D'Oyly Carte company of London, offering a Gilbert and Sullivan repertory, opens next Monday (29) at the Century, requiring the switch of houses for "Shoes." English troupe last played Broadway nine years ago (at the Martin Beck) and when the visitors sailed back, it was expected the outfit would return within a season or so, but World War II intervened. Because a repeat appearance had been anticipated, about $5,000 was left on deposit in a New York bank. That money is being used to defray advance expenses.

Sudden illness of Artur Rodzinski, conductor of the Chicago Symphony orchestra, may be an aftermath of the hassle he had with the trustees last week over the proposed sale of Orchestra Hall, home of the symphony. Rodzinski insists that the hall is acoustically poor, and asked that the trustees purchase the Auditorium theatre, which has been shuttered for about 20 years. Board of directors pointed out that it would cost at least $500,000 besides the purchase price, to remodel the Auditorium.

Conductor's main beef is that Orchestra Hall is unsuitable for presentation of the full-scale operas he wants to put on. "Tristan and Isolde" production several weeks ago for the symphony fund had to be produced at the Civic Opera House.

Actors Equity Assn. has approved a resolution of the Associated Actors & Artistes of America, its parent AFL union, opposing the Taft-Hartley law. It also endorsed the unequivocal comment of Paul Dullzell, president of the Four A's and Equity's executive secretary:

"We have stated before and state again that in our opinion the Taft-Hartley law is vicious and that the majority of the members of Congress were hoodwinked by an anti-labor lobby into passing this legislation and that the welfare and best interests of this nation, not merely its working people, have been dangerously affected. The entire act is so venomous that only its outright repeal can restore a semblance of order to the national labor-management picture."

Joe E. Brown and the cast of the touring "Harvey" are laying off the first three days of the week. They went from Milwaukee to Chicago for a pre-Christmas visit. Tonight (24) the company and staff goes to St. Paul, having the use of a private buffet car, through the courtesy of L. L. White, vice-president of the Northwestern Railroad, a friend of the star. One of the actors will doll up as Santa Claus, while Brown in blackface and white coat will be Pullman porter.

"Harvey" relights Christmas night, playing matinees and nights Friday, Saturday and Sunday (26-28). Full salaries will be paid by Brock Pemberton, the show's producer, although only seven performances will be played.

Newest foundation to aid theatricals has been formed by Edward F. Kook, of the Century Lighting Co. He has put up $5,000 for the non-profit project, to which it is hoped there will be general contributors. Purpose is to encourage playwriting by subsidy, award scholarships in drama schools and survey theatricals with the object of effecting economies in production. Kook also aims to form a syndicate, with a scheduled capitalization of $250,000, to invest amounts of from $5,000 to $10,000 in new productions. It is a speculative project. There are already several such outfits which invest in Broadway shows.

Students of drama in New York metropolitan area have been invited by Leblang's ticket agency to compete in a theatre essay contest. Idea is to stimulate interest among a coming generation of theatregoers. It is recalled that during the era when Leblang's had a cut-rate department, many of the regular patrons were high school and college students. There are to be modest prizes for the best papers submitted, such as tickets for several leading dramas and books on the theatre, including volumes by Brooks Atkinson, George Jean Nathan and Burns Mantle.

Georges Gersene, who was interested in a couple of previous legiters, was all set as principal backer of a play slated for production this winter, even depositing money to guarantee actor salaries. That was before he read the script. Last week, however, he hurried to Equity and got his money back, declaring out on the show. He explained that after reading the script, the play looked so bawdy that the cops would be sure to pounce on it.

Flue fire which recently damaged Sardi's kitchen involved $12,000 loss, only part of which was covered by insurance. Blaze flared upstairs into the penthouse, occupied by J. J. Shubert, where furnishings were damaged by water. It was necessary to break through the walls in some offices to extinguish burning grease in the flue. But the restaurant, a rendezvous for Broadway show people, was closed only two days.

Metopera to Memphis In April, Missing Carnival

Memphis, Dec. 23.

Metropolitan Opera has fixed the dates for its annual visit to Memphis under Arts Appreciation sponsorship for April 6-7, a month earlier than usual.

Earlier booking, due to plans for Met's California invasion next spring, suits local sponsors well because it eliminates competition with the Cotton Carnival, "The South's Greatest Party," which developed last year, though without adverse effect on either event.

Wm. Miles to Assist Lily Cahill in Texas

San Antonio, Dec. 23.

William Miles will assist Lily Cahill in the production details of Theatre San Antonio, Inc., which will open its season Jan. 5 at the Thomas Jefferson high school here. Scenery will be designed and executed by Emile Robin, of this city.

For some years Miles has operated the Berkshire theatre, a strawhat in Stockbridge, Mass. He will continue it next summer.

Pre-Holiday Doldrums Hit Chi, But 'Annie' $50,000, Lunts $22,500

Chicago, Dec. 23.

Legit grosses finally got hit hard by the pre-Xmas jinx, with most shows off considerably. Outside of "Annie Get Your Gun" and "O Mistress Mine," others hit the tobaggan. Matinees were passed by in the shopping rush and early weeknight biz was extremely light. There will be no conventions to take up the slack until after the first of the year.

Christmas week is heavy with four openings, plus a circus and Sonja Henie ice revue. "Voice of the Turtle" arrived Sunday (21) at the Erlanger. "Anna Lucasta," at the Civic theatre and "Firefly" at the Blackstone, open Christmas night (Thurs.), as does Ballet Theatre, at the Civic Opera House. "Medium" and "The Telephone" opens Jan. 5 at the Studebaker and "Lady Windermere's Fan" arrives Jan. 12 at the Erlanger.

Estimates for Last Week

"Annie Get Your Gun," Shubert (7th week) (2,100; $6). Had a few empty seats at the Wednesday matinee, but still terrific $50,000.

"Chocolate Soldier," Blackstone (11th week) (1,358; $4.80). Closed Saturday (20), with not too bad $16,000.

"Musical Depreciation Revue," Studebaker (8th week) (1,246; $3.60). Spike Jones cut-ups failed to draw last week, with Friday night, usually the best of the week, way off; fair, $15,000.

"O Mistress Mine," Selwyn (7th week) (1,000; $4.20). Matinees a little light, but grand $22,500.

"Private Lives," Harris (19th week) (1,000; $3.60). Slipped further; around $12,000; final month of run.

Ballet Theatre Drew 130G in 3½ Wks., N.Y.; Keep Colombia Coin

Ballet Theatre wound up its three-and-a-half-week engagement at City Center, N. Y. last week with a $130,308 gross (at $3 top) for 34 performances. Last spring, at $2.40 top, the troupe did $89,439 in 26 performances at the same spot.

Company has been put into something of a jam by the cancellation of it January tour of Colombia, due to the postponement of a Pan-American conference. Dr. Bernardo Mendel, for the Colombian government, posted a $49,000 bond in N. Y. (one-half of BT's estimated expenses for six weeks) before the contract was signed. Indications are that none of this money will be returned. It has already been used for ticket printing, advertising, etc., and any remaining amount will be covered by losses on substitute bookings that now have to be made.

With the loss of the Colombia booking, the troupe had open time between Jan. 4 and Feb. 15. BT had signed contracts for two performances en route to and from Bogota, at Miami and New Orleans, and had to cancel. The company has filled part of its open time, with extension of Chi booking, filling some Community Concerts dates, etc. It will lose one week's time, however, out of the six.

CHEVALIER $23,000, S.F.; INA 18G IN 'WEAKNESS'

San Francisco, Dec. 23.

"The Fatal Weakness" starring Ina Claire, continued to draw fairly well in its second week on Theatre Guild-ATS subscription. It was helped by the star's local following, as she's been a resident here for several years. Concluding his run at the Curran, Maurice Chevalier was a potent draw in his first local appearance since the war.

The Curran will be dark until Monday night (29), when Gertrude Lawrence opens in "Tonight at 8:30," the third of the Theatre Guild-ATS presentations this season. The show is set for a three-week run.

Estimates for Last Week

"Fatal Weakness," Geary (2d week) (1,550; $4.80). George Kelly comedy-drama pulled another $18,000 satisfactory considering the pre-holiday slump.

Maurice Chevalier, Curran (3d week) (1,776; $4.80). French singer-personality grossed an estimated $23,000 for his final seven days; total take for the 17-day engagement was $60,000.

'Windermere' Hefty 21½G Despite Season, Toronto

Toronto, Dec. 23.

Despite the traditional "worst week in the year," Cornelia Otis Skinner in "Lady Windermere's Fan" did a terrific $21,500 for near-capacity on the week at the 1,525-seat Royal Alexandra, at $3.60 top.

But for holiday-shopping competition, date might have been a sellout $23,000.

'Blackouts' $15,700, L.A.; 'Mary Little' $11,700

Los Angeles, Dec. 23.

Pre-Christmas slump hit local legit with a vengeance last week, and the three houses open reported sharp drops. Hardest hit was Ken Murray's "Blackouts."

"Emperor Jones" exited Sunday (21) at the Las Palmas after three-week stand. House rekindles Friday (26) with the world preem of "Thieves Paradise," by Myron Fagan.

Biltmore, dark last week, reopens tonight (Tues.) with Maurice Chevalier.

Estimates for Last Week

"Blackouts of 1947," El Capitan (287th week) (1,142; $2.40). Santa was unkind. Gross slid down to $15,700, drop of $1,300.

"Emperor Jones," Las Palmas (3d week) (388; $2.40). Finaled with $3,000, for a total of $7,500 for the engagement.

"Mary Had a Little," Belasco (6th week) (1,061; $2.40). Slid slightly to $11,700 but still in the black. Run ends January 10.

'LUCASTA' $13,000, ST. L.; 'SOLDIER' OPENS NEXT

St. Louis, Dec. 23.

"Anna Lucasta," with an all-Negro cast, wound up its two-week stand Saturday (20) at the American with a fair $13,000. That was just a shade under the opening stanza week in the 1,700-seat house. at a $3.66 top.

The American is dark until Christmas night (Thursday), when Oscar Strauss' musical comedy, "The Chocolate Soldier," opens a 10-night engagement with Billy Gilbert in the lead role. The top is $4.27, except New Year's Eve, when the price will be hiked to $4.88.

Current Road Shows

(Period covering Dec. 22-Jan. 3).

"Anna Lucasta"—Civic, Chi. (25-3).

"Annie Get Your Gun"—Shubert, Chi. (22-3).

"Blackouts of 1947"—El Capitan, Hollywood (22-3).

"Bonanza Bound"—Shubert, Philly (25-3).

"Carousel"—Ford's, Balto. (22-3).

Maurice Chevalier—Biltmore, L. A. (22-3).

"Chocolate Soldier" — American, St. Louis (22-3).

"Dream Girl" — Aud., Oakland (26-27); White, Fresno (29-30); Lobero, S. Barbara (31-1); Aud., Pasadena (2); Aud., San Diego (3).

"Fatal Weakness"—Geary, Frisco (22-3).

"Harvest of Years"—Colonial, Bost. (29-3).

"Harvey"—Aud., St. Paul (25-27); Lyceum, Mpls. (29-3).

"I Remember Mama"—Nat'l, Wash. (22-3).

"Lady Windermere's Fan" — Aud., Roch. (25-27); Cass., Det. (29-3).

"Look Ma, I'm Dancing"—Shubert, Bost. (22-3).

"Make Mine Manhattan"—Forrest, Philly (23-3).

"Mary Had A Little"—Belasco, L. A. (29-3).

"Master's Chair" — Lobero, Santa Barbara (25-27); Tracy, Long Beach (29); Aud., San Gabriel (30); Aud., San Diego (31); Aud., Sacramento (2-3).

"Medium," "Telephone" — Cox, Cincy (29-3).

"O Mistress Mine"—Selwyn, Chi. (22-3).

"Oklahoma!"—Hanna, Cleve. (22-3).

"Power Without Glory"—Wilbur, Bost. (29-3).

"Private Lives"—Harris, Chi (22-3).

"Show Boat"—Erlanger, Buff. (25-27); Aud., Roch. (29-3).

"Song of Norway" — Aud., Hartford (25-31); Lyric, Bridgeport (1-3).

"State of the Union"—Aud., Louisville (25-27); Coliseum, Evansville (29); English, Ind'np'l's (30-3).

"Student Prince" — Opera Hse., Boston (25-3).

"Strange Bedfellows" — Locust, Philly (27-3).

"Sweethearts"—Nixon, Pitt. (25-3).

"The Firefly" — Blackstone, Chi. (25-3).

"The Late Christopher Bean"—Hartman, Col. (25-27); Town Hall, Toledo (28-31); Davidson, Mil. (1-3).

"The Men We Marry"—Shubert, N. Haven (25-27); Plymouth, Bost. (29-3).

"The Red Mill"—Music Hall, K. C. (22-29); KRNT, Des Moines (30-2); Mem. Hall, St. Joseph (3).

"Tonight At 8:30"—Curran, Frisco (29-3).

"Voice of the Turtle"—Erlanger, Chi. (22-3).

'MANHATTAN' OK 18G, 5 PERFS, NEW HAVEN

New Haven, Dec. 23.

"Make Mine Manhattan" slipped into town Wednesday (17) to only a fair advance at the Shubert. But when word-of-mouth got around, the five-performance stand at $4.20 top added up to a substantial $18,000; okay for pre-Xmas.

Current week has the breakin Thursday-Saturday (25-27) of "The Men We Marry." Then the house goes pix till early January.

'Norway' $18,000, Only Hub Entry; 4 Open This Wk.

Boston, Dec. 23.

"Song of Norway," playing a return engagement, was the only entry in the legit ranks last week. All other houses were closed during the week, and will remain so until Christmas. It is just as well, considering the generally poor biz in all entertainment spots.

Opening Christmas night (Thurs.) at the Shubert is "Look, Ma, I'm Dancing," and "Student Prince" returns to the Opera House the same night. "Harvest of Years" opens Friday (26) at the Colonial, and "Paris Sings Again" opens Saturday (27) at the Majestic. For his second production of the New England Opera Theatre, Boris Goldovsky did the American premiere of Mozart's "Idomeneo" at the Opera House, grossing an estimated $7,200, huge.

Estimate for Last Week

"Song of Norway," Shubert (2d week) (1,700; $4.20). Operetta struggled but again around $18,000 for the closing stanza; not bad considering general conditions.

HOME TOWN WELCOMES MISS TRUMAN IN SRO'S

Kansas City, Dec. 23.

Margaret Truman in her hometown concert debut played to sellout houses in the 2,572-seat Music Hall Dec. 15-16. The house was scaled down from $3, and the gross, exclusive of taxes, totaled $10,000. Appearances were handled by Walter Fritschy Concert Bureau, and were not available as part of Fritschy's regular season.

President Truman's daughter probably could have sold out a couple more nights on the basis of publicity given her by the Kansas City Star and its radio station, WDAF. Audiences were considered a community cross-section, as political clubs did not buy up blocks of tickets, according to Fritschy. The only blocks of tickets sold were 400 to the Women's Chamber of Commerce and a smaller block to the Business and Professional Women's Club. The Monday night audience was well peopled with members of the Truman family, including Mrs. D. W. Wallace, the singer's grandmother, Miss Mary Jane Truman, her aunt, and other members of the Wallace family.

Clark's 'Sweethearts' Nabs Hot $26,000, D.C.

Washington, Dec. 23.

With all other show business taking the usual pre-Christmas kicking, Bobby Clark in "Sweethearts" bettered its fine score of the preceding week at the National with an impressive $26,000, at $4.20 top.

Charlotte Greenwood in "I Remember Mamma" bowed in last night (Mon.), on ATS-Guild subscription. "Carousel" follows, Jan. 5.

'Red Mill' OK $26,000 In Pre-Holiday Mpls.

Minneapolis, Dec. 23.

Critics' raves and customers' word-of-mouth shot up business for "The Red Mill" and it finished to near-capacity the latter part of its week's run at the Lyceum, despite the pre-holiday lull and bad weather. Show lays off here Dec. 22-24, reopening Christmas night (Thurs.) in Kansas City.

Estimates for This Week

"Red Mill," Lyceum (single week) (1,700; $3.60). Victor Herbert revival garnered a nice $26,000. House is dark this week, but gets the Joe E. Brown company of "Harvey" next week.

Barbara Stevenson's 'Messiah'

Salt Lake City, Dec. 23.

Barbara Stevenson, former leading soprano with the Philadelphia Opera Co., has been chosen for the leading role in Handel's "The Messiah," to be presented at the Tabernacle next Sunday 28.

She sang the same role at Carnegie Hall, N. Y., last year.

Seasonal Lull Floors B'way Biz; 'Angel' $21,000 in First Full Wk., 'Shoes' SRO 42G, 'Streetcar' $27,500

There were many new lows in grosses along Broadway last week, the pre-holiday slump being heavier than anticipated, in fact, the sharpest in many years. Figures are not indicative of the normal draw, and business should jump this week and next, with the advent of Christmas and New Year's.

Least affected, if at all, were "High Button Shoes" among the musicals and "A Streetcar Named Desire" among the straight plays. They are coupled in having the strongest demand in the agencies. "Angel in the Wings" did very well in face of theslump. The New Stage production of "Lamp at Midnight," presented Sunday night (21), and the John Gielgud-starring "Crime and Punishment," which preemed Monday night (22), attracted favorable critical reaction.

First holiday week's premiere card offers three revivals, "Crime and Punishment," "Topaze," and "The Cradle Will Rock."

Estimates for Last Week

Keys: C *(Comedy)*, D *(Drama)*, CD *(Comedy-Drama)*, R *(Revue)*, M *(Musical)*, O *(Operetta)*.

"Allegro," Majestic (10th week) (M-1,695; $6). With four theatre parties during the first part of the week, top grossing musical again around $47,500.

"An Inspector Calls," Booth (9th week) (D-712; $4.80). Count was figured around $7,000 but the show has been doing well and should play into the spring.

"Angel in the Wings," Coronet (2d week) (R-1,032; $4.80). First full week's takings approached $21,000; strong for intimate revue considering conditions; growing demand in agencies.

"Annie Get Your Gun," Imperial (84th week) (M-1,472; $6.60). Pre-holiday decline affected capacity pace for first time; estimated under $37,000 but should bounce back to capacity.

"Born Yesterday," Lyceum (99th week) (C-993; $4.80). One of many shows that registered new lows; count here approximated $15,000 and will come back.

"Brigadoon," Ziegfeld (41st week) (M-1,628; $4.80). Like other run musicals, attendance dipped and gross slipped to $37,500 for first time.

"Call Me Mister," Plymouth (88th week) (R-1,075; $4.80). House is mentioned to get another show after the holidays; run revue dipped under $15,000.

"Command Decision," Fulton (12th week) (D-968; $4.80). Partics kept the gross from slipping much and drama click was rated around $19,000.

"Finian's Rainbow," 46th Street (50th week) (M-1,319; $6). Close to year's run mark and some decline was not surprising; approximately $37,500.

"For Love or Money," Miller (7th week) (C-940; $4.20). Estimated over $12,000; while a drop from normal gait, last week's gross provided some profit.

"Happy Birthday," Broadhurst (60th week) (C-1,160; $4.80). Like the others with lengthy engagements, business tapered here; under $12,000 but will improve.

"Harvey," 48th St. (165th week) (C-902; $4.20). Crack laugh show dipped further with the field, the estimated gross being $13,000, but business should rebound.

"High Button Shoes," Shubert (12th week) (M-1,387; $6). Moved here Monday (22) from the Century, with scale tilted; sells out all performances for great gross of $42,000; but there's less capacity in the new berth.

"Icetime of 1948," Center (30th week) (R-2,994; $2.40). Slipped under the $27,000 level, but with matinees daily from Christmas through Jan. 4, skating revue should jump plenty.

"John Loves Mary," Music Box (46th week) (C-979; $4.80). Hit particularly and dropped under $7,000, but laugh show on its way to year's run should fare much better.

"Music in My Heart," Adelphi (12th week) (O-1,434; $4.80). Has been socked very hard too of late, but may recuperate with the advent of the holidays; around $14,000.

"Oklahoma!", St. James (254th week) (M-1,505; $4.80). Did better than most others previous week but dipped under $19,000 last week.

"Streetcar Named Desire," Barrymore (3d week) (D-1,064; $4.80). One of few exceptions and, with standees all performances, gross bettered $27,500 again.

"The Druid Circle," Morosco (98th week) (D-935; $4.80). John van Druten's latest play never caught on, and was doomed even before the pre-Xmas dip; closed Saturday (20). "Topaze" opens here Saturday (27).

"The Heiress," Biltmore (12th week) (D-920; $4.80). Only slightly affected and drama that jumped to capacity after mixed notices was rated around $22,000 last week.

"The Voice of the Turtle," Hudson (193d week) (C-1,057; $3.60). Three-person play down to new low, but intention is to continue for a time although the film version opens this week; $5,000.

"The Winslow Boy," Empire (8th week) (D-1,101; $4.80). Takings for this import did not decline hardly at all and got close to $18,500.

"Young Man's Fancy," Cort (34th week) (C-1,064; $3.60). Should benefit from holiday business; has been using two-for-ones; under $6,000.

REVIVALS

"Antony and Cleopatra," Beck (4th week) (D-1,214; $4.80). Great business for Shakespearean drama; $27,000 indicated, close to capacity.

"Burlesque," Belasco (52d week) (C-1,077; $4.80). Dated out Jan. 10 and may tour; under $10,000; "A Friend of the Family" will follow next month.

"Crime and Punishment," National (D-1,164; $5.40). Presented by Robert Whitehead and Oliver Rae; Rodney Ackland adaptation of Dostoyevsky drama; opened Monday (22) to generally favorable press reaction.

"Man and Superman," Alvin (11th week) (CD-1,331; $4.80). Parties intentionally dated for pre-Christmas weeks, but virtual capacity again, around $31,000.

"Medea," Royale (9th week) (D-1,025; $4.80). Was expected to drop in new spot after moving from larger National; slump also figured; around $22,000; still big for Greek tragedy.

"The Cradle Will Rock," Mansfield (997; $4.20). Operatic drama by Marc Blitzstein; presented by Michael Myerberg for limited date; opens Friday (26).

"Topaze," Morosco (CD-935; $4.80). Presented by New Opera Co.; written by Marcel Pagnol; adapted from French by Benn W. Levy; opens Saturday (27).

Added

"Lamp at Midnight," New Stages. Downtown little theatre production won unusual critical praise. Opened Sunday (21) and continues.

Gertie $19,500, 'Boat' 18G, Philly

Philadelphia, Dec. 23.

Last night for the first time this season, Philly didn't have a single legit offering. That paucity will be taken care of tonight (Tues.) when "Make Mine Manhattan" bows into the Forrest for a fortnight's stay. By the end of the week, three of the city's four regular legit houses will be lighted.

Judging by the biz of the last two weeks, it was probably a good thing that there was such limited activity. "Show Boat," struggling along in its fifth and final stanza at the Shubert, was lucky to hit the $18,000 mark. Last two weeks here saw the fine big musical revival take it on the chin plenty, and even with two winning sessions at the beginning, it's doubtful if the Rodgers-Hammerstein production got an even break.

In her second and final week at the Forrest, Gertrude Lawrence, offering her second set of Noel Coward comedies under the general title of "Tonight at 8:30," got $19,500.

In addition to "Make Mine Manhattan" this week's two openings are "Bonanza Bound," at the Shubert, Xmas night (Thur.), and "Strange Bedfellows," at the Locust, Saturday (27). Both of these shows stay two full weeks after their break-in this week, but "Manhattan" leaves Jan. 3, which means the Forrest will be dark the week of Jan. 5.

The January booking chart has filled up rapidly and now has few gaps. The Walnut, dark since Dec. 1, relights Jan. 8, with "Friend of the Family," a translation of a Strindberg drama. It's another preem, and is skedded to stay here two and a half weeks, to be followed on Jan. 26 (or during that week) by "Mr. Roberts," still another tryout, with Henry Fonda and David Wayne.

The Forrest, after its dark week of Jan. 5, relights Jan. 12, with "Look, Ma, I'm Dancing" for two stanzas but, so far, hasn't anything listed for Jan. 26. The Locust has just announced Bert Lahr in the "Burlesque" revival Jan. 12, but also still has nothing beyond that.

Lucille $11,500, Seattle

Seattle, Dec. 23.

Lucille Ball in "Dream Girl," at the Metropolitan here, was mired in the pre-Christmas slump, and grossed only $11,500.

House, seating 1,500, had a $3.75 top.

Plays on Broadway

Crime and Punishment

Robert Whitehead & Oliver Rea production (Bea Lawrence, associate producer) of dramatization by Rodney Ackland of Dostoyevsky's novel, in five scenes (with one intermission). Stars John Gielgud; features Lillian Gish, Dolly Haas, Vladimir Sokoloff, Alice John, Sanford Meisner, E. A. Krumschmidt. Directed by Theodore Komisarjevsky. Setting, Paul Sherriff; costumes, Lester Polakov. Opened at National, N. Y., Dec. 22, '47; $5.40 top.

Lebeziatnikoff	Ben Morse
Sonia	Dolly Haas
Katerina Ivanna	Lillian Gish
Her children:	
Polya	Betty Lou Keim
Leda	Sherry Smith
Ivan	Paton Price
Amalia	Elisabeth Neumann
Street Vendor	Howard Fischer
Anyutka	Wauna Paul
His Assistant	Robert Donley
Lodger	Scott Moore
Ex-Soldier	Michael Arshansky
Nastasia	Galina Talva
Daria	Susan Steell
Lizavieta	Mary James
Rodion Romanitch Raskolnikoff	John Gielgud
Simon Zeharitch Marmeladoff	Sanford Meisner
Dmitri Prokovitch Razoumikhin	Alexander Scourby
Zametoff	Richard Purdy
Casimir Stanislawowitch Loochinsky	E. A. Krumschmidt
Pulcheria Alexandrovna	Alice John
Dounia	Marian Seldes
Porfiri Petrovitch	Vladimir Sokoloff
A Strange Man	Mort Marshall
Doctor	Patrick McVey
Coachman	William Beal
Government Clerk	David Elliott
His Wife	Cecile Sherman
Widow	Amy Douglass
Her Daughter	Jeri Souvinet
Old Lady	Eugenia Woods
Old Gentleman	Arthur Griffin
Fomitch	Richard Hayes

Considering the synthetic nature of most opening-night ovations on Broadway, the cheers and repeated curtain calls after the premiere of "Crime and Punishment" were genuinely merited. And the tribute might justifiably have been for the producers, as well as for the star, cast and director. For by their presentation of this gloomy drama, following so closely after their impressive production of the classic "Medea," Robert Whitehead and Oliver Rea have established themselves as managers of unusual discernment and taste.

Whether this second operation will have the popular success that Judith Anderson's striking performance has brought to "Medea" seems questionable. Although "Crime and Punishment" is an imposing production and provides absorbing drama, it is progressively somber in tone and hardly calculated to provide enjoyable entertainment.

Also, it lacks the spectacular theatrical qualities likely to arouse widespread public interest. And, finally, its reputed $60,000 production cost and approximately $21,000 operating expense (requiring a $5.40 top, the highest scale for a straight play) make it a doubtful commercial prospect.

Rodney Ackland's dramatization of the Dostoyevsky novel compresses the action and interest within limited dimensions of place and time. The drama is still a profound study of psychological and moral disintegration, as well as a powerful social comment.

In a technical sense, it lacks theatrical form, having no conventional acts and scenes, contrived climaxes or curtain lines. Instead, it has a cumulative intellectual and emotional effect as its psychopathic hero and pathetic subordinate characters are relentlessly engulfed in futility, despair and tragedy.

The drama is presented in five "scenes" (that is, the curtain is lowered five times to indicate passage of time) and with a single intermission. This tends to make the show seem a trifle slow and long. But the fact that the house lights are left dark between scenes (while it presumably helps sustain theatrical illusion) tends to encourage the audience to light matches and cigaret lighters to refer to the playbill. It may also possibly tend to make the audience cough during some of the dramatic passages, instead of doing so between scenes.

In the long, varied and arduous leading part he played in London last season, John Gielgud gives possibly the finest performance of his distinguished Broadway career. As the pitiful student, whose attempt to live up to his delusions of grandeur, he shows great range, depth and sensitivity.

Lillian Gish is superb as the miserable consumptive, Katerina. Dolly Haas is touchingly quiet and intense as the devout prostitute. And Vladimir Sokoloff gives a deftly shaded portrayal of the subtle investigator. Other commendable performances are given by Sanford Meisner, E. A. Krumschmidt, Alexander Scourby, Alice John, Marian Seldes, Mary James and Elizabeth Neumann.

The staging of Theodore Komisarjevsky welds the diffuse action into dramatic focus, but doesn't always sustain tempo. Paul Sherriff's multiple setting, imported from London, creates the illusion of tenement squalor. And Lester Polakov's costumes suggest resigned tawdriness.

Hobe.

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Lamp at Midnight

New Stages production of two-act play by Barrie Stavis. Directed by Boris Tumarin; settings, Robert Gundlach; lighting, David Heilweil; costumes, Dorothy Croissant. Opened at New Stages theatre, N. Y., Dec. 21, '47.

Galileo Galilei	Peter Capell
Polissena	Kathryn Eamos
Sagredo Niccolini	Ralph Camargo
Cesare	Jay Barney
Stelluti	Joe O'Brien
Cardinal Barberini	Kermit Murdock
Cardinal Bellarmin	Karl Weber
Carlo Barberini	Ben Irving
Francesco Barberini	Leon Janney
Father Firenzuola	Paul Mann

"Lamp At Midnight," Barrie Stavis' play about Galileo, which was edged out of the uptown Experimental Theatre by the Berthold Brecht drama on the same subject, luckily found its way into the hands of this spirited group of young professionals operating in a corner of Greenwich Village. This play of telescopes and crucifixes is staged with imaginativeness tempered by a serious intelligence. It is superlatively projected by a cast unafraid of emotion.

But despite its many merits, which tend to become magnified within the framework of a "little theatre," the play doesn't have the stuff for a commercial venture. "Lamp" is an impassioned talk-piece deriving dramatic values from its dialectical interplay of ideas. Yet, for a purely discursive work, the lines only occasionally flash brilliant insights and the dialectics tend to repeat themselves instead of progressing to deeper levels or more subtle grounds.

Thematically, the play is a moving outcry against the crushing of the human spirit by dogmas armed with torture wracks and, as a parable, it is pointed against modern totalitarianism. (It's not accidental that the play is a striking parallel to Arthur Koestler's novel, "Darkness At Noon," even to the title.)

Galileo, after verifying with his telescope the Copernican theory of the solar system, sits his revolutionary ideas against the rigid Church ideology. He sinks under the double pressure of Jesuitical arguments and his own faith, finally recanting his ideas and confessing to crimes never committed.

Several of the drama's many scenes have a powerful impact. Particularly vivid is the meeting of Galileo and Cardinal Bellarmin, in which the dual meaning of truth is discussed. Also affecting are Galileo's confrontations with the Pope, his trial scene and the macabre confessional sequence. Curtain comes down on an emotional peak, with Galileo repudiating his confession and affirming his science with the phrase, "It moves."

Of the long list of players, many of them AFRA members, Peter Capell is most effective with a fully rounded portrait of Galileo. Kermit Murdock is excellent as the Pope, ranging from anger to fear with a subtly-shaded unction. Karl Weber, as Cardinal Bellarmin, and Ralph Camargo, as Galileo's friend, also stand out.

The settings, stylized along simple structural lines, are neatly adapted for quick shifting and adequately suggestive. Lighting and costumning are of professional standard.

Herm.

Plays Abroad

Happy as Larry

London, Dec. 17.

Pilgrim Players Ltd. presentation (by arrangement with Bronson Albery Musikart Society, Ltd.) of Mercury Theatre production of fantasy in three acts by Donagh MacDonagh. Directed by Denis Carey. At Criterion, London, Dec. 16, '47.

First Tailor	W. A. Kelly
Second Tailor	Michael Gwynn
Third Tailor	Norman Tyrrell
Fourth Tailor	Wilfrid Brambell
Widow	Sheila Manahan
Larry	Liam Redmond
Mrs. Larry	Anna Burden
Doctor	Fred Johnson
Seamus	Edward Byrne
Gravedigger	Christopher Steele
Clotho	Sally Travers
Lachesis	Phyllis Ryan
Atropos	Christie Humphrey

This poetic Irish fantasy was transferred from its small tryout theatre, the Mercury, where it was acclaimed by the critics. Beautifully presented, its appeal is artistic, rather than commercial. If meticulously cast, it might be suitable for the Theatre Guild. But it's essentially a little theatre production.

Opening with four tailors stitching to rhyme, scenes flash back 50 years depicting serio-comic episodes in the life of Larry, grandfather of one of the quartet. He meets a sorrowing young widow tending the fresh grave of her spouse, having promised him she wouldn't rewed until the clay on his tomb was dry.

He takes her to his home where his wife has been resisting the wooing of the local doctor. The medico poisons the husband, whose widow promptly allows herself to be consoled by her villainous pursuer. In turn, the doctor is given a draught of his own brew by the spectral visits from the future generation. Larry, his body being pierced for blood transfusion to save the second corpse, comes back to life and his wife dies of shock. Larry is thus left with the gay young widow who leaves no doubt of her intention to take over his heart and hearth.

All this is in rich brogue and with a disarming naivete which has a novel attraction. A delightful cast headed by Liam Redmond, Sheila Manahan (newly arrived from Dublin and already signed up for films) give rich satiric humor to the story.

Clem.

The Voice of the Turtle

Budapest, Dec. 15.

Muvesz Szinhaz production of comedy in three acts by John van Druten. Directed by Imre Apathy. Translation, Janos Bokay; set, Miklos Neogrady. At Szinhaz, Budapest.

Sally	Klari Tolnay
Olive	Manyi Kiss
Bill	Zoltan Varkonyi

John van Druten's Broadway smash isn't likely to break Budapest legit records too. Play got so-so critical reception, some attacking it for "saying nothing, and saying it weakly." However, some press comment was favorable, on grounds that though it is nothing but a sweet, romantic story, it's a story of real life, worth seeing.

Director Imre Apathy did his best to make the play go over. Performance is also aided by the set made by Miklos Neogrady who sucessfully turned the stage into a comfortable, homelike New York flat. This was quite a task, as he had to make a two-room, hall and kitchen flat on one of Budapest's smallest stages.

Third favoring factor, and considerably the strongest, is that the three-role play was introduced here with three top legit stars. Klari Tolnay, who is as good in drama as in comedy, gives a touchingly warm performance as Sally.

Manyi Kiss, who is a top comedienne, makes the role of Olive very amusing. Her fantastic costumes aid greatly. Zoltan Varkonyi, who has played Hamlet and Henry IV, enacts the role of Bill, the GI, with surety and natural touch.

Altogether, play reflects a real "Happy Sunday" mood (which is the title of play here) and one of a light, but sweet romantic love.

Gaal.

La Femme de Ta Jeunesse

(Woman of Your Youth)

Paris, Dec. 16.

Mrs. Simone Berriau production of comedy in three acts by Jacques Deval. Directed by Deval. Set by Emile and Jean Bertin. At Theatre Antoine, Paris.

Fernande	Gaby Morlay
Maurice	Daniel Lecourtois
Charles	Andre Rignault
Ginette	Lucienne Granier
Jean	Jean Claude Bonnardot

This comedy, first to be produced here by Jacques Deval since he came back from America, looks easily adaptable for U. S. and also for the screen. In this, Gaby Morlay has an excellent vehicle appearing as the wife who has been married for 17 years. She has fallen desperately in love with a friend of her husband, and they plan to give him poison. At the last minute, she does not poison him, but instead gives the air to the lover. It's all done for laughs with intimate atmosphere helping put over the play.

Gaby Morlay is not going overboard on dresses in this, and her acting never was better. Daniel Lecourtois, as the husband is convincing. Andre Rignault, as the younger lover who takes the affair with his friend's wife as a matter of course, is also realistic. Lucienne Granier and Jean Claude Bonnardot have minor roles.

This play was not expensive to stage but it carries more appeal than many more ambitious productions.

Maxi.

Atlanta to Have 2 Legits For First Time in Years

Atlanta, Dec. 23.

For the first time in years, Atlanta will have two legit theatres this winter. In addition to The Stage, a stock company which opens a guest-star policy Dec. 29 with Nancy Carroll in "Personal Appearance," at the Woman's Club, the town also has a new house for touring legits.

Latter is the renovated and modernized Tower theatre, under the management of Harvey Smith. It opens with a Christmas vaude bill, but future bookings include "State of the Union," "Harvey," "Song of Norway" and "Oklahoma!"

The Stage is managed by Martin Cook, former Broadway manager and stage manager. The productions will be directed by William Corrigan. In general, Broadway stars and principals will be used, with local playing supporting parts.

Plays Out of Town

Make Mine Manhattan

New Haven, Dec. 17.

Joseph M. Hyman production of revue in two acts, 22 scenes. Staged and lighted by Hassard Short. Sketches and lyrics, Arnold B. Horwitt; music, Richard Lewine; settings, Frederick Fox; costumes, Morton Haack; choreography, Lee Sherman; sketches directed by Max Liebman; orchestrations, Ted Royal; music director, Charles Sanford; vocal supervision, Lois Mosely; musical continuity for dances, Mel Pahl. Added material by Max Liebman, Ted Fetter. Allan Roberts, Sid Caesar. Peter Barry, David Gregory, Sylvia Rosales. Opened at Shubert theatre, New Haven, Dec. 17, '47; $4.20 top.

Cast: Sid Caesar, David Burns, Joshua Shelley, Sheila Bond, Danny Daniels, Kyle MacDonnell, Jack Kilty, Nelle Fisher, Ray Harrison, Max Showalter, Eleanor Bagley, Stephanie Augustine, Hal Loman, Perry Bruskin, Joy Carroll, Biff McGuire, Ed Chappel, Larry Carr, Jean Jones, Sterling Mace, Rhoda Johannson, Francis Spencer, Tony Charmoli, Tommy Morton, Willis Brunner, Skip Randall, Rudy Tone, Phyllis Mayo, Dolores Novins, Maria Nita, Anne Ferle, Annabelle Gold.

The only apparent thing that can stop this musical from tickling Gotham for some time to come is the possibility of fumbling in the staging department. As yet, despite a rapid pace, the routining is not welded to the best advantage. But there are ample assets that can be shuffled into sock entertainment.

Premiere found the show's weakest moments in the final sector. The old adage of sending 'em home with a wallop seems to have been ignored in setting the running order here. A reshuffle of the numbers, plus the addition of a stronger finale, can mean a difference of months in the Broadway run of "Manhattan."

There's talent a-plenty in this setup, including the creative, as well as the visible, contributors. Some very funny skits have been spliced with novel terps and witty ditties to bring this production to a point of considerable promise. It's not smash fare as yet, but there's enough material present for the show to locate the Broadway hit column.

Show brings Sid Caesar to the fore as an extremely capable comedian. His versatility is a substantial prop on which to build laugh material. This revue should do plenty for him just as he does plenty for the revue. David Burns is another heavy entrant in the guffaw roster, while Joshua Shelley and Max Showalter add good comedy support.

Four sketches sprinkle the bill generously with chuckles, these being "Any Resemblance," a poke at drama crix; "First Ave. Gets Ready," a United Nations howl; "Full Fathom Five," a burlesques on fountain pens; "Hollywood Heads East," a pic making travesty. Also good for laughs are the tunes "Noises In The Street," "Traftz" and "Subway Song."

Score as a whole is appealing, a well diversified lineup including novelties like "Take It Back, We're Through" and "The Good Old Days," as well as a couple of romantic tunes, "I Don't Know His Name" and "I Fell In Love With You," both of which should become hits. Lyrics are consistently upper bracket, "clever" serving as a good descriptive.

Jack Kilty and Kyle MacDonnell head the vocals in good voice. Eleanor Bagley does okay with the comic "Movie House in Manhattan" tune and Sheila Bond handles a lively one tagged "Gentleman Friend."

A dance standout is a ballet in which the Horatio Alger tale, "Phil The Fiddler," is put to music: It's effective and handsomely done, with vocal story telling by Kilty. Nelle Fisher, Ray Harrison, Sheila Bond, Danny Daniels and Hal Loman contribute importantly in various phases of hoofing. An entrant given considerable time is a takeoff on "Allegro," which shapes up as a satirical bang or an ordinary travesty, depending largely on whether or not the onlooker has seen the original Rodgers and Hammerstein opus.

Settings and costumes offer good eye appeal. Charles Sanford rates mention as conductor.

Bone.

The Magic Rowan

Pasadena, Dec. 18.

Pasadena Playhouse production of play in two acts (four scenes), by James Shaw Grant. Staged by Gilmor Brown and Vincent Bowditch, settings by Scott McLean. Opened at Pasadena Playhouse, Dec. 17, '47, at $3.60 top.

Chirsty	Elizabeth Harrower
Maggie Ann	Joan Wheeler
Katag	Maudie Prickett
Gormella	Mary Wing
Alex	Ray Hughes
Pyrus	Alan Edmiston
Nell	Murray Yeats
MacVinish	Vincent Bowditch
MacDougall	Samuel R. Herrick
Pederan	Daniel Holton
MacLuggage	Frederic Berest
Mrs. MacVinish	Dorothy Spellman
Constable	H. Phillip Chambers
Old Women	Donnamae Hurd, Mary E. Adamson, Mary Larmonth

Dancing Girls: Ann Crane, Jane Cole, Barbara Cole, Jean Egan. Singers: Jean Coleman, Amaryllis Bates, Ben Janney, Miles Middough. Musicians: Rosemary McNamee, Thomas Hall, Ben Janney, Ed Kemmerer.

From the folk lore of the Hebrides comes this magic tree story authored by James Shaw Grant, touted in Scotland as "another Barrie." The description, judging by this play, is enthusiastic.

Not that "The Magic Rowan" is a bad play. It has moments of charm and appeal. But it is far from being an international play, however great its appeal may be in Scotland.

The Rowan is a tree indigenous to the Hebrides and, according to island legend, its fruit has miraculous qualities. As a program note explains, it is "bitter to the taste, but those who eat it are purged forthwith of malice, greed and envy. They believe no longer in the infallibility of their own ignorance, but look upon the world with the bright wonder of a child and the wisdom of old age. . . ."

The play is allegorical. Locaied in the tiny crofting village of Carravultan, the four scenes detail how the spirit of the Rowan transforms the bleak, austere life of the hamlet. When the magic spirit departs there is a promise of a lighter, warmer outlook in the little community.

For American consumption, considerable rewriting and tightening seems needed. The final scene should be eliminated to avoid having one of the characters paraphrase the meaning of the Rowan's visit — a theme more eloquent when merely implied.

Kap.

The Wise Have Not Spoken

Cleveland, Dec. 20.

Western Reserve Univ. production of three-act drama by Paul Vincent Carroll. Directed by Basil Langton and presented by University and Eldred Players, at Eldred campus theatre.

Commendably artistic and understanding first American performance of this Paul Vincent Carroll drama of Ireland can be attributed mostly to Basil Langton, British actor-director, who takes the lead role and also staged play, as he did in the London production last January.

Manhattan possibilities for "The Wise Have Not Spoken" seem good. It doesn't need much rewriting or doctoring. Dealing with Ireland's confused and rebellious post-war young generation, it was written with the sensitivity, passion and eloquence that Carroll displayed in his "Shadow and Substance" (1938) and "White Steed" (1939).

But unlike those mystical pieces, this down-to-earth work has far more dramatic bite and timeliness. Author makes a strong indictment of decadent living conditions in contemporary Ireland. Carroll's indignation often blazes in his saga of the ill-fated MacElroy family of four orphans, who eke out the barest existence on a rundown farm near Dundalk.

Although it's an almost continuous philosophical debate, Carroll writes with vitality and lyric beauty. The drama's grimness is sometimes relieved by flavorous, earthy humor. After a somewhat slow firm act, the play moves toward explosive melodrama. Western Reserve production is better staged than usual campus shows.

Langton, doubling as the fanatic malcontent who sneers at clerics as well as capitalism, exhibits professional skill in depicting his character's mental conflicts and bewilderment. His striking portrayal is as impressive as his direction.

Clarence Kavanaugh, borrowed from Cleveland Play House, is excellent as compassionate priest and Adeline Hiatt, another guest-actress, plays a heartbroken girl with touching simplicit

Pullen.

Mr. Cooper's Left Hand

Minneapolis, Dec. 20.

Because it has been completely rewritten since its original production by George Abbott and Richard Myers two years ago, the North Star Drama Guild, leading local little theatre group, is announcing its current presentation of Clifford Goldsmith's three-act comedy of adolescent girlhood and parental problems, "Mr. Cooper's Left Hand," as a world-premiere "pre-Broadway" production.

In its initial fling, "Mr. Cooper" expired quickly during its Boston tryout. If the present revamped version is any improvement over the original, it's easy to understand why the latter was so shortlived. While falling into the apparently almost sure-fire "Junior Miss," "Kiss and Tell" and "Dear Ruth" category, this one comes through only infrequently with moderately amusing lines and situations.

For the most part it's dull, insipid, stupid, implausible and silly. It doesn't size up as a first-rate little theatre vehicle, let alone a Broadway candidate.

The thin plot has been clumsily padded out in tedious fashion. While the central situation of a boy-starved adolescent girl suddenly surrounded with supposed male admirers as the result of her parents and their friends' manipulations undoubtedly contains comic possibilities, they have been only faintly realized. The laughs are too far and few between and the juvenile conversational exchanges become wearisome.

The Arthur Sircom direction and the North Star Drama Guild acting and staging are, as usual, competent, with good performances being turned in by Rita McDonough, William Shepherd and Paul Friedman.

Rees.

Literati

"Remain a Negro" for Digest

Reader's Digest, for January, will reprint Walter White's article from the Oct. 11 issue of Saturday Review of Literature, "Why I Remain a Negro." Article created much comment when it first appeared, and has been sent out in thousands of reprints by various organizations, including the National Assn. for Advancement of Colored People, Southern Conference for Human Welfare, Committee of 100, etc.

White read the piece Oct. 13 over WNEW, N. Y., as the first program in the radio series, "The Author Speaks His Piece." Now Musart, a distributing firm for independent record labels, is issuing it, as recorded by White. The album, consisting of three 12-inch disks in vinylite, issued under Musart's own Gallery label, will be ready in January. It will be first in a series of unusual contemporary literature albums, with an album of modern plays set to follow.

Auerbach-Levy's OK Book

William Auerbach-Levy's "Is That Me?" (Watson-Guptill; $7.50) is slightly misnomered "a book about caricature" because actually it's a highly entertaining volume of text and pictures. The artist's wife, Florence Von Wien, did the text and, in combination, it's a very readable and seeable book to the degree that it's understandable how and why the first edition of 10,000 is a sellout (according to trade reports). Watson-Guptill is the firm which seems to specialize in art books, having done such a fine job with Norman Rockwell's $10-a-copy publication.

Incidentally, caught on John Brown's new television quiz show, "Americana," when Auerbach-Levy televized caricatures of Gershwin, Woollcott and Will Rogers, the artist suggests being a good video bet. Unlike most caricaturists, who seemingly delight in committing mayhem with crayon, Auerbach-Levy is as much an artist as a facile cartoonist. *Abel.*

Esquire's Ad Letouts

Esquire publisher Dave Smart, in a sweeping pre-Xmas edict, let out Esky ad manager "Shorty" Long and eastern ad manager Jim Curtis, both with the outfit many years. With them went some 13 aides.

Publisher David Smart also sent in a directive to his editors complaining that there was too much entertainment matter, particularly radio, getting into the mag, and asking that purchase of radio pieces be cut down.

Theodore (Ted) Sweetser, brother of golfer Jess Sweetser, is executive veepee and advertising director of both Esquire, Coronet and Apparel Arts. Coronet goes into accepting advertising next year.

Serialize Hargrove Novel

Marion Hargrove's first novel, "Something's Got to Give," has been bought as a two-part serial by Good Housekeeping, and will run in next April-May issues. William Sloan Associates will publish the book in May.

Metro has a 30-day option on the story, and recently suggested some changes. Film company got the revised version last week, and negotiations for a sale are to be resumed shortly.

'Schlemiel' (We Think)

Rinehart & Co. wanted to know the proper spelling of "schlemiel," used in Charles Jackson's upcoming new novel, and ran out of authentic sources, that ran the gamut from the N. Y. Times to Time, so wound up asking VARIETY. The above spelling, however, is not guaranteed.

Ads Suffer in Paris Sheets

Shortage of newsprint in Paris, intensified by the recent strike wave, has reduced the size of the dailies to a half-sheet and compelled them to refuse many ads and minimize the size of those they carry. An increase in the cost of newsprint of 25% was also decided on Dec. 10. Since many papers are already in the red, many of them, both daily and weekly, are likely to be put out of business altogether, further reducing advertising potentialities. Surviving weeklies are considering turning bi-monthly.

Radio advertising can only be obtained by arrangement with radio reviewers since French radio is noncommercial. Considerably increased taxes on posters and shortage of paper make them a medium which is proving very expensive to use. Nevertheless, flackeries are increasingly resorting to it, both on the streets and in the subways.

T-H Not for "Good" Unions

Restoration of closed shop for "good" unions may result from the current investigation of the printers' strike against the Chicago dailies, according to Rep. Charles J. Kersten (R., Wis.). The congressman is a member of the House Labor subcommittee, which opened hearings Monday (22) to trace possible connection between the month-old strike and the Tart-Hartley Act. Kersten also said the probe may result in modification of the act's union shop provisions.

John J. Pilch, prexy of striking Local 16; Woodruff Randolph, ITU chief, and John O'Keefe, secretary of the Chicago Newspaper Publishers Assn., testified at the opening session. Pilch asserted that the strike hinges on the union's wage demands. O'Keefe denied that, saying that the main issue is the union's no-contract policy, which he declared is designed to keep the closed shop in violation of the Taft-Hartley law. Woodruff asserted that the T-H act "appears to have been tailored for us, and if used to the utmost is intended to destroy this union."

Rep. Thomas Owens (R., Ill.), who heads the subcommittee and helped frame the Taft-Hartley legislation, said it hadn't been aimed at "good" unions like the ITU. "We never had in mind that unions which had been getting along for years with employers would have difficulty with the law," the congressman remarked. Privately, he expressed the belief that modification of the closed shop would come through interpretation by the NLRB and the courts, rather than by amending the act.

The investigation resumes today (Wed.) with Randolph on the stand.

But Never "Immoral"

Apparently the much-criticised confession and love-story mags in the U. S. are tepid stuff compared to the French version of same. That, at least, is indicated by a letter of rejection received recently by a French author from the editor of a Paris women's periodical. Turndown read as follows:

"Your stories are not the kind we want. Remember that the material for our paper must be only stories of love and action. No question of platonic love. Without going too far, you must consider love under the voluptuous angle, and as it is in real life, meaning the woman can and must even have surrendered, and that the husband can have a mistress, as it happens in normal life."... "You must write in the first person and always use the same theme, meaning love, voluptuousness, and passion."

A p. s. stated, "It remains understood that material meant for us should never be immoral."

Costa Heads Ohio Course

Joseph Costa, photo supervisor of the New York Mirror's Sunday magazine and president of the National Press Photographers Assn., will direct the seventh annual news photography short course at Kent State Univ., Kent, Ohio, March 23-26. Some 225 full-time press photographers and 15 speakers will attend the course.

Activities will include exhibitions of the year's best pictures, displays of the best 15 photos of newspaper and picture syndicates, award of a citation for the top photo of the year, and prizes for spot news, feature, sports and color transparencies.

CHATTER

Jack Conway is writing a book on his 40 years in the film industry.

Richard English to Mexico City for material for a Satevepost article.

Vincent Sheean is on his way to India for a series for Holiday mag.

Irwin Shaw has completed his first novel, after two years' intermittent work.

Personal Liberty Magazine started in N. Y. with Carlson Wade as editor.

John O'Hara is working on a new novel, for probable publication late in 1948.

John F. Hinternhoff, of Crane Press, starting a new short story magazine.

Joan Bennett is writing an article, depicting the enjoyment of life after 30, for The Woman mag.

Babette Hughes' latest novel, "The Magic Penny," is scheduled for Rinehart release in February.

Hy Gardner
has a whimsy on
"A Domestic Item as the World Press Might Treat It Journalistically"
in the forthcoming
42d Anniversary Number
of
VARIETY

After finishing a new novel, "The Ides of March," Thornton Wilder is at work on an untitled drama.

Carolyn Rolland, associate editor of Seventeen Mag, currently in Hollywood for interviews with the top stars.

Helen Hoke has resigned from David McKay and will join Franklin Watts, Inc., as vice-president and editor-in-chief.

One-volume edition of six wartime books by British humorist A. P. Herbert will be published by Doubleday Jan. 8.

The baton twirling mag, Drum Major, will expand next spring to cover music and musicians. Don Sartell edits from Janesville, Wis.

Complete history of Universal-International Pictures is currently being written by a British freelancer, Patrick E. T. Whittington, in London.

There's slight confusion over Coronet's managing editor. He's Jerome Beatty, Jr. Beatty, senior, is still a staff writer for American Magazine.

Anderson News Syndicate is scheduled to get underway about March 1. It will peddle a weekly release digest of trade and business publications.

Tex McCrary, Bill Leonard and Raymond Moley will be speakers Saturday (27) at the Women's Press Club of N. Y. luncheon, at the Pennsylvania hotel, N. Y.

Metro homeoffice publicity chief Herb Crooker has hit Pic mag again, this time with a story on the frostbite fleets that sail Long Island Sound during the winter.

American publications in Paris are not affected by the recent government ukase to cut down their size since they take care themselves of their newsprint supply.

New slick family-type mag is announced for February, to be called Country Fair, Milton W. Smith is editor and associates are William P. Cleason, Vic Giler, Lin Scheid and Florence Odets.

When Bennett Cerf played a lecture date in Janesville, Wis., recently he went nerts shopping for some famed Wisconsin cheese for N. Y. and Coast pals only to learn—as with California oranges—the best product is exported to other states. However, everybody wanted to sell him a Parker pen instead of cheese—Janesville is where Parker has its home plant.

Public Relations

Continued from page 3

He'd foresee what was coming and then lay out a plan, which he would present to the MPA board, for meeting the problem."

The pub-ad group was asking for $75,000 to hire such a man and operate the program. MPA board appropriated the coin but put it in the hands of a committee of executives which it named. Nate Blumberg, Universal prexy, is chairman. Other members are Jack Cohn, of Columbia; Austin C. Keough, Paramount; Sam Schneider, Warner Bros., and Joseph R. Vogel, Metro. Ex officio members are the chairmen of the Advertising and Publicity Directors Committee—currently it's Charles Schlaifer, of 20th-Fox—and the MPA's national director of information, Kenneth Clark.

The new committee has given no indication of how active it will be or what tack it will take. Pub-ad directors, however, are not optimistic about the Blumberg committee having enough time away from the tremendous problems now facing the industry here and abroad to give sufficient thought to public relations activities.

There has been some behind-the-scenes feeling between the Pub-Ad Directors and the MPA's flack force as to who was to run the program, and the Pub-Ad group believes that by last week's action the MPAites won out. The Pub-Ad men were hoping that they'd have some say over the public relations activities. They feel that merely by having their chairman an ex-officio member of the committee, they will not have much weight.

There has been some variation of thinking on whether any big-shot public relations counsel who was hired would work under MPA prez Eric Johnston. The pub-ad men had pretty much come to agreement that he should be within the FPA framework, although outside the MPA publicity setup, which would continue pretty much as is, handling day-to-day flackwork.

With many people in the industry of the opinion that public relations is its No. 1 problem, the pub-ad chiefs were encouraged by last week's action of the MPA board to the extent that the naming of the committee showed a recognition of the problem. They think it will improve the situation somewhat, in that they will at least have a member of the MPA board who is directly concerned with public relations and to whom they can turn with suggestions and problems.

# SCULLY'S SCRAPBOOK

By Frank Scully

Letterman, Gen. Hosp., Dec. 22.

"Dear Chump;—" writes B.G. "You and your exposes of fight films! You weren't so smart in the old days either. I recall gossip around Billy Gibson's saloon in the Bronx about a sportswriter on the Sun who was milked weekly of his newspaper decision hours before the paper hit the streets.

"Touts used to look over his shoulder while he was writing at the ringside. Then they'd go out in the bar, start arguments and make bets, leaving the Sun to settle the matter.

"That chump was you. Confess up. Wasn't it?"

Yes, it was. But one night I got wise to the racket, crossed up the touts, Matty Baldwin or Johnny Keyes, and have never heard of them since.

"Dear Mugg," writes George Seldes, "my '1,000 Americans' should be of real help to you guys who don't know where your next angel is coming from. James Gerard once said 64 Americans ruled America. More recently he reduced the entire list to the J. P. Morgan partners. Well, I've upped the list by 949, and while many of them would cut your throat for its fat content, you may find one here and there who would back a show. The price of this exclusive sucker list is $3."

"Dear Sir," writes Memphis (Harry Lee) Ward. "Thank the muggs for speeding up deliveries in Hollywood. This way the agencies throw the papers out three days sooner. The switch caught me behind in my reading, but I'm *au courant* now. You're doing okay, too. In fact you're doing so well I've decided to release my life story to you and VARIETY, exclusively. It's called 'One Alone.' I once got paid $15 for a piece in VARIETY, so I know what I'm giving away."

"Dear Frank," writes Jeanne Godshall from C Bar G Ranch." Just got home for a brief week from Oregon and been reading again the wonderful writeup you gave me in VARIETY. My, but that is really something. I was so thrilled with it and want you to know how very much I appreciate..."

"Dear Mr. Scully," writes Abraham Manderstam of Camp Wigwam, Maine. "I read your article in VARIETY on the late Maestro, Leopold Godowsky, with a great deal of interest; and in view of the fact that you expressed so much warmth in reminiscing about him, I thought the enclosures would interest you.

"The photographs of him and the wife were taken by me while motoring with them in Northern Africa."

"Dear Frank Scully," writes Dora Ingram. "Your good lines in the VARIETY of the 19th make me feel as though you and some other good friends had let me sit in with you beside a good fire. We are just talking. Remembering back sometimes. Thinking of these garish days beside the days of—say—the summer of 1920, when the lovely Dagmar was in a picture being made at Universal. It was a desert island story. She wore little else but a wonderful hanky, big enough only to cover the necessary spots. Frank Mayo was the leading man and showed little of the skill he proved later in a Joe Hergesheimer story, directed by King Vidor.

"Dagmar in those days was, to those of us who really worked in the movies but not at all in the public eye, a little bit of exquisite femininity, very snooty, and I saw her once give a look at Wallace Beery, who was playing "au natural" in the Indian epic Mr. Tourneur was making at the time—a look of such complete scorn that at once and for no other reason I decided she was not for pictures.

"Wallace and Henry Woodward (formerly a major in the U. S. Army) both were above criticism to everyone in Mr. Tourneur's company. We were a smallish company and if we criticized each other, woe betide the outsider who dared even so much as look critically at any one of us.

"I knew that Dagmar had a famous father, and I adored his playing. Further back, Frank, in Leeds, England, I was 90 lbs. of nervous energy earning my living proudly as secretary to the headmaster of the Leeds Technical School. I tried to learn to play the piano, and when the great Vladimir de Pachmann was to give a recital at the Conservatory, I was there, in that packed little room, sitting at his left hand, close beside the piano, a little below him and looking up at him.

"He wasn't good looking, Frank, so that I was horribly embarrassed when, at the end, acknowledging the applause, he reached out and touched my chin in a fatherly and kind gesture. Then he said, spreading out that famous left hand, 'see? See that thumb?'

"It wasn't a thumb exactly, Frank, to my young eyes, but a little human being. He put his right hand on the cord-like scar where a tendon had been cut to give the thumb greater pliability.

"Just that moment, Frank, everyone was around him, and he explained that the left thumb is the most important of all the fingers. I heard a little thing, Frank, but I've got a good memory.

"Then in New York—the woman violinist Maud Powell—others; but when I heard the great Rachmaninoff in Philadelphia—and though there was other music, splendid and terrible and brilliant and mad—he remains as one of the gods who walked this earth.

"Thanks a great lot and, sincerely, Frank. You evoke good and lovely things."

"Dear Frank," writes John L. Rooney. "In this old world of king and clown, where each tomorrow is a carbon-copy of today, I get a great kick out of 'Scully's Scrapbook'...

"To one 'way back in the woods like yours truly, it is a snatch of Broadway waving from the top limb of a maple tree shoutin' 'howdy, friend,' I come to greet thee with news from the street of laughter and tears. Where every clown thinks he is the leading star of the big parade.'

"When men please me with their writing, be it a song, book, or play, I get behind my typewriter and sprinkle words like April does her raindrops, and why not? The good things of this world are few and far between, if you're askin' me. And those who brighten our lives should be told about it in no small terms.

"I refuse to become a millionaire. Therefore I live alone here in the woods and do a great deal of reading under oil lamps. With my old wood fire going, and the night wind singing through the forest, I sit down with a good glass of ale and 'VARIETY' and am in seventh heaven two blocks from St. Peter's Parlor, where the bright boys who are through with success and money gettin' sit down together over cakes and ale and talk of old times and smoke long, clay church warden pipes."...

Broadway

Abe Lastfogel due back from the Coast in time for Xmas.

Tom Kane mending after recent illness at his home at Phelps, N. Y.

Henry Senber joined Karl Bernstein to do p.a. chores on "Bonanza Bound."

Frank Tait leaving N. Y. for Coast Dec. 30, and flying home to Aussie Jan. 11.

"Call Me Mister" players giving Christmas night party to revue's producers, authors and backers.

Bill Fields on week's visit to Sarasota in connection with next season's Ringling, Barnum & Bailey circus.

Lauritz Melchior due in N. Y. from the Coast Jan. 2 for his Met appearance Jan. 3 in "Tristan and Isolde."

Isadora Bennett now associate p.a. in Richard Maney's office, along with Reuben Rabinovitch and Frank Goodman.

Jock Lawrence and wife planed Monday (22) for Cuba on a 10-day vacation as house-guests with the J. P. McEvoys.

Vincent Sardi, Jr., out of hospital after appendectomy. This gives Sardi, Jr., his longed-for opportunity for re-activity.

Richard Davis and Gerald Severn (ne G. W. Sevastianov) set up legit production offices in N. Y. as Davis & Severn Productions.

Helen Traubel to sing "Silent Night" on NBC tonight (Wed.) at 11:57 p.m., to resume an old Mme. Schumann-Heink tradition.

Maurice Turet agenting and Eddie O'Keefe back with Eva Le Gallienne Ibsen repertory which starts its pre-Broadway tour in Buffalo Jan. 15.

Lou Wilson, formerly with the William Morris agency, now with the Prince Littler office in London, expected to visit N. Y. next month.

Opening of Samuel Goldwyn's "Bishop's Wife" at the Astor two weeks ago netted New York Assn. for the Blind $7,000 in a benefit preem.

Cobweb Playhouse Co., at Noroton Heights, Conn., has changed name to Noroton Heights Playhouse. "A Connecticut Yankee" is current attraction.

Irene Thirer, N. Y. Post film critic, who has been out sick for several months, is due back on the job shortly. Paper threw her a party Friday (19).

Stewart Long, of Chicago "Born Yesterday" company, signed for Garry Merrill lead role in the Australian production of the Garson Kanin comedy.

Henry Ferber, comptroller of Theatre Owners of America, has ankled that job to move in to Metropolitan Playhouses as assistant to R. V. Wemple, treasurer.

Ferrucio Tagliavini, Charles Kullman and Cleo Elmo head list of stars for benefit concert by Permanent Committee to Help Italian Orphans, at Met Opera House Feb. 3.

Sophie Tucker, after top biz at Bal Tabarin, Frisco, spending the holidays with the Seymour Weisses in New Orleans, prior to opening at the Beverly Club there.

Basil Rathbone read Christmas stories to kid patients at the Memorial Hospital Monday (22) assisted by chalk talks by Rube Goldberg, Otto Soglow, and other cartoonists.

First annual dinner in memory of the late Jimmy Walker will be held at Waldorf-Astoria, Jan. 14. George Jessel will toastmaster and opens the next day at Copacabana, Miami Beach.

Ellabelle Davis, American Negro soprano, is making three concert appearances in one week in Havana. She sang in recital Monday (22) and sings with Havana Philharmonic Dec. 28-29.

American League for a Free Palestine has taken over house for Jan. 10 performance of Experimental Theatre's "Skipper Next to God," starring John Garfield, at the Maxine Elliott.

Joseph H. Seidelman, Universal's foreign chief, made a Chevalier in the French National Legion of Honor. Ludovic Chancel, French Consul General, presented the decoration yesterday (23).

Horace ("The Killer") McMahon, after playing in four pix on the Coast, in town for a few days, then to Chicago, where his wife, actress Louise Campbell, is expecting their first child in a few weeks.

Gregor Rabinovitch, producing a series of operatic films in Italy for Columbia release, due in some time next month. He was scheduled to arrive on the America Monday (22), but cancelled his passage.

David Kay, whose column in the N. Y. Post was erroneously referred to in VARIETY as being sponsored by the Shell Oil Co., is in fact prez of the Shell Products Co. The two outfits have no affiliation.

Motion Picture Associates holds its annual installation of officers and directors Jan. 5 at the Hotel Astor. Group's new prexy, Arthur Mayer, will be inducted, replacing Fred J. Schwartz, Century theatres veepee.

Capt. Leonard dePaur, whose Negro Infantry Chorus makes its N. Y. bow at Carnegie Hall Sunday (28), was choral conductor for Broadway productions of "Four Saints in Three Acts" and "John Henry."

Former Gov. Alfred M. Landon was barred from the Metropolitan Opera Club last week (15) because he was wearing a business suit at the opera instead of white tie and tails. Even though he was guest of George Sloan, chairman of Met's board and club prez.

Vienna

By Emil W. Maass

Raoul Aslan recovered from illness and back in Burgtheatre.

Lilian Harvey is appearing in stage show at Grosse Konzerthaus.

Adolph Worth-Wirtschafter here from U. S. to buy new films.

Paxfilm Co. working on picture depicting life of Austrian poet Rosegger.

Ernst Deutsch signed for Continental film, to be directed by Eduard von Borsody.

Willi Forst plans alliance with a Belgian film company headed by Georges Lourrau-Dessus.

U. S. composer Paul Siegel had air premiere here of his First Symphony, titled "Between Two Worlds."

Raimund theatre rehearsing "Without Money I Would Be Happy," by Rudolf Oesterreicher, with music by Charles Loube.

Actor-author Karl Farkas left for extensive tour of Europe. Wrote story for Styria film "Many Times 100," to star Marika Roekk.

San Francisco

By Ted Friend

Andy Russell in for polio appeal.

Joaquin Garay set for House of Harris.

Walton Goldman has quit the talent biz for insurance.

Gil Thomas, KGO-ABC writer-producer, father of a son.

Joseph Josephson in for single Christmas night performance at the Curran.

Blumenfeld to use Guild (Lippert) house for move-overs, with "Exile" as starter.

Edward Arnold in for "Mr. President" broadcast from the President Cleveland liner.

Failure to procure liquor license balked the opening of Cafe Society, for which Jimmy Savo had been signed.

Richard E. Goebel, sales manager of KQW-CBS, appointed general manager of KLAS, a CBS affiliate to be built in Las Vegas.

Washington

By Florence S. Lowe

Carl Brisson currently at Hotel Statler's Embassy Room.

Vincent Lopez in for a one-day disk-signing stint for local department store.

Annual Christmas tree lighting ceremony and President's greeting to nation to be broadcast from White House lawn 5-5:30 today (Wed.).

Ina Ray Hutton and orch at Club Kavakos.

June Knight, here in "Sweethearts," received a backstage visit from Secretary of Agriculture and Mrs. Clinton Anderson, former neighbors in Texas.

Eric Johnston spending the holidays at his Spokane home before his Hollywood trek.

% Deals

Continued from page 1

refusing to sign these performers at prevailing salaries. Since the agencies had been unable to sell the performer on the idea of taking a cut, the guarantee and percentage idea was brought in.

The performers are reported willing to go in under those conditions. The Latin Casino, Philadelphia, is now in negotiations with several performers on that basis. There the pattern has been for $1,000 guarantee plus 25% of the gross after $18,000. Thus the cafe would have to gross $22,000 to give the act a $2,000 check. Under those circumstances, nobody loses money.

It's this type deal that will eliminate the non-drawing acts and reduce salaries to pre-war levels. When an act fails to hit percentages several times in a row, it's probable the $1,000 figure will drop lower.

L. A. Theatre Tele

Continued from page 1

jected a picture 6x8 feet to a portable opaque screen over a distance of 30 feet. Little, if anything, was lost of the boxing images received. Device is reportedly capable of pictures 15x20 feet.

D'Orsay is spending $2,000 for publicity on the Rose Bowl airer, which is to be televised by Paramount's-KTLA. Overall nut is $4,000, including newspapers and air plugs. Set will be spotted in the auditorium's orchestra pit, projecting forward onto the screen. If a translucent screen is available in time, the set will be installed behind it for rear projection.

Set is scheduled to sell for $2,500, with heavy production expected to reduce that cost.

London

Producers of the Hans May stage operetta, "Carissima," which starts rehearsals in January, are seeking an American star.

H. M. Tennent, Ltd., hopes to put on Hugh Mills' new play at the Lyric, Hammersmith, some time in February. Sybilla Binder has been mentioned for the lead.

Petula Clark, Rank starlet who was featured in the Wesley Ruggles-Sid Field production, "London Town," is to be guest singing star in a Ted Heath orchestra variety show. She's also to star in a new radio show.

Edith Evans making pic debut in Anatole de Grunwald's "Queen of Spades," which he is producing for Associated British Picture Corp. Shooting starts Dec. 29 at Welwyn Studios with Anton Walbrook co-starring.

Peter Ustinov is going to Gothenburg, for final conference with the author of "Frenzy," which he is adapting for the stage. Play opens in Edinburgh Feb. 16 for a six weeks' tour before coming to the West End.

John Clements has joined the Old Vic Co. at the New theatre, appearing in current presentation of "St. Joan," and will replace Trevor Howard, who leaves at Christmas in "The Taming of the Shrew" when it goes back into the repertoire.

Scripter Ted Kavanagh, responsible for all the Tommy Handley ITMA radio series, is going into the entertainment business on his own. He is leasing a hall at Whitby, Yorks, where he plans to present concert artists, dance bands and symphony orchestras.

Frank Launder and Sydney Gilliat (Individual Pictures), who are filming Norman Collins' bestseller, "London Belongs to Me," at Pinewood for Rank, have replaced Patricia Roc, femme lead, with Susan Snaw, Rank starlet. Richard Attenborough is male star.

Winning play chosen by Clifford Bax in a competition by the Society of Civil Service Authors is "What Is Love," by Mary D. Sheridan, descendant of Richard Brinsley Sheridan. She is an inspector in the children's branch of the Home Office and has already two plays to her credit.

"Charley's Aunt," which is the Christmas attraction at the Palace, will be followed by the new Eric Maschwitz-Hans May musical "Carissima" early in March. Lee Ephraim is producing and it's understood that Lady Yule, millionairess who backed Lou Jackson in his many British National pictures, is bankrolling.

Maurice J. Wilson, head of Grand National Pictures, has acquired Michael Clayton Hutton's play, "Power Without Glory," for film which he intends to produce early next year. Play was produced at New Lindsey Theatre Club, later transferred to Fortune, West End, but despite unanimous praise by crix succumbed to heatwave.

Harry Green expecting to present "Potash and Perlmutter, Detectives" early next year. Show is the only one of the Montague Glass series which has not played here. Possibility of Bud Flanagan co-starring with Green now seems remote as "Together Again," the Jack Hylton Victoria Palace hit in which Flanagan is starring, is still doing big biz.

Edward Dryhurst' production of Richard Llewellyn's "Noose," which he is filming for Warner Bros. release, starts shooting Dec. 29 at Teddington Studios with Edward Greville directing. Cast lineup includes Carole Landis, Derek Farr, Nigel Patrick (in his stage role) and possibly Joseph Calleia imported from Hollywood for the Charles Goldner part.

Minneapolis

By Les Rees

Irving Mills, Monogram salesman, to be wed.

"Chocolate Soldier" pencilled into Lyceum, Jan. 7-10.

Joe Shea in ahead of "Harvey," accompanied by the missus.

Roxy Ackerberg, formerly with Film Classics, an addition to Selznick branch.

St. James, Minn., city council tripling theatre license fee from $100 to $300.

Eugene Ormandy guest conductor with Minneapolis Symphony, which he formerly directed.

Maureen Cannon, singer, and Stan Fisher, harmonicaist, into Hotel Radisson Flame Room.

Bennie Berger, North Central Allied president, to Kansas City to help organize a Kansas-Missouri national Allied States unit.

Wood Smith and John Winslow elected president and business agent, respectively, of Motion Picture Machine Operators AFL Union No. 219 here.

Herman Greenberg and Louis D. Froelich, ASCAP general manager and counsel, in from New York for trial of theatre-fees' non-payment suits.

With name changed to Minneapolis Civic Theatre, North Star Drama Guild, leading local little theatre group, to offer "My Sister Eileen" next, Dec. 30-Jan. 3.

Rita McDonough, who played ingenue lead in North Star Drama Guild's world premiere of Clifford Goldsmith's comedy, "Mr. Cooper's Left Hand," is daughter of St. Paul mayor.

Local RKO exchange has 34 Louis-Walcott fight prints booked solid through January. Exhibitors, eager to get them, are driving from town to town and into Minneapolis to pick them up.

High costs of material and labor and material scarcity holding up start of construction of new theatre at Golden Valley, local suburb, and Gordon Greene and Jack Wright, promoters, considering asking permission to build temporary drive-in house.

Dublin

By Maxwell Sweeney

J. J. Byrne appointed flack to Irish Theatrical Agency.

J. Arthur Rank, finance controller G.F.R. Marshall, on brief visit here for talks with local Rank execs.

C. Holmes Denham named prexy and Neil A. Phelan, secretary, of Society of Irish Magicians at recent convention.

Exhib Maurice Baum has joined with Maurice Wine in new $80,000 private company to extend interests in nabe situations.

Monarch Film Corp. will distribute Dublin Film Productions' first pic, "My Hands Are Clay," due for screening soon.

Twentieth-Fox managing-director for Britain, William S. Kupper, and general sales manager J. F. Pattinson, due to vacation here for Christmas.

B. T. Davis, prexy of Cinematograph Exhibs Assn. of Great Britain, here with general secretary W. R. Fuller to discuss benevolent fund scheme with Irish exhibs group.

Gaelic theatre producer-playwright Walter Macken has joined Abbey Theatre as actor. His play, "Mungo's Mansion," has been produced at the Abbey and in London.

Chicago

Joe Glaser in to confer with his local office head, Freddie Williamson.

Connie Russell added to the Christmas show at the Chicago theatre.

Joe Louis arrived for the opening of the Beige Room, at the Hotel Pershing.

Mike Fritzel's restaurant, formerly the Copacabana nitery, opened Thursday (18).

Harry Davis in ahead of "Anna Lucasta." Producer John Wildberg due in for the opening.

Bill Anson, former local radio personality and now a Hollywood disk jock, here with his family for the Christmas weekend.

Pearl Bailey, the Honeydreamers, and Joan Hiatt (Miss Chicago, '47), skedded for appearances at the Annual Navy Ball the latter part of January.

Legit Shakes Blues

Continued from page 1

selling of theatre parties for the dates that were expected to be offish. Managers allowed party agents a 5% edge on their package deals. The variance in grosses for the leading hits that were thus protected therefore was not considerable. Tally on some others, halved the takings of the previous week. Engagements of those shows are nearly through.

Current week on Broadway adds three revivals to the list and next week there will be another production of the same classification. This week's entries are "Crime and Punishment," "The Cradle Will Rock" and "Topaze." Next Monday (29), Gilbert and Sullivan (D'Oyly Carte) starting with "The Mikado," playing the full week.

Jump in the number of productions that went into rehearsal recently indicates a livelier first-night period during January than in the last two months of 1947.

Kranze Shift

Continued from page 5

from U. He moves into FC Jan. 19 following a Florida vacation. For 16 years prior to his Rank stint, Kranze was with RKO as district manager and in other capacities.

FC Into Own Prod.

Hollywood, Dec. 23.

Plans for production operations by Film Classics are coming out of the talking stage with announcement that FC is taking over part of the Nassour Studios in Hollywood. Portion of the lot will be called Film Classics Studio.

Simultaneously, FC prez Joseph Bernhard disclosed the appointment of Maria Quigley, former assistant to the late Trem Carr, one-time Monogram production head, as Coast production assistant working directly under him.

Hollywood

Herb Sanford to Chicago.

Victor McLaglens divorced.

Vincent Price to San Diego.

Don Dewar bedded by flu.

Gig Young bedded with flu.

Norman Taurog ill with flu.

Myrna Loy down with laryngitis.

Benay Venuta in from New York.

Charles Laughton in from New York.

Isabel Randolph down with pneumonia.

Bryan Foy recovering from minor surgery.

Bob Coleson recuperating from surgery.

Elsa Helbling planed to South America.

Emil Newman hospitalized for checkup.

Curtis Bernhardt returned from Mexico City.

Shirley Dinsdale broke two ribs in an auto crash.

John H. Auer to Mexico City and Havana on business.

Ann Richards returned from a month in Manhattan.

Leon Ames opening an automobile agency in Studio City.

Robert Montgomery awarded the French Legion of Honor.

Walter Kane recovering after an overdose of sleeping pills.

John Bourke back to work at Republic after major surgery.

Gene Autry leaves Jan. 4 on a six-week tour of southern states.

Samuel Goldwyn in from the east to start prepping his 1948 program.

Marina Koshetz leaves this week for a concert tour, starting in Boston.

Bretaigne Windust invited by Yale Press to write a book on stage direction.

Charles Woram returned to Mexico City after confabs with N. Peter Rathvon at RKO.

Melvin Kontz, animal handler on the "Man-eaters of Kumaon" set, was clawed by a tiger.

Donald O'Connor burned his right hand in a premature powder explosion at Universal-International.

Kay Thompson incorporated herself as the KT Corp. Presumably she didn't know about the Kate Smith-Ted Collins company, Kayted Corp.

Paris

By Maxime de Beix

Metro prepping to move into its new Champs Elysees office.

London's John Mills pleased with his new restaurant on Rue Laperouse.

Lido's operator Pierre Guerin and his producer M. Fraday to U. S. Jan. 4.

Karin Vangay to star opposite Philippe Gerard in next play at the Michodière.

Val Guest over from London for a few days before starting on his next picture.

Xmas shopping in Paris is at an alltime low, so far as storekeepers can remember.

Jean Louis Barrault having to cancel some Marigny performances on account of grippe.

Club du Faubourg, public debating society, to hold a debate on the American pictures' "menace."

Claude Alphand, wife of the Belgian minister, warbling with considerable success at Chez Carrere.

Lacy and Priscilla Kastner planning Xmas in Rome with their daughter, the Marquise de Coninck.

Lilian Culvert left the stage to join couturier Christian Dior where she handles sales of the new "Miss Dior" perfume.

Yolande Donlan giving Paris the o.o. before sailing home after starring in the London production of "Born Yesterday."

Paris pix and legit actors and screen technicians planned a mass demonstration to air their grievances, but the Prefect of Police prohibited an intended parade on the Boulevards.

Budapest

By George F. Gaal

Actor Zoltan Szakacs died of cancer.

Jazz singer Katie Fenyes, left for Brussesls, Paris and Stockholm on two months' tour.

Daphne Barnett and Stanley Carter, U. S. Negro jazz singers, are boff at Savoy here.

Joseph Toldy, Hungarian-born U.S. set designer, left for U. S. after two-month visit. Married while here.

"The Other," starring Dolores del Rio, to be released here shortly. This will be first Mexican pic here.

A newly-established film company prepping to screen Snimonov's "The Russian Question," currently running at National Theatre.

Actor Lajos Alszeghy, 35, last seen as Candy in John Steinbeck's "Of Mice and Men," which broke all theatrical records of recent years, committed suicide by gas.

Kimort's "Light Musa" is now shooting. Lead is played by Ida Turay. Script is by her husband, Istvan Bekeffy; music by Tamas Brody, and direction by Zoltan Kerenyi.

National and Madach theatres feuding over performance rights of Erskine Caldwell's "Tobacco Road." Ferenc Hont, head of Madach theatre claims he contracted for play last summer in London, while National claims previous rights.

OBITUARIES

MARK HELLINGER

Mark Hellinger, 44, newspaper columnist, author and film producer, succumbed to a heart attack in a Hollywood hospital Dec. 21.

Details on page 2.

ARTHUR L. WALSH

Arthur L. Walsh, 51, executive vice-president of Thomas A. Edison, Inc., and former New Jersey state senator, died Dec. 13 in Memorial hospital, New York, after an operation.

Walsh's career with the Edison Co. began in 1915. At the age of 19, after winning a reputation in his native Newark as a violinist, he was engaged to make Edison records and to give recitals in which he played in direct comparison with his recordings to prove that the tone quality of the original and reproduced music was identical. He later was made advertising and music manager of the company.

For several years, Walsh selected all numbers to be recorded by Edison and supervised the artists. During this period he also wrote popular songs including "Porcupine Pines for Its Pork," "The Prisoner's Sweetheart"—an answer to "The Prisoner's Song." At the time of his death he was president of a corporation erecting a super-power radio station in Newark.

After being promoted to Edison executive vice-president, Walsh served as New Jersey State director of the Federal Housing Administration in 1934-35. He was appointed by Thomas Edison's son, Charles, who was then regional director of the FHA for New Jersey, Delaware and Pennsylvania. Walsh managed Edison's successful campaign for governor of New Jersey in 1939. On November 26, 1943, Gov. Edison appointed him to the Senate to fill the unexpired term of W. Warren Barbour. He served until December, 1944.

HARRY MOSS

Harry Moss, 44, veteran band booker, was found dead in bed Dec. 18 at his N. Y. apartment. A heart attack proved fatal. He had complained the previous day of feeling ill and that evening was given a medical checkup, the doctor pronouncing him fit though in need of a rest. Following morning, when he didn't show up at his office, a secretary phoned his apartment house superintendent to check up, and latter discovered the body.

Moss originally was a trade newspaperman. He ran a magazine called Dance, then went into several minor booking agencies before becoming head of Music Corp. of America's one-night department in the late '30s. He quit that post more than two years ago to go with Joe Glaser's Associated Booking Agency and afterward quit there to set up the Harry Moss Agency. Several months ago he took over the booking of talent represented by Willard Alexander, meanwhile keeping a hand in his own outfit, which was being handled by Jack Kearny and, later, "Doc" Richardson. Whether the agency will continue in business is as yet undetermined.

Moss is survived by his mother, Jennie Moskowitz, former Yiddish stage star; a brother, sister, widow and daughter.

CESARE SODERO

Cesare Sodero, 61, conductor since 1942 of Italian opera with the Metropolitan Opera Co., N. Y., died Dec. 16 in New York. After gaining a reputation as a conductor in Italy, he was brought to the U. S. in 1906 by the late Oscar Hammerstein. For several years he conducted for the Hammerstein Opera Co., and later with the Aborn Co., Henry W. Savage Opera Co. and other such organizations.

As general musical director for the Edison Phonograph Co. from 1913 to 1925, Sodero made more than 1,000 recordings, most of them operatic. He was one of the first conductors of opera broadcasts, and in 1926 featured a series of tabloid operas over WEAF, N. Y.

Sodero was a composer as well as conductor. Among his works were "Les Amours du Papillon" and "Russian Shadows," both operas, as well as "A Wedding March for Large Orchestra," "Romantic Suite" and a symphonic poem, "Promethus."

Wife, three sons and two daughters survive.

KURT DONATH

Kurt Donath, 67, erstwhile leading tenor for the old Henry W. Savage Grand Opera Co. and other operatic organizations, died at his home in Memphis last Wednesday (17) following a two-week illness.

A native of Germany, Donath sang and acted with German opera troupes in Dortmund, Colmar, Trier, at the Court theatre in Altenberg and the Schiller theatre in Berlin. He came to America in 1907 to sing the tenor lead in "Madame Butterfly" for the Savage troupe and it was in this part that he played Memphis in 1908. Later he appeared in concert and as soloist with leading choral societies before turning to teaching as voice instructor and eventually director of the Opera School at the Chicago Musical College.

For five years, Donath taught voice and piano and directed the glee club at the Culver Military Academy in Indiana. From 1921 to 1932, he taught in Helena, Ark., moving to Memphis then to continue teaching and to conduct choirs in the local churches.

Surviving are his wife and a daughter, Mrs. A. W. Miller, Jr., of North Miami, Fla.

SHEPHARD WAYNE NUNN

Shephard Wayne Nunn, 66, legit actor, died in New York, December 17. Born in Indiana, he started in show business with Charley King's Repertoire Co. when 17. Later he joined the Brian Martin Stock Co. where he met and married Grace Valentine, actress. They played in repertoire and stock until 1909 and then came to New York and appeared in Al H. Woods' production of "A Minister's Sweetheart."

After that season, Nunn and Miss Valentine were divorced and later he married Zoe Barnett and toured in "The Red Rose." He also appeared in "Miss Springtime," "Tangerine," "The Midnight Girl," "Oh, My Dear," "Tomorrow the World" and others. His last N. Y. appearance was in "Kiss and Tell."

He leaves three brothers and two sisters.

JOHN GRAY VON HERBERG

John Gray von Herberg, 71, owner of numerous theatres, cafes and real estate in the northwest, died Dec. 17 in Seattle, of heart failure. He had been seriously ill a week.

Known principally as a theatre owner, von Herberg also owned Von's Cafe in Seattle and real estate in various northwest cities. In partnership with Claude Jensen, of Portland, he also had an interest in First National Theatres (Mercy), Yakima Valley; ownership of the Mount Baker theatre building, Bellingham and Grand Theatre building, Great Falls, Mont.

Wife, four children, brother and sister survive.

HARRY KALLAHAR

Harry Kallahar, 56, long the president of the Memphis stagehands union and for 25 years stage manager at Loew's Palace, Memphis, died suddenly Dec. 21 of a heart attack. When stricken, he was repairing a theatre seat. Though in failing health for several years, Kallaher had refused to retire, insisting that he would die on the job.

A native of Memphis, he served overseas in World War I.

Wife, brother and sister survive.

PAUL HANNON

Paul Hannon, salesman and exhibitor in the Kansas City territory, died Dec. 10 in Kansas City. He had been a salesman for United Artists for a number of years, but a few weeks ago switched to Eagle Lion. He was also operator of the LaBelle theatre, Troy, Kans. His son, Paul, Jr., is with Monogram and a brother, Frank, is branch manager for Warner Brothers in Omaha.

Wife and daughter also survive.

TOMMY COHEN

Tommy Cohen, 83, former legit and film publicity man, died Dec. 13 in San Francisco. He was at one time an advance man for both David Warfield and Lily Langtry.

Cohen retired four years ago after working for a number of years in San Francisco for Columbia pictures. Before going with Columbia and after his career as a road advance man, he was assistant manager of the old Imperial theatre, now the United Artist.

AUGUST WINTER

August Winter, 81, former musician and retired president of the old Strassberger Conservatory of Music Co., St. Louis, died Dec. 14 of heart disease at the home of a daughter in Normandy, St. Louis county. A trombone player and violinist, he was a member of the Mizpah orch in St. Louis. He retired about 15 years ago, after 46 years with the conservatory.

Two daughters survive.

FRANK ERNEST HEARN

Frank Ernest Hearn, 65, who toured vaudeville circuits more than 30 years ago when he first arrived from England, died of a heart ailment at his home in New York, Dec. 18.

He was with Prof. Lamberti for several seasons before World War I, and was the husband of Julia Knox, who last appeared in New York and on tour with Ethel Barrymore in "The Corn Is Green." He was the father of the late Frank Norman Hearn, legit actor.

ALAN McDONALD

Alan McDonald, 56, one of the founders of the Omaha Community Playhouse, died last week in Omaha. An architect, he was keenly interested in the theatre and was a member of the Playhouse board of directors since its start 23 years ago. Henry Fonda and Dorothy McGuire were among the names who got their start there.

ROBERT F. BURKHARDT

Robert F. Burkhardt, 55, novelist and screen writer, died Dec. 19 at his home in Santa Monica, following a heart attack.

Under the joint pseudonym of Rob Eden, he and his wife, Eve, wrote numerous novels, short stories and screenplays.

GEORGE L. BLAKESLEE

George L. Blakeslee, 77, exhibitor of Lander, Wyo., died last week in Denver, after a long illness. He built the Grand theatre in Lander and continued to operate it until his death.

Wife survives.

WILLIAM H. MARKWOOD

William H. Markwood, 39, general manager of station WCAM, Camden, N. J., died Dec. 22 in West Berlin, N. J. He was also a reporter for the Philadelphia Daily News.

Wife, two sons and daughter survive.

BURDETTE E. BROWN

Burdette E. Brown, 42, assistant to Phil Friedman in the Warner casting department, died Dec. 21 in Hollywood. He was casting director at Universal for many years.

Wife, Betty Brown, legit and film actress, survives.

Ida Rosenberg, 63, mother of Sylvia Rosenberg, Deems Taylor's secretary at ASCAP, died in New York Dec. 16. In addition to Miss Rosenberg, who is Mrs. Morton Metzler in private life, she leaves husband, three other daughters and three sons.

Kenneth Quarberg, 10, son of Lincoln Quarberg, publicist for Howard Hughes "Vendetta," died Dec. 21 in Hollywood, of sleeping sickness. He was the second of Quarberg's three sons.

John Earl Groth, Sr., 69, secretary of Fort Wayne Broadcasting, Inc., which operates WFTW there, died Dec. 16 in Battle Creek, Mich.

Mother, 95, of George K. Spoor, founder of old Essanay studio, in Chicago, died Dec. 18 in Waukegan, Ill. Two other sons and three daughters also survive.

Tristan Bernard, 81, novelist and playwright, died recently in Paris. He was deported by the Germans during the war.

R. R. McCormick, 55, owner of the Gloria theatre at Senatobia, Miss., died Dec. 20 at Baptist hospital, Memphis.

Daughter, 5, of Roger Kelly, announcer at WJAS in Pittsburgh, died last week of pneumonia in Florida.

Mother of Bernard Hilda, band leader, and Irene Hilda, actress, died Dec. 5 in Paris.

Mother, 91, of actor Edward H. Robins died at his home, Harrington Park, N. J., last Thursday (18).

Friganza Brags

Continued from page 2

stressing the fact that she was a woman who didn't meddle or gossip. Only as an apparent afterthought, when he had obtained the Mother's consent, did he mention that the prospective boarder was an actress.

"Nevertheless," added Trixie with an accompanying routine of eye-brow-raising, "they took me in. I've been here seven years and it's a wonderful place. I've had a lot of fun and I'm still having a lot of fun. And, thank God, I have an umbrella!

"That is what I advised Eva Tanguay years ago—to get herself an umbrella with 52 ribs—$1,000 for each rib, to shelter her. But she didn't listen. She earned more than $2,000,000 and died destitute."

Trixie's room was still cluttered with birthday presents and cards. evidence of celebration of her 77th birthday a week before. Her eyes twinkled and she chuckled a bit as she admitted the age.

A Tipoff on Soph

"You know Sophie Tucker came up to see me a while back. She was looking over the room and the pictures on the wall and presently I asked her: 'Sophie, are you still 59?' She nodded yes. You know we started show business about the same time.

"I started in 1889 and quit in 1939. I ran away from home to go with a show."

The show, she said, was "The Pearl of Pekin" with Lou Harrison starring. When they got to Cleveland the law caught up with Trixie. She was then under age and her parents had reported her flight to the police.

"I remember they picked me up and took me in to the chief of police," she said. "He looked me over and said: 'You don't look like a bad girl.' 'I'm not,' I told him. Then he asked me what I left home for.

"I told him I had been working in a store for $3.50 a week, that on this job I was getting $18 and sending $10 a week to my mother—and didn't he think $8 a week was better than $3.50. He called in a clerk and said: 'Wire them they'd better let her alone.' So I went on in show business."

Trixie, to use her own words, "saw vaudeville through from stem to stern." It was hard work but it was all fun, she maintains.

"Lord, how I used to work: Once I played the Albee and the Riverside the same week—finish my act at one theatre, hustle to the subway, fixing my makeup as I went, get to the other theatre, put on a hat and walk into my act."

There was more talk about vaudeville, musical comedy and the stars who were contemporaries. Some of those stars are still around and visit her at the school from time to time.

"Charlotte Greenwood was out and I went to see her show at the Pasadena Civic Auditorium—we played in a show together once—the 'Passing Show of 1912.'"

Up to the time the arthritis got her down seven or eight weeks ago Trixie had been active in entertaining informally in the veterans' hospitals in the Los Angeles area. She expects to get back on the job again shortly.

"My right hip is trying to go to sleep on me," she said, "but we're not going to let that happen—I still have a job to do at the hospitals.

"Right now I manage to get out of bed three times a week to go to mass. Of course, I could go every morning in a wheelchair—but I'd attract too much attention from the girls that way and they'd be watching me instead of attending to the service."

Even at the age of 77 a glamor girl of the stage is still more than somewhat of a sensation in a girls' school. But the minor problems arising are worked out smoothly by Trixie and the sisters.

The comedienne pointed to stacks of Christmas cards from various show business and other celebrities.

"I get more than 700 of them every year. And after Christmas the girls who are up in their studies and don't have any black marks for deportment are allowed by the sisters to come in my room and see them in groups of 10 or 12 at a time.

A 'Lousy First'

Trixie closed the interview with more reminiscences of vaudeville, capping them with the claim that she was the first person to use "lousy" on the stage.

"I was in a Shubert show and suggested a blackout that they put in. I played Whistler's mother. The act was set in two. I was sitting in my chair when the curtain rose. A young man came in, put his arms around me and exclaimed, 'Mother, dear, it's wonderful to see you. How are you feeling?' And I looked in the fireplace, gave him a slightly sour look and then looked at the audience and said: 'LOUSY.' It never failed to bring down the house."

This article, by the way, is printed in the face of remonstrances from Trixie herself. She opened the interview by insisting: "You shouldn't be running a story about me. Why don't you give the space to someone who needs it?"

MARRIAGES

Dustine Farnum to Louis J. Bitterlin, Bevery Hills, Dec. 20. She's a screen actress.

Estelle Cohn to Joseph Mayer, Chicago, Dec. 14. Bride was publicity assistant in the Chicago office of Universal Pictures.

Doris Dillon to Richard Shedden, Forest Hills, N. Y., Dec. 21. Bride is daughter of Guy Lombardo's trombonist, James Dillon.

Brenda Harris to William E. Osborne, New York, Dec. 5. He's Monogram International's Far East and Middle East supervisor.

Mary DiFazio to Richard J. Bozzuffi, Jr., New York., Oct. 9. Bride is Monogram International service manager in New York.

Frances Biddulph to Sidney Phillips, New York, Dec. 19. Groom is a theatre and talent executive in Metro's homeoffice.

Gretchen Emerson to Harold Adamson, Hollywood, Dec. 20. She's an actress; he's a songwriter.

Regina King to Mel Richmond, New York, Dec. 28. Groom is son of Jack Richmond, vet music man. Bride is non-pro.

Anita Nelson to Charlie Janoff, New York, Dec. 22. Both are with Leeds Music.

Margaret Roach to Bob Livingston, Hollywood, Dec. 18. She's Hal Roach's daughter. He's a western actor.

Gloria Franklin to Sid Silvers, Glendale, Cal., Dec. 17. They were married secretly in Mexico four months ago.

BIRTHS

Mr. and Mrs. Fortunio Bonanova, daughter, Hollywood, Dec. 18. Father is a screen actor.

Mr. and Mrs. Dwight Hauser, son, Hollywood, Dec. 17. Father is ABC writer-producer.

Mr. and Mrs. Jack O'Mara, daughter, Los Angeles, Dec. 19. Father is western division sales manager for ABC.

Mr. and Mrs. George Watson, daughter, San Antonio, recently. Father is City manager there for Interstate Theatres.

Mr. and Mrs. Sam Keesal, son, Chicago, Dec. 16. Mother is former legit actress, Joan Churchill.

Mr. and Mrs. Richard Eskelson, son, Salt Lake City, Dec. 20. Father is continuity writer and sportscaster at KALL there.

Mr. and Mrs. Paul Landerman, twin son and daughter, Hartford, Dec. 15. Father is leader of Landerman Bros. band at Hotel Bond, Hartford.

Mr. and Mrs. Hardy Hoelter, son, Chicago, Dec. 16. Mother is Jane Lippold, partner in publicity firm of Dutton-Lippold.

Mr. and Mrs. Alfred Weston, son, Hollywood, Dec. 16. Father is production manager for Criterion Pictures.

Mr. and Mrs. Saul Krieg, son, New York, Dec. 19. Father is a pressagent.

Mr. and Mrs. William Carter, daughter, Hollywood, Dec. 21. Father is a film actor. Mother, the former Nancy Wiman, is a daughter of legit producer Dwight Deere Wiman.

Mr. and Mrs. Will Cowan, daughter, Hollywood, Dec. 19. Father is a Universal - International shorts producer-director.

Mr. and Mrs. Leslie Raddatz, son, Hollywood, Dec. 21. Father is NBC's Hollywood press department head.

Mr. and Mrs. Bruce Fowler, Jr., daughter, Hollywood, Dec. 21. Grandfather is firstrun district manager for Fox-West Coast.

Mr. and Mrs. James Colligan, son, N. Y., Dec. 15. It's their second child. Father is general manager for Michael Todd.

Mr. and Mrs. Al Kohler, son, Dec. 22, Bronxville, N. Y. Father is radio account executive for Paris & Peart Advertising Agency.

"THE GOLDEN TOUCH"

Frankie CARLE

HIS PIANO AND HIS ORCHESTRA

[illegible]

"FRANKIE CARLE COMES CALLING"

GAC GENERAL ARTISTS CORPORATION

[illegible]

DEC 31 '47

SCREEN RADIO MUSIC STAGE

VARIETY

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PIX EYE HOT LEGIT TALENT CROP

Ex-Convict Hits $20,000 Jackpot On Non-Giveaway 'Mediation Bd.'

A. L. Alexander and Mutual network execs were as surprised as anyone else at the pull of "Alexander's Mediation Board," as evidenced by phenomenal listener response to the stanza's Dec. 21 sequence. An ex-convict living in New York City with a wife and three children told on the show of losing five jobs in succession when his employers found out about his prison record. He didn't think he was going to be able to keep his home altogether, he said.

Following day a flood of parcels and letters descended upon Mutual, all addressed simply to "Keep a Family Together." By the second day, network officials became alarmed. Two full truckloads of parcels containing groceries and clothing had been hauled to the ex-convict's tenement home. The Mutual board room had been turned into a receiving depot and was filling up again with packages. Letters containing checks and cash were so numerous that a guard was posted on the web's mailroom; later the letters were forwarded straight to the Manufacturers Trust Co. for safekeeping. The ex-convict meantime received more than 60 job offers.

By last Monday (29), the cash donations had swelled past the

(Continued on page 39)

1ST TELEVISION PREEM OF FULL-LENGTH FILM

Television will have its first U. S. preem of a feature film tomorrow (Thursday) night at 9:15, when WNBT, NBC's New York tele outlet, will transmit the French-made "African Diary" over the east coast network as a special New Year's Day offering. It runs 75 minutes.

Film was imported into the U. S. more than a year ago but has not played any theatres yet. It stars Victor Francen and the late Harry Baur and is being distributed by Mage films. Both NBC and the Mage representatives declined to discuss rental terms, but it's believed NBC is paying the usual $250 for a one-shot transmission.

Church 'Adopts' Pop Song Of '10 Commandments'

Unlike the "Lord's Prayer," which also was set to music, Bennee Russell's "The 10 Commandments" has been okayed by the Catholic church which, otherwise, restricts its litanies to the Latin. It's a departure for a present-day published song (Bourne, Inc., is the publisher).

If mechanical details are facilitated, it is expected that by the time the Petrillo ban starts tonight (31), Al Jolson will have waxed it for Decca. Russell, east to place some songs which he co-authored with Jolson and Harry Akst, plans returning to Hollywood late in January with J. J. Shubert who is interested in "Don Juan, Jr.," a satire on the international situation, for which he (Russell) did book, lyrics and music.

Marries Janis Paige, Sued for Her 'Debt'

Hollywood, Dec. 30.

Frank Martinelli, Jr., married actress Janis Paige on Saturday (27). On Monday (29) a motion was filed in superior court to make him co-defendant in a suit to obtain a forfeited deposit realty deal.

Motion, to be heard Jan. 6, is based on theory that when a man marries a gal he marries her debts, too. He's a Frisco restaurateur.

'Harvey' Wooing Stewart Back

James Stewart may again star in "Harvey," at the 48th Street, N. Y., during the winter, as he did last summer, when Fay was on vacation for seven weeks. Show's producer, Brock Pemberton, has invited the film actor to rejoin the comedy, but no definite answer has been received. During the period that Stewart played the gentle stew in "Harvey," business was virtually capacity at all performances.

Fay is anxious to tour in the Mary Chase click, as he has a percentage-of-the-gross contract with Pemberton and probably would earn bigger money out of town, where house capacities are considerably larger than at the 48th Street, where "Harvey" is in its fourth year. Out-of-town bookings, particularly the eastern key cities, have been reserved by the manager for a third company to be headed by Fay. Present road "Harvey," with Joe E. Brown, is playing midwestern cities and garnering exceptional grosses.

LILLIE OR CLARK LAST OVER PETRILLO LINE?

Beatrice Lillie and Buddy Clark will be vying tonight (Wednesday) for the dubious honor of being the last artist, at least in the east, to record before the Petrillo midnight ban deadline. Miss Lillie is to begin cutting two sides at RCA-Victor about 9 p.m., the two tunes completing the 10-sided album Victor is making up of the score of "Inside U.S.A." She got into N. Y. only last week on the Queen Mary which explains the late cutting.

Clark also will be working at Columbia from 9 p.m. until around midnight putting in his last four tunes. Whether he or Miss Lillie will finish off the almost frantic recording pace of the past nine weeks by Columbia, Victor and others is problematical. Disk execs are fully aware of the three-hour time differential between N. Y. and Hollywood and they laughingly point out that a last minute "hot" tune that couldn't be canned in time in N. Y. could still be gotten in on the Coast.

'47 BLOOEY BUT '48 PROMISING

Caught in a ripsaw of sweeping personnel cutbacks in Hollywood and lagging legit production on Broadway, talent scouts for the film majors would prefer to file and forget 1947 and pass on to more pleasant topics. For most of the companies, few names have been signed over the last six months; but VARIETY's year-end roundup reveals an undercurrent of optimism running through New York talent offices with respect to 1948.

According to Arthur Willi, RKO eastern talent chief, the current tight squeeze on budgets has its brighter side in that it forces an accent on authentic thesping ability for screen prospects as against untalented beauty. "The days of signing pretty faces indiscriminately are over," he said, pointing out that his studio is gunning for more personalities like Barbara Bel Geddes, who was picked up after her per-

(Continued on page 47)

N.Y.'s Bliz, Week's Top Spec, Snarls B.O. But Biz Bounces Back Fast

New York's top-billed spectacular, the blizzard of '47, didn't spell a whiteout for showbiz but it stirred up an icy bit of havoc which was only rivalled by the tangle in transportation. People who didn't expect to see such legit sellouts as "A Streetcar Named Desire" and "High Button Shoes" until the summer solstice had their chance last Friday (26) when unfortunates cancelled out because of mountainous snows. That was just one indication

(Continued on page 14)

That's Love, Brother

Philadelphia, Dec. 30.

Maybe it's an extension of the Christmas spirit, or perhaps the Brothers Palumbo, Walter and Frank, are taking the "brotherly love" stuff to heart.

At any rate, the Philly nitery operators are doing something unusual for their competitors.

Due to the fact that all their own places are sold out with reservations for the New Year's Eve celebration, the Palumbos have a young woman on duty who checks all other nite spots—and makes reservations for customers in the opposition boites!

There's no business like nitery business!

Tops of the Tops

Retail Disk Seller
"Ballerina"
Retail Sheet Music Seller
"Ballerina"
"Most Requested" Disk
"Ballerina"
Seller on Coin Machines
"Ballerina"
British Sheet Seller
"Apple Blossom Wedding"

Eastern Film Production's Biggest Impetus Aimed at Television Market

With eastern production not yet living up to the high hopes set for it by its chief backers, majority of the film producers in and around New York now look to the fast-growing television industry to give their work the boost that has not been forthcoming from Hollywood.

Producers are confident that film will form the major part of all tele programming in the future, both for commercials and for straight entertainment. Since it appears extremely unlikely that the major Hollywood companies will ever rent their newer product to video broadcasters, that means that films designed especially for tele will have to be used. And, with high production and labor costs on the Coast, coupled with the lack of suitable studio space, the eastern producers believe they'll be the ones who will be able to fill the bill.

That tele has already given a considerable boost to eastern production is seen in the large amount of film now being aired over video outlets throughout the country. Broadcasters have been thirsting for film of almost any kind, as evidenced by the low-class westerns now transmitted by many of them. In addition, most of the top-spending advertisers on video have decided on film for their commercial plugs. Educational, documentary and institutional advertis-

(Continued on page 47)

Theatre Parties Offer Producers a Bonus Now

Theatre parties for Broadway legit shows have reached a new phase. Organizations now offer producers who would discourage these "benefits" an additional bonus to take over a theatre for a night.

Arthur Schwartz, producer of the forthcoming "Inside U.S.A.," has been offered a 5% bonus from one organization for rights to a theatre party. Bonus is on top of the potential $6,000 sellout price for the house, which hasn't been selected yet.

Million-Copy Sheet Marks Far Off

That sheet-music sales have dropped far off the pace set during the war, when 1,000,000-copy songs weren't too rare, is exemplified by current marks.

"Near You," which was a smash hit on records and in big demand in sheet-sale category, has gone about 650,000 and is expected to do about another 50-75,000 before collapsing. "Ballerina," which replaced it on top, has done less than 300,000 so far, but is still climbing. That's far below the marks set during the past two years by, for example, Santly-Joy's "Till the End of Time," which went well over 1,000,000 copies.

On records, the 1,000,000 copy disk is also a rarity now. Vitacoustic records recently paid a royalty on 1,200,000 copies of the Harmonicats' "Peg O' Heart" and expect to file a final statement on 1,400,000. That's just about the biggest disk sale of one tune in modern disk history. Second highest is probably Perry Como's "Chi-Baba" and "Sweet Sixteen" coupling, which is claimed to have gone over 1,000,000, and Frankie Laine's "That's My Desire" and Craig's disking of "Near You."

DUNCAN SISTERS RUN OWN PLATTER OUTFIT

San Francisco, Dec. 30.

Duncan Sisters (Topsy and Eva) are operating their own platter firm here known as the Duncan Disc Co. Gals recently cut an album accompanied by Phil Bovero's orch. Vet vaude writer Blanche Merrill is their partner in the venture.

Other tunes on the Duncans' release slate include the oldies "Remem'bring," "I Never Had a Mammy," "I'm Following You" and "Jingle Bells." They've also waxed "Boogie Woogie Lullaby," "It's Somebody's Birthday Today" and "Welcome Stranger."

SEE NEW CONCERTED CHURCH MOVE VS. PIX

Hollywood, Dec. 30.

Halt of double features in some localities looms as result of a barrage on film companies by individual members of the Legion of Decency around the country. Catholics are writing to the studios protesting against exhibitors showing pictures classified by the Legion as objectionable, or objectionable in part, along with those judged unobjectionable for children or adults.

Mail received here indicates it's a concerted drive with letters worded alike from farflung sections of the country. One studio received a bunch from Maine and another bunch from Missouri, all commencing, "I feel bound in conscience to conform to ideals of the Legion of Decency by refusing to attend theatres where an objectionable film is being shown along with an unobjectionable film."

Letters also include suggestions of films to be made, including "Silas Marner," "10 Little Peppers," "Evangeline," "Idylls of the King," "Lorna Doone," etc. Studios are turning the matter over to the Motion Picture Assn.

Lujack Asks $75,000 For Columbia Picture

Hollywood, Dec. 30.

Columbia Pictures is negotiating with Johnny Lujack for Notre Dame quarterback to star in an original, "Fighting Spirit of Notre Dame."

Grid star's asking price is reported at $75,000 plus a percentage.

'Virus X' on Coast Beds 1,050 Studio Workers, Costs Heavily in Pix Delays

Hollywood, Dec. 30.

Studio victims of a mysterious "Virus X" ailment passed the 1,000 mark Monday (29) with film lots reporting 1,050 personnel home ill. Epidemic has cost untold thousands of dollars with at least one shutdown, "The Cobra Strikes," at Eagle Lion, resulting from illness of Sheila Ryan, the femme lead. Director Chuck Riesner was also ill but stayed on the job.

Three key members of Warner's "Adventures of Don Juan" crew, cameraman Woody Bredell, head electrician Frank Flanagan and dialog director Maurice Murphy, are out, but lensing continues with Peverell Marley replacing Bredell and Joe O'Connell on lighting. Metro is hardest hit with 275 out, including studio exec Harry Rapf, for total of 20% of studio personnel sick. Some 100 staffers are out at 20th-Fox. At Columbia, director Henry Levin was forced to quit Columbia's "Gallant Blade" with Joseph Lewis. At same studio, Rita Hayworth returned after two days away from "Loves of Carmen."

Throughout studios, many of last week's victims are back but new ones are out. Other old victims returned for a few hours but were forced to go home again. Thirty are out at RKO, but both Myrna Loy and Melvyn Douglas are back for "Mr. Blandings Builds His Dream House," which shuttered two days last week.

Most studios are hit hard in their flackeries, with Warners worst off with seven out. Only place in town where no victims were reported is the office of the Society of Independent Motion Picture Producers. Among the weekend victims were Mary Livingston, who was forced to call off her stint on the Jack Benny airer and was replaced by Alice Fay. Gracie Allen missed last Thursday's broadcast, the first time in 16 years. After successfully doctoring wife Eloise and his kids through a siege of influenza, Pat O'Brien is a victim himself, forcing postponement of New York trip until Jan. 9.

Hurt B.O.

Sickness is blamed for killing holiday grosses, patrons staying away in droves. Legit circles found only the virus to blame for the just fair $15,000 racked up by Maurice Chevalier, who opened last Tuesday at the Biltmore. Others were similarly affected. Actor's lab called off its scheduled production of Lady Gregory's "The Dragon," because several cast members were hit. Similar fate forced postponement or cancellation of a number of little theatres.

The L. A. Health Department told VARIETY there is no truth to reports the city is planning a clampdown on the amusement industry until the disease wanes. It's pointed out that the "Virus X" is on the downgrade, but even at its height there was no thought of closing theatres since similar action in other cities proved valueless.

Nitery biz is off all over town. Only ray of hope was indication ailment is running its course, and gives no indication of cutting heavily into the expected big New Year's eve biz.

Among other top names bedded are Rosalind Russell, Gregory Peck, Errol Flynn and Audrey Totter. Payoff is music publisher Irving Mills, who was laid up all week, is now up and around but his physician, Dr. Benjamin Goldberg, who came out from Chicago to give him the once over, is down with the malady.

Jessel Commuting

Closing his nitery stint at the Carnival, N. Y., Saturday (3), George Jessel heads for the Coast Monday (5) for story confabs on "Burlesque," his next production for 20th-Fox.

Jessel expects to return to Gotham in time to toastmaster the James J. Walker Memorial Dinner slated for Jan. 14 at the Waldorf-Astoria. He then treks to Miami Beach for a two-week stay at the Copacabana there, opening Jan. 16, a day behind the originally scheduled 15th.

MISS O'HARA'S SUICIDE TRY?

Hollywood, Dec. 30.

Actress Joyce O'Hara is recovering at home from an overdose of sleeping pills.

Police say Miss O'Hara attempted suicide.

Pic on Disk Jocks

Hollywood, Dec. 30.

A film about disk jockeys is currently being prepped by Kay Pictures, an indie production outfit. Gloria Jean is to be featured.

Part of a combination casting and promotion gimmick, the company is combing the jockey lists for three or four likely candidates to appear in the film.

ILONA'S $30,000 SUIT ON UNPRODUCED FILM

Hollywood, Dec. 30.

Ilona Massey this week filed suit in Superior Court asking $30,000 as salary for a film she never made. She charged that independent producer John Raymond Friedgen hired her last September for five weeks at $6,000 weekly under a contract which stipulated that she was to be paid whether she worked or not.

Miss Massey says she did no work on the film.

Hellinger, Lubitsch Leave Large Estates

Hollywood, Dec. 30.

Mark Hellinger's remains will rest in a mausoleum overlooking the Hudson River, close by the Broadway he chronicled for so many years as a columnist and author. His will directs that no more than $20,000 be spent on his final resting place.

Bulk of the Hellinger estate, estimated at more than $250,000, goes in trust to his widow, Gladys Glad Hellinger, and their two adopted children. Among the bequests is a $10,000 scholarship at Cornell University, dedicated to his brother, Monroe (Monte) Hellinger, who, too, died of a heart ailment.

Lubitsch's 250G Trust

Will of the late Ernst Lubitsch left a trust fund of $250,000 for his nine-year-old daughter, Nicola.

Other bequests include 15% of the estate to his divorced wife, Sanya Gaye Lubitsch, and $10,000 each to his sister-in-law, Mrs. Regina Lubitsch; a niece, Ruth Hall; his secretary, Steffa Trondle, and his chauffeur, Otto Werner.

Services on Both Coasts

Coincidental with the funeral service for Mark Hellinger at the Pierce Bros. mortuary in Hollywood, a service by his Broadway pals was staged at Campbell's in New York at 2 p.m. last Wednesday (24). This coincided with the 11 a.m. services Coast time.

Quentin Reynolds delivered the euology in New York.

U.S. Kudoes Showbiz For War Contributions

Hollywood, Dec. 30.

Amusement business in general and the film industry in particular will be cited Jan. 2 by the War and Navy Departments for their USO-Camp Shows service during the war.

Gen. Omar Bradley, chief of Staff, will present the citation and will officially thank the entertainment world for organizing the Veterans' Hospital Camp Shows, which takes over hospital entertainment after Dec. 31. The Navy will be represented by Rear Admiral Paul Hendrin and Vice Admiral Walter S. DeLaney.

James J. Geller
says
"Put It on Paper"
* * *
a bright feature
in next week's
42d Anniversary Number
of
VARIETY

289th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1948"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production
"BILL AND COO"
Released through Republic Pictures

In All Events, All This Psycho Hypo May Build 'Sleep' Into a Sleeper

In response to pressure from medical and military circles film companies are moving to set up a consulting panel of psychiatrists to help script writers attain authenticity in any future films involving the psycho profession. Medicos have long looked with jaundiced eye on the hoked-up manner in which psychiatrists have been portrayed in Hollywood films, while Army officials have entered strong objections to the cinema misrepresentations as being detrimental to their mental rehabilitation program for Ill GIs.

Step was revealed by Dr. C. Burlingame, chairman of the committee on public education of the American Psychiatric Ass'n, who spoke at an informal forum following a private screening of United Artists' forthcoming picture on hypnotism, "Sleep My Love." In the audience were a group of w.k. psychiatrists who sounded off against the picture even though they were guests of UA.

According to Dr. Henry A. Hart, psychiatrist, the portrayal of hypnotism "as a sinister and mysterious force has done more to destroy public appreciation of its scientific values than anything else in this country." Another medico, Dr. Irving Bieber, put thumbs down on the UA picture as tending to "increase public anxiety."

Pro and con arguments over the validity of the Claudette Colbert starrer were presented by the doctors in the assemblage with Waldemar Kaempffert, N. Y. Times science editor, defending the film and Dr. Hart objecting. The plot motivation has the heroine brought to the verge of murder while under hypnotic influence. Several of the psychiatrists pointed out that experiences with GIs during the war confirmed the scientific validity of the picture.

Upshort of the screening was an unanimous approval of UA's policy of allowing psychiatrists to view the picture in advance, permitting discussion and clarification of the medical problems. One psychiatrist stated that the advance screening "was mutually advantageous and will lead to closer working together in the future."

LA DIETRICH INVOLVED IN FRENCH PACT SUIT

Paris, Dec. 23.

Marlene Dietrich is involved in a damage suit here. In 1946, Alcina producer P. E. Decharme pacted Marlene Dietrich to act in a picture titled, "Passante de Sans Souci," which he did not do. He asked her to make another film, which she declined to do, following which he sued her for $44,000 damages.

Miss Dietrich is reported countersuing for $800,000 for traveling expenses, lost radio broadcasts and general time wasted. Her laywer is Paul Weill, whose wife, lawyer Suzanne Blum, is counsel for many American majors here. Actress claims that the story she accepted to do was by scenarist J. Kessel, who wrote her former picture, "Martin Roumagnac," and that she never agreed to do another picture by a scripter she does not know.

MacLane Seeks Theatre

Hollywood, Dec. 30.

Barton MacLane goes to N. Y. Friday to negotiate for a theatre for his own play, "Black John." He wound up film role, "The Tenderfoot," for King Bros. on Monday.

That 'Lost' Xmas Loot

Memories become short between seasons, judging by some repeated experience with showfolk on the Christmas gifting practice. In a business where the holiday "loot" is as much a business as a social gesture—and perhaps even more the former, on an over-all average—it seems strange that the donors seem so lax about insuring safe delivery of the season's presents, which run the gamut from liquor to expensive perfume and jewelry.

The nature of the business also is such that, often as not, the recipient isn't exactly on the Emily Post side in making prompt or proper acknowledgment so that (1) the donor has no means of knowing of safe delivery, and (2) the intended recipients of the gifts frequently wonder why they were "forgotten"; especially if, in previous years, they were on the receiving end.

The latter seems to be a sensitive spot for both the giver and the giftee. It has come to repeated attention of VARIETY in the past two or three years that show people have observed, "I know darn well So-and-So never forgets me, but how can I attempt to cross-check, without embarrassing both of us." (Since so much of this Xmas gifting is mechanical, frequently administered by a secretary or a press department, it seems strange that a cross-check system isn't a common practice. Just giving blanket orders to dept. stores or liquor merchants, or others, is no guarantee of safe delivery. The human elements are such that innocent or other errors can—and have—occurred.)

In the music business and radio, where there is such a large outgo of gifts, the accent on possible chances for error has been most frequently heard by this paper. However, it has covered every branch of show business. Nobody can advise, of course, that "perhaps you can discreetly call up So-and-So's secretary to check," because it's a cinch said sec would be obligated to ask (or tell) the boss.

MICKEY ROONEY PLANS MUSICOMEDY FOR B'WAY

Mickey Rooney, who opens Jan. 4 at the Palladium, London, for four weeks, is polishing a legit musical comedy, "Crew Cut and Pigtails," which he plans to produce on Broadway in the spring. The show is to have an all-juve cast recruited either in New York or Hollywood.

His Army pal, Travers Laskey, is assisting him.

Danny Kaye Asks Medicos To Take a Cut—100 of 'Em

Detroit, Dec. 30.

Danny Kaye, personaling here at the Michigan theatre, was approached early this week by reps of the Phi Delta Epsilon fraternity which is holding its annual convention at the Book Cadillac hotel here. They wanted him to entertain the group which is entirely composed of physicians. Kaye said that although $5,000 was his minimum he would appear free providing the doctors contributed 10 operations for the needy.

Upshot was that the medicos multiplied the operations tenfold, agreeing to perform at least 100 operations of a difficult nature. Kaye appeared before the organization in a 12-minute stint. A spokesman for the star said the whole plan merely developed upon the spur of the moment. He declared that Kaye was not looking for publicity and the physicians certainly weren't.

Means of administering the operations remain to be worked out. Kaye would like it to be spread over the country on a nationwide basis rather than have one city or area receive the benefit of so much medical care. He feels that an impartial administrator such as the American Newspaper Publishers Assn. would be ideal in selecting individuals in need of surgery.

Winding up his chores at the Michigan at the end of the week Kaye returns to the Coast and after a brief stay there goes to Florida. He's due in New York Jan. 19 and four days later is scheduled to fly to London for a vaude tour there.

Secretive Authors

Lewis Milestone and Arnold Manoff are at the farm of Burgess Meredith and Paulette Goddard at Pomona, N. Y., writing an original for Enterprise. They refuse to reveal details until they're finished.

They expect to return to the Coast in about 10 days.

Theodore Pratt
(in a typical Bob Benchley manner)
has authored
"How to Build a Fire"
* * *
a bright feature in next week's
42d Anniversary Number
of
VARIETY

2 Stage-Box 'Drunks' (Stooges) Will Explain 'Finian's' to Parisians

Paris, Dec. 16.

The Paris production of "Finian's Rainbow," which will be done in the spring, will take into account the causes of the London flop, mostly due to audiences not being able to get the comedy angle.

The French adaptation by Pierre Grimblat, radio producer, will therefore include interruptions by an additional character singing from one of the front boxes, "What Is It All About?" and getting an answer from the chorus. The old trick used here by Guy LaFouchardiere of having two characters posing as drunks in two opposite front boxes and exchanging explanatory remarks may be also revived.

AFM PREPS PUBLICITY TO COUNTER BAD PRESS

Hollywood, Dec. 30.

Trying to lock the barndoor after the horse is three-quarters of the way through, American Federation of Musicians this week appointed one of its executives to supervise establishment of a press relations department in an effort to overcome the bad press of recent months. Herman Kenin, head of the AFM local at Portland, Ore., and one of the AFM's director board members, has been named by prez James C. Petrillo as chairman of a committee charged with setting up the department.

AFM fears that the recording ban, plus years of adverse publicity, will be almost insurmountable, but a stab will be made. Plan follows that originally laid down in vague form during the AFM's convention at Detroit last summer, which had been tabled since for want of a personality to pitch Petrillo and the AFM at the public.

'Inside' Job Probed In Hildegarde 30G Theft

New York police are probing the possibility that last week's theft of $30,000 in furs and jewels from Hildegarde's apartment at the Plaza hotel is an inside job. There's no evidence of forcible entry and thieves seemingly knew exactly where to look for the stuff inasmuch as the apartment wasn't ransacked.

The chantoosey only carried $10,000 worth of insurance.

LIL GISH'S 'IF' PIC

Hollywood, Dec. 30.

Deal for Lillian Gish to play a featured role in "Moonrise" will depend on the success of "Crime and Punishment" in which she's currently starring on Broadway. Marshall Grant, producer, has been advised that the legit play is due for a long run.

Meanwhile shooting schedules have been rearranged so that she won't be needed until late in the filming.

YEAR FINALES WITH BIZ UPSWING

R. R. Young's Dicker for Odlum's RKO Shares Aimed at Merger With EL

Robert R. Young's current negotiations with Floyd Odlum to purchase all or part of Atlas Corp.'s holdings in RKO is aimed at an eventual merger of RKO and Eagle Lion. Young is controlling stockholder in Pathe Industries, which owns EL.

Young has indicated interest previously in obtaining a well-established major company and Odlum has let it be known that he wants to get rid of his investment trust's holdings in RKO. On that basis, it appears a deal might be likely if an agreement can be reached on price and other aspects.

Young, who controls the Chesapeake & Ohio railroad and recently bought into the New York Central with the aim of getting control, is understood to have been back of recent efforts of Serge Semenenko to buy United Artists. Semenenko, senior v.p. of the First National Bank of Boston, has let his negotiations for UA drop—temporarily, at least.

Young is anxious to get another company because he feels a merger would be advantageous in speeding the establishment of Eagle Lion. While EL has been comparatively successful, considering that it has been in business only about 15 months, it is still losing quite a bit of coin each month. It is understood to have cost Young about $2,000,000 so far.

That 'A' Playdating

By a merger with an established major, Young feels that he has a good chance of turning losses into profits much faster than by operating EL alone. One of the difficulties in setting up any new distrib organization is getting "A" playing time. Older companies have this time more or less automatically tied up through the process of having done business with an exhib over a long period of years. A new company has a tough time breaking in, except with an occasional picture of unusual b.o. value (Selznick Releasing Organization's "Duel in the Sun,"

(Continued on page 6)

Canned Video Films Produced in France, Packaged for the U.S.

New television package agency to produce canned shows in Europe for transmission over U. S. video outlets has been formed by writer John Steinbeck and photog Robert Capa. Named World Video, Inc., the outfit was granted a New York state charter this week in Albany.

Office will be set up in Paris under the direction of Henry White, former U. S. Government staffer in the French capital. Shows will be produced and filmed there and then shipped to the U. S., where a domestic sales outfit will license them to American tele broadcasters. Emphasis is to be placed on news events, as well as dramatic material. Since Paris is the centre of European news dissemination, it was selected as the headquarters.

Steinbeck is already associated with Capa in his forthcoming "Russian Journey," slated for publication next spring by Viking. Capa did the photographic illustrations for the volume, for which Steinbeck gathered material during a visit to the U. S. S. R. It will be serialized by the N. Y. Herald Tribune and Ladies' Home Journal before the Viking publication.

Short on Marshall Plan

Spyros Skouras, 20th-Fox prexy, has promised his studio's facilities for the production of a five-minute short aimed at popularizing the Marshall Plan with the American public. Sponsor of the briefie is the Committee for the Marshall Plan which is headed by former Secretary of War Robert Patterson.

Theatre Owners of America has been asked to support distribution of the short with the widest number of exhibs. Clips from 20th's library will be incorporated in the film.

Paul Gerard Smith

Tells

"A Tale of Two Cities: New York and Hollywood"

* * *

a feature in next week's

42d Anniversary Number

of

VARIETY

Young Devoting Full Time to Pix

Robert R. Young is sidetracking his preoccupation with the iron horse and the drive for one railway to the Coast to turn his full energies to building his film interests. Having recently fought a losing (for the time being) battle to unify the New York Central line with his Chesapeake & Ohio railroad, the financial tycoon, who holds a controlling slice of Pathe Industries, is not only dickering for control of RKO but also has stepped into the affairs of Eagle Lion with both feet. EL is a subsid of Pathe.

Where, heretofore, Young was content to play a sideline role on EL's day-by-day activities, that's no longer true. Streamlining of EL's sales staff put through in the past few weeks and still under way was the direct result of Young's hand, it's now been learned. Latest step in the revamping, as a result of personal orders by Young, after close huddles with EL's toppers, is the elevation of Herman Beiersdorf to western division sales chief. Beiersdorf, formerly, was the company's southwest district manager.

The railroad and film magnate has been stymied on his proposal for a

(Continued on page 40)

ST. L. DAILY HITS EXHIBS' OPPOSITION TO NEW TAX

St. Louis, Dec. 30.

Local exhibs were editorially spanked last week by the St. Louis Post-Dispatch (Pulitzer) for their announced intention to test the constitutionality of the recently-passed ordinance placing a 5% tax on all amusement admissions. The ordinance, to be signed by Mayor Alois P. Kaufmann before Jan. 1, is expected to add $600,000 annually to the municipal coffers.

The new tax will bring to 27c the fee for each film admission and also will make this burg one of the few in the U. S. that has a triple tax on screen admissions. At present motion picture theatres pay a flat $150 annual license fee, regardless of seating capacity or admission fee.

Nov. Film Divvies, 228G, 100G Under '45 and '46

Washington, Dec. 30.

Film industry dividends during November amounted to $228,000, according to figures collected by the Department of Commerce. This was more than $100,000 below the figures for the corresponding months of 1945 and 1946.

However, because of heavy melons cut by the industry in September and October, the quarter ending Nov. 30 ran ahead of record-breaking 1946. For the three months the 1947 dividends hit $13,403,000, roughly $1,000,000 more than the preceding year. Department of Commerce estimates that the publicly reported dividends which it compiles are actually only about 60% of all the dividends paid.

'47 U.S. RENTALS 2D TO PEAK '46

By HERB GOLDEN

Film grosses did a surprise comeback in December, running from 5% to 10% ahead of December, 1946, and comparatively better than November, a check of circuit execs revealed this week. An even better showing would have been registered had not "unusual" weather struck across the country during the traditionally big Christmas weekend—New York had an alltime high snowfall and Los Angeles a record heatwave.

The flurry of pleasant grosses brought to a close a year of boxoffice volume—if not profits—that was exceeded only by the alltime mark hung up in 1946. Despite the general glumness that hung over the industry as a result of the shrinking foreign market, the year in all its fiscal aspects was better than 1945 for most companies.

Film rentals domestically were reflecting the heavy take at the nation's boxoffices and for most companies were close in volume to even the record income of 1946. There was a sharp drop in remittances from overseas, however, in the latter part of the year—particularly from England, where companies began to run out of new product as result of the embargo brought on by the 75% tax. This served to bring overall rentals income down to slightly below 1946.

Income wasn't the sad side of the 1947 picture, however, it was profits,

(Continued from page 16)

Newsreels in Color As Offset to Television?

Foreshadowing widespread use of color in newsreels during the coming year, Warner Pathe News has completed arrangements with Cinecolor for use of tinted films in coverage of the Tournament of Roses parade and Rose Bowl football game in Pasadena tomorrow (1). Innovation is being regarded as Warners' answer to threat of television which is also covering the event, since what's being lost in timeliness is being compensated for in the color spectacle which the newsreels alone will have.

Project will put 300 feet of Cinecolor film into the regular weekly Warner clips to be issued next Monday (5), with Warner clients in Los Angeles showing it the following day and rest of the country following according to transportation schedules.

Jacob Wilk

Eastern Production Head of Warner Bros.

expounds on what he says is

"The Greatest Problem in Show Business"

* * *

an editorial feature

in the

42d Anniversary Number

of

VARIETY

Out Next Week

M-G $11,626,427 Net Profit in '47

Metro's net for fiscal 1947, ended Aug. 31, slid to $11,626,427 after provision for taxes and all other expenses, against $18,691,533 for the year before. For the last quarter of the fiscal period (from June 5 to Aug. 31), M-G suffered a sharp decline in profits with the take totalling $722,427. Company rallied considerably during the next 12 weeks (first quarter of fiscal '48) when its net for the period ended Nov. 20 came to $1,354,761.

First-quarter report of '48 is comparable to $3,650,967 netted in the opening stanza of '47. Equivalent earnings for the year are $2.26 on 5,142,615 shares of common outstanding in 1947 against $3.66 in 1946. Included is $1,093,736 which is Metro's portion of net undistributed income of partly owned companies. Earnings for the first 12 weeks of fiscal '48 are 26c. per share compared to 72c. in the previous year.

Brighter aspect of the picture is the fact that the company's net

(Continued on page 6)

Familiar Story

Hollywood, Dec. 30.

Jack Wrather, Texas oil millionaire, bought "Strike It Rich," a tale of the Texas oil fields, as his next indie film production. Story, written by Francis Rosenwald, is based in part on the experiences of Wrather's father, a Texas oil millionaire.

National Boxoffice Survey

Holiday Biz Cheers Keys—'Castile,' 'Road,' 'Rose,' 'Kenyon,' 'McCoy,' 'Tycoon' the Big Six

The usual Christmas-New Year's week upbeat is being reflected currently in a majority of key cities covered by VARIETY with the national overall total likely to hit the biggest figure since the fall upbeat. Main discordant note to an otherwise cheerful boxoffice picture was the record blizzard which took its toll in several eastern cities, principally New York and Boston. Business was sloughed in both cities for several days.

Launching of "Captain From Castile" (20th) in nine big keys is pushing this new entry to top position nationwide, biz ranging from nice in Boston to smash in N. Y. Opus is heading for rousing $108,000 in four Los Angeles theatres. Not far behind boxoffice-wise is "Road to Rio" (Par), in 11 cities currently, four on second weeks.

Also big is "Wild Irish Rose" (WB), a strong third place winner. Technicolor musical is leader in Pittsburgh, Philly and Buffalo, being great in all excepting Pitt, where strong. It also is fine in L. A. and terrific in Louisville.

Others in the Big Six this session are "Daisy Kenyon" (20th), in fourth slot; "Killer McCoy" (M-G), in fifth; and "Tycoon" (RKO), in sixth. Although the last-named was pushed around by the record snow in N. Y., it's big to solid in some five keys.

Leading runner-up pictures, especially big this stanza, are headed by "Good News" (M-G), "Had to Be You" (Col), "Gentlemen's Agreement" (20th), "Out of Past" (RKO), "Unconquered" (Par) and "Swordsman" (Col). "News" is being helped by a walloping $155,000 at N. Y. Music Hall, not being uniformly big around the country.

Standout among the newcomers are "T-Men" (EL) and "Intrigue" (UA). Former, on pre-release in six L. A. houses, is strong despite plenty of new, outstanding films there. "Intrigue" looks smash in Chicago and is stout in second Philly week. "Senator Was Indiscreet" (U), another new pic, suffered from having to teeoff on day the N. Y. storm broke. "Voice of Turtle" (WB) also was hit by N. Y. bliz. Same is true of "High Wall" (M-G). "The Fugitive" (RKO) is setting a new record in N. Y. after getting rave reviews. "Old Spanish Trail" (Rep) is strong in Louisville. "Thunder in Valley" (20th) still is floundering around the keys.

(Complete Boxoffice Reports on Pages 8-9)

Distribs' 4th Quarter Income Plenty Up, Reversing the Summer 13 Mos. Dip

Tailspin in distribs' profits which got its sendoff in the second quarter of 1947 and then slid to new lows for the year in the third quarter has reversed itself in the final stanza. Rentals have seen a climb in the past couple of months, sales execs aver, and final fiscal reports of most majors will reflect the upsurge of pix peddling. Third quarter was rough on sales staffers while it lasted and that's mirrored in profit returns disclosed to date.

Columbia's statement for the 13 weeks ended Sept. 27, for instance, aired this week, throws the spot again on wobbly sales during the hot-weather months. Col turns up with a profit of $370,000 against the more than double $965,000 for the comparative period of '46. Its equivalent earnings on 638,352 shares of common outstanding was 46c per share against $1.39 for the same stretch of the year before.

Since the company's profits are derived purely from film sales, its course is a clear indication of distribs' biz. There was a sharp decline from the second-quarter net which hit $772,000 for the period ended June 30. That amount, substantial as it was, underscored the $1,145,000 which Col took in during the second three months of '46.

Operating profits before taxes for the third-quarter show the same

(Continued on page 14)

'SCARLET ST.' PERFUME SETTLES WITH DIANA-U

Hollywood, Dec. 30.

Universal-International and Diana Production have reached an out-of-court settlement with Sherry Dunn, Inc., perfume manufacturers, who were enjoined a month ago from marketing a scent called "Scarlet Street."

Film studios brought suit against the manufacturers last summer after perfume had been placed on the market following the release of the Joan Bennett-Edward G. Robinson starrer of that name. Film company contended the perfumery not only used the picture title, but also employed a picture of a girl standing against a lampost for advertising purposes, similar to the picture's campaign.

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Happy New Year

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DAILY VARIETY
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$10 a Year—$12 Foreign

Prints Delayed But No Theatres In N. Y. Forced to Close by Storm

New York metropolitan area's 25.8-inch record snowfall Friday (26) resulted in many nabe and suburban houses opening late for matinees over the weekend. But despite the late arrival of prints not one house was forced to close for lack of product, according to a survey by VARIETY. Loew, RKO and Skouras, among the major circuits, all reported theatre schedules relatively uninterrupted.

RKO in particular was undisturbed, a company spokesman pointed out, since the chain's bill is not due to change until today (Wed.). On the other hand Raybond Theatres, operating three small houses in the Bronx, experienced a four and a half-hour delay in getting the trio's Sunday (28) matinee underway. Similar holdup prevailed at the same circuit's Mayfair, Flushing, L. I., where the house had one print on the screen, but had to wait about two hours for the arrival of the second.

Century circuit, with some 37 houses in Brooklyn and Long Island, reported it had no appreciable delays because of non-delivery of prints. When such cases existed, a company official said, schedules were maintained by a little juggling of the program, moving up shorts and newsreels, etc. Randforce Amus. Corp., with some 42 theatres, all in Brooklyn, described the situation as "fairly good" but in certain instances its house were forced to switch prints on their own.

Most circuit toppers had high praise for the regular film delivery firms. Walter Reade, Jr., of the Reade chain, said he had "wonderful service" with few delays and "every house opened on time." Sol Strausberg, head of the Interboro Circuit, with some 37 theatres in Long Island and suburban Westchester, also commended the truckers, declaring none of his houses had to close for lack of prints. However, he added, several Interboro theatres in the Bay Ridge section of Brooklyn were unable to open until 4:30 p.m. Friday as the truck was stuck "somewhere on Flatbush avenue."

Check with delivery companies showed that exhibs, for the most part, were "patient and considerate." Asked if he had received any beefs on non-arrivals, an exec of the General Delivery Service on New York's Film Row said, "hell, they were tickled to death to see us." He stated that his firm resorted to the railroads in many instances in the emergency. But despite nature's handicap the company was able to get out some 300 prints on Sunday (28).

Ira Meinhardt, attorney and spokesman for the Film Carriers Assn., comprising about a dozen truckers, also praised the cooperation of exhibs. He noted that the snow came at an inopportune time for the expressing companies inasmuch as the interval between Christmas and New Year's usually marks the peak load of the year. In coping with the situation, he pointed out that most delivery employees had been on duty over the weekend up to 48 hours without relief.

ABC MAY RELINQUISH N.Y. HOUSE BACK TO PIX

Deal is in the works for ABC network to relinquish the 58th St. theatre (formerly the Filmart), at 58th street and Seventh avenue, N. Y., with the owner, Edin Films, Inc., re-leasing it to Siritzky International Pictures, foreign film distributor and exhibitor, for use as a firstrun foreign film house.

ABC's lease runs to January, 1948, but the network is willing to cancel it at this time because of insufficient need for the house for studio purposes. Web, in fact, now uses the house only for one broadcast a week, Sammy Kaye's show, with no audience. NBC, however, borrows the house for Fred Waring's Monday show and Bob Hawk's Thursday stanza, both of which will have to find new quarters.

The 58th St. is one of three N. Y. theatres under lease to ABC, others being the Ritz and the Vanderbilt.

Principals in Edin Films are attorney William H. Fitelson, Beatrice Lawrence and Sonny Renfield. Fitelson said this week that more than $100,000 has been spent on renovation of the theatre to reconvert it to a film house.

Chi Herald-American's
Nate Gross
recounts how
"A Film Exec Finally Meets a Star of His Boyhood Dreams"
* * *
an Editorial Feature in the
42d Anniversary Number
of
VARIETY
Out Next Week

Theatres Open All Nite as Refuge For Commuters

Theatre circuits in the New York metropolitan area came to the rescue of many commuters at the height of Friday's (26) precedent-shattering snowstorm. Chains maintained an all-night open-door policy at some of their houses in key suburban points, affording shelter for thousands of stranded travelers who were unable to get home because of blocked transportation.

Loew's Theatres kept open its Valencia, Hillside and Willard in Jamaica; Prospect, Flushing; Triboro, Astoria, and Loew's in Jersey City as a refuge for homebound workers whose journeys were interrupted. Announcements to this effect were made in various train terminals as well as on the air. In most cases, the circuit pointed out, the management was able to provide coffee and sandwiches. In all it was estimated that some 2,000 persons were housed temporarily.

All houses of the Interboro Circuit on Long Island likewise stayed open on a 24-hour basis, as did RKO's Alden in Jamaica and Century's Patio in Brooklyn.

'THE WINDOW' WINDS UP RKO'S 26 A'S FOR '47-'48

Hollywood, Dec. 30.

Completion of "The Window" on Jan. 7 will wind the final picture on RKO's announced slate of 26 "A" films on the 1947-48 release schedule. The studio doesn't normally wash up such production activity until the spring. Starting with "Mortgage on Life," due to roll Jan. 26, all top-budget product to go between now and June 30 which normally ends 1947-48 season, will be included on the company's 1948-49 slate.

At least four "A's" will be completed by June 30 for next year's release, including "Mortgage," "Baltimore Escapade," "Bed of Roses," and "Every Girl Should Be Married." With two pix shooting currently, RKO will can "Mr. Blandings Builds His Dream House" Friday (2), leaving only "Window" in work. Except for set construction, stages will be dark between Jan. 7-26.

Miss Totter's Personals To Trailerize 'High Wall'

Continuing its policy of sending out its stars for personal appearances in conjunction with openings of a new film, Metro has scheduled Audrey Totter for a series of personals on "High Wall" during the next month. Besides furnishing a comparatively inexpensive but still highly exploitable promotion campaign, the system also serves to build the value of the stars with the public.

Miss Totter tees off her personals at Kansas City, Jan. 14, with the film opening the same day. She'll appear successively in St. Louis on the 15th, Dayton on the 16th and Columbus on the 17th. She then gets a four-day rest before appearing in Louisville, Jan. 21, Memphis on the 22d, Atlanta on the 23d and Houston on the 24th.

Col. Setting 1-Pic Deals With Stars for '48 Sked

Hollywood, Dec. 30.

Lined up for work on the Columbia lot in 1948 is a long list of film names, signed chiefly on one-picture deals. It starts off with Dorothy Lamour, who goes to work Jan. 9 in "Let's Fall in Love."

Others on the roster are Robert Young, Rosalind Russell, Randolph Scott, Preston Foster and Lucille Ball. Meanwhile, single film deals are under negotiation with Cornel Wilde, Franchot Tone, Susan Peters and Louis Hayward.

Chi's 702 Houses, Charlotte's 685

Theatre survey of the Chicago territory, 16th in the series of directories on the country's 31 exchange areas being issued by the Motion Picture Assn., shows a total of 702 theatres with a seating capacity of 595,179 in addition to 16 shuttered houses with 9,447 seats. Of the total number of houses, 351 are circuit-operated with remaining 367 owned by indies having less than four theatres apiece. Two drive-ins with 1,450 car capacity also are in this area.

Survey of the Charlotte area, 17th in the series, reveals a total of 685 theatres with an aggregate seating capacity of 329,527, in addition to 13 closed houses with 4,800 seats. This area boasts largest number of drive-ins revealed in the survey to date with total number of 36 and car capacity of 6,405. Of total number of houses, 295 are circuit-operated and 403 are owned by indies.

Wechsler's Xmas 'Present' An Attachment Suit On His New German-Made Pic

Swiss film producer Lazar Wechsler's Christmas gift came in the form of a warranty attachment handed him by the sheriff last week in New York as he stepped from the Queen Mary's gangplank. Obtained in N. Y. supreme court by Moritz Hamburger, writ impounds the print of the film man's recently completed "Marked" which he brought with him.

Hamburger claims Praesens Films, headed by Wechsler, owes him a total of $9,800 representing a loan and unpaid commissions. Latter items allegedly are due the plaintiff for distributing Praesens product in pre-war Germany. According to a statement issued by Hamburger's attorney, Horace Borchardt, in the past Wechsler has refused to pay these commissions as well as the loan.

Prior to accepting the papers on the pier, Wechsler described "Marked" as the "first full-length film to be shot in Germany by a foreign company." In production for the past year, documentary-style picture deals with displaced children. It's cast is headed by Aline MacMahon and Montgomery Clift. Here for the first time in a year, Wechsler expects to remain about six months arranging a distribution deal (probably Metro) and conferring with Betty Smith, who's already written the script for his next production. Tentatively titled "School Bus," pic is to be directed by Leopold Lindtberg, who directed Wechsler's "Last Chance."

Wechsler said he was quite satisfied with the way Metro had handled "Last Chance." Company booked the film into about 8,000 or 10,000 houses in the U. S., he declared, and he felt that this achievement could not have been equaled by another distributor. Accordingly there is every indication Metro will handle "Marked" once legal snags are ironed out.

Zinneman's RKO Pact

Completing his directorial stint for Lazar Wechsler's "Marked," Fred Zinneman arrived in New York last week aboard the Queen Mary. He said the film was placed in the can about four weeks ago, with bulk of the shooting done on location in Germany.

Zinneman left for the Coast over the weekend to assume a new berth with Dore Schary, production chief at RKO. Previously the director had been with Metro. While with that studio he handled direction of "Seventh Cross" among others.

'Dolphin,' Hope's 'Life,' 'Unconquered,' 'Body' and 'Mitty' 'Top 5' Pix in Dec.

"Green Dolphin Street" (M-G) was easily the boxoffice champ in the U. S. during December, according to weekly b.o. reports from VARIETY correspondents in 22 key cities. Teeing off with a big batch of bookings the first week in December, including some of smash Thanksgiving Day business, the Metro opus held the lead for three successive weeks. Even in the final week of the month, it stayed up with the big grossers.

Bob Hope's new comedy, "Where There's Life" (Par), finished second, but had to contend with declining boxoffice biz in later weeks of December. Promises to be overshadowed soon by "Road to Rio," Bing Crosby-Bob Hope comedy. Third best was "Unconquered" (Par), which held up consistently week after week, making a big showing wherever it played in the few cities where spotted.

Fourth spot went to "Body and Soul" (UA), a picture that was starting to assert itself even in November. Fifth position was won by "Walter Mitty" (RKO), which thus far has been held back primarily by the lack of bookings in bigger keys. Film is being distributed that way and has a chance to show further strength in January.

Spurt of near-sensational business by "Road to Rio" (Par), the latest Crosby-Hope pic, in final week of month, enabled this latest in series of "Road" films to cop sixth place, only a step behind "Mitty." Film did not start in keys until third week of December and then only in a few scattered spots. However, it repeated this sock biz in spades the final session of month, auguring great things for January.

"Out of Past" (RKO), which surprised even the most optimistic exhibitor despite pre-Xmas lull, finished seventh. Eighth slot was taken over by "Had to Be You" (Col) although it was n.s.g. at N. Y. Roxy.

Ninth spot went to "Golden Earrings" although no smash in a number of cities. "Fun and Fancy Free" (RKO) rates No. 10 mainly because of business enjoyed early in month and over Xmas day.

Runner-up positions were so evenly divided and the total amount of biz garnered so small that they hardly meant much in the national boxoffice derby.

Aside from strong returns reported the first week in December, even the leading pictures failed to run up high totals during the month. Exhibitors reported an unusually big dip in business as a result of the pre-Xmas lull this year, being considerably greater than in 1946. Result is that a true index of strength for many new pictures will have to wait the usual holiday week pickup plus initial biz in first week of 1948.

December's Big Ten

1. "Green Dolphin Street" (M-G).
2. "Where There's Life" (Par).
3. "Unconquered" (Par).
4. "Body and Soul" (UA).
5. "Walter Mitty" (RKO).
6. "Road to Rio" (Par).
7. "Out of Past" (RKO).
8. "Had to Be You" (Col).
9. "Golden Earrings" (Par).
10. "Fun, Fancy Free" (RKO).

Al Stillman
in good-humored verse
reviews 1947 A.D. in
"Hail and Farewell"
* * *
a bright feature in
VARIETY's
forthcoming
42d Anniversary Number
Out Next Week

RKO Unloading Common Stock From Reorg Plan

RKO intends to unload thousands of shares of common stock which it has held for the past six years for stockholders and creditors of its predecessor company. All stock unclaimed under the reorganization plan (effected Jan. 12, 1942) by Feb. 16 will be promptly sold on the N. Y. stock exchange. Net cash proceeds of the sale will be available until Jan. 12, 1953, to persons formerly entitled to receive common stock.

Holders of scrip for fractions of shares of common are also affected. Under the terms of the scrip, their right to receive pro rata shares of net cash proceeds now held for them will expire on March 19.

Company has found it impossible to communicate directly with stock and scrip-holders because of changed addresses in some cases. Scrip is registered to bearer rather than individual names.

Plan of reorganization provides RKO may sell unclaimed stock after five years. Net proceeds are to be available for 11 years (until 1953) when any remaining funds are to be transferred to the company free from claims.

Old securities must be surrendered at the office of the Bankers Trust Co. (N. Y.) before close of business, Feb. 16.

SCOTT-DMYTRYK FILM REASSIGNED BY RKO

RKO, which temporarily pulled "White Tower" from its production schedule when producer Adrian Scott and director Edward Dmytryk were axed, has now reinstated the picture and it's scheduled to go on the floor early next year. New producer and director haven't yet been named to replace Scott and Dmytryk, both fired by RKO following the industry toppers' decision to oust the 10 cited for contempt of Congress.

With the film now ready to go, RKO has decided to release "Operation White Tower" as its February offering in the "This Is America" series of shorts, hoping the two-reeler will serve as a trailer for the feature. Short was produced by RKO-Pathe from footage lensed by staff cameraman William Deeke, who accompanied the Bradford Washburn expedition on its ascent up Mt. McKinley last summer. James Ramsey Ullman bestseller from which the film is to be adapted is based on a mountain climbing story.

20th Not Stepping Up Its Releases; Only 2 in Jan.

Despite 20th-Fox's announced intentions of stepping up its releases to 48 during the next year, that increase isn't evident for January. Twentieth sales chief Andy W. Smith, Jr., announced Monday (29) that only two films will be released next month, "Captain From Castile" and Edward Alperson's "The Tender Years."

Reason for letting go only two films in January is the number of new 20th films released recently which haven't yet made the rounds. Among these are such pictures as "Forever Amber," "Gentleman's Agreement," "Daisy Kenyon."

L. A. to N. Y.

Cecil Barker
Joseph Calleia
Helmut Dantine
Jose Ferrer
Henry Fonda
Dorothy Gulman
John Hanahan
David Hempstead
Oscar Homolka
Nunally Johnson
Evelyn Knight
Edmund O'Brien
Lew Parker
Hal Roach
David Rose
Benne Russell
George Skouras
Paula Stone
Spencer Tracy
Murvyn Vye
Jack L. Warner
Billy De Wolfe

N. Y. to L. A.

Tommye Adams
Jacob Gerstein
Robert Reud
Grad Sears
Frank Tait

'47: YEAR OF NEW SALES POLICIES

Ent-UA Battle Over 'Arch' Release May Up Distrib Fee on 'New York'

Refusal of Enterprise to turn "Arch of Triumph" over to United Artists for release probably means UA prexy, Grad Sears, will refuse to accept either of two completed Enterprise pictures under the terms of the indie unit's contract with the distrib. The result may be an entanglement between Ent and Stanley Kramer, who produced "So This Is New York" under the unit's banner.

Sears left for the Coast Monday (29) to attend the annual huddle of Ent execs and producing partners in an effort to straighten out the contractual difficulties. He went at the invitation of Ent, which is seen possible auguring well for a settlement.

Enterprise prexy, Charles Einfeld, is said to have offered Kramer's pic to UA as the final film under the six-picture contract. Sears said he wouldn't accept it until he had seen it and assured himself it was up to the quality of the product for which the pact called. It appears dubious, under the circumstances, that it will match that requirement.

Catch is that the Ent pact calls for a straight 25% distribution fee. Sears maintains that that is unprofitable. All new contracts provide for 27½%. He probably, therefore, will elect to take "New York" —if Ent agrees—outside of the pact so that the higher fee can be charged.

Kramer may step in at that point

(Continued on page 14)

Par Sales Exec Agrees To Lay Off Plugging Pix Where They're Not Booked

Minneapolis, Dec. 30.

J. J. Donahue, Paramount assistant general sales manager, has notified William Glaser, Fairbault, Minn., exhibitor, that there will be no further posting of 24-sheets or mailing of heralds of advertising company's product to residents. Glaser, who owns the town's three theatres, and has refused to buy Paramount pictures, had protested to Donahue.

Taking up the matter for Glaser, North Central Allied of which he is a member, has appealed to the Justice Department, Federal Trade Commission, the Postmster General, Eric Johnston, and Barney Balaban for investigation. President Bennie Berger, of the organization, says the group's directors will demand assurances from Donahue that there

(Continued on page 12)

THAT COMES TO 450G IN SQUARE MONEY

Rome, Dec. 30.

"Cagliostro," being directed here by Gregory Ratoff for Edward Small, will wind up production Jan. 10, five days behind schedule but right on the nose of the 250,000,000 lire production budget.

Delay in the schedule was caused by illness of the star, Orson Welles, in Hollywood. That made him three days late in arriving, and there were no more scenes that could be shot around him. The weather was responsible for another five-day delay, but part of that was made up.

Reported difficulties between Ratoff and Welles have been denied here. It was said the pair have gotten on well, willingly accepting each other's suggestions.

Studio Club's 25G Fire

Hollywood, Dec. 30.

Fire this week partially destroyed the Studio Club, Hollywood landmark, causing $25,000 damage. The club was founded during the silent era by Mary Pickford and other stars as a home for aspiring young actresses.

Among those who lived at the Studio Club at various times at the start of their careers were Lupe Velez, Myrna Loy, Alice Calhoun, Irene Rich, Dolores Del Rio, Alberta Vaughan, Madge Bellamy, Mae Busch, Virginia Browne Fair, Florence Vidor and others.

Alan Jackson
(Eastern Story Editor of Paramount Pictures)
Charges
"Regardless of the Barbs, Hollywood Does Want Superior Stories"
* * *
An Editorial Feature in the
42d Anniversary Number
of
VARIETY
Out Next Week

Ent's Distribution Up for Discussion At Annual Parley

Hollywood, Dec. 30.

Second of annual planning meetings of Enterprise toppers starts tomorrow (Wednesday), with the subject of domestic releases near the top of the agenda. Board chairman David Loew, prexy Charles Einfeld and distribution topper. George Schaefer will conduct huddles with studio execs and producing, directing and starring partners in attendance.

Possible new domestic distribution deal, in light of Ent's current hassle with United Artists, will share top interest with the company's plans for producing from six to eight pix

(Continued on page 6)

Pat Hitchcock's Course

Patricia Hitchcock, 19-year-old daughter of producer-director Alfred Hitchcock, sailed from New York, Saturday (27), for London. She's taking a year's course at the Royal Academy of Dramatic Art there in acting and stage techniques.

Miss Hitchcock, who recently completed studies at the Marymount schools in Tarrytown, N. Y., and in California, has been seen briefly on Broadway in Al Margolies' production of "Violet" and Dwight Deere Wiman's "Solitaire."

CAUSED BY B.O. DIP, O'SEAS SNAFU

Year 1947, as far as the film industry is concerned, can be labeled a year of change in sales policies.

Shackled by the anti-trust decree, breakdown of the foreign market and a dip in domestic grosses, the industry has witnessed more new distribution policies during 1947 than in any year since the original consent decree was instituted in 1940. With the exception of the decree, whose radical switches have been stayed pending the Supreme Court hearings, all the new policies have resulted from either an attempt to boost rentals or to cut distribution expenses.

Foremost among those in the former category are the clearance cutting indulged in by practically every company, the top-heavy number of increased admission price pictures and the gradual switch from sliding scale percentage deals to straight percentage or flat rentals. Scale, first instituted by most companies five or six years ago, increased steadily in momentum until practically all percentage films were sold that way. In the last year, however, there's been a gradual swing away from it until today few houses ex-

(Continued on page 16)

U.S. to Expand the Use Of Pix for Reeducation In Austro-Germany, Far East

Appointment of Lewis S. Baer to head up the screening unit of the film section of the Army's Civil Affairs Division means the Army will embark soon on an expanded production program of educational and documentary films for use in Germany, Japan, Austria and Korea.

Production schedule has been outlined and is awaiting approval of the proper authorities. Baer said the shorts would be produced on contract. Site of the filming will be determined by the locale of the subjects, but it's unlikely that any will be lensed in Hollywood. Shorts are to be distributed by the Army to schools, adult and youth groups, etc., in the occupied countries. Entertainment features in those countries are presently being handled by the Motion Picture Export Assn.

Dan Chance Lawlor, former senior partner in the Motion Picture Production Agency, N. Y., has been appointed chief of the documentary film unit.

Unlikely U. S. Filmers Will Withdraw From Germany, Japan Despite Costs

Milton Raison
Says
"Writing for Pine-Thomas Is a Hazardous Occupation"
* * *
A Humorous Feature in the
42d Anniversary Number
of
VARIETY
Out Next Week

Trade opinion is that only as a last desperate measure—and that's far from the situation now—will the American industry carry out the threat made Monday (29) to pull out of Germany and Japan. Companies are demanding that the U. S. military government make provision to reimburse them for at least the out-of-pocket expenses they incur in sending Hollywood product, at the request of the State and War departments, into the two occupied countries for morale and educational purposes.

Threat that the American distribs would abandon distribution in Germany and Japan was made to newsmen in New York by Irving Maas, v.p. and general manager of the Motion Picture Export Assn., which represents all the majors and Monogram-Allied Artists in distribution in the occupied areas.

Despite the $900,000 which Maas said has been spent by the American industry since the end of the war in sending its pictures into the two countries, the companies are very loathe to abandon any territories. They tried it with Denmark earlier this year when that country cut off U. S. remittances. Now they're giving serious thought to going back, even if no coin is forthcoming. The reason is obvious—the vacuum left by the absence of Hollywood films is immediately jumped into by Brit-

(Continued on page 12)

MP Export Assn. Splits 1st Profit Melon, $500,000

The Motion Picture Export Assn., after 19 months of operation, split its first profit melon in early December, it has been learned. Sum of $500,000 was divvied up among all the major companies except United Artists, which is in a legal hassle with the industry's overseas sales agency.

Member companies last May, a year after the Association started operations, split $250,000 among themselves. This, however, represented repayment of the sums advanced by the distribs to get MPEA started. Last month's $500,000 was all profit, albeit meager inasmuch as it represents the net of eight companies in 13 countries.

Actually, the coin all came from three territories, Czechoslovakia,

(Continued on page 12)

Pic 100G Under Budget

Hollywood, Dec. 30.

In line with studio's announced intention to "make 'em cheaper," but as good as always," RKO reported that producer Bert Granet brought in "Berlin Express" for $100,000 under budget.

Slated for April release, pic stars Merle Oberon, Robert Ryan, Charles Korvin and Paul Lukas. Jacques Tourneur directed.

Italo Pix Displace Brit. For Top Foreign Entries; N.Y. Crix Pick 'Agreement'

Hollywood is finding its toughest competition in the critical "10 Best" lists, in the nation's dailies, coming from Italy this year. Last year the British were running a neck-and-neck race for most mentions on the year-end roster of top pictures.

Italian studios, which have come along with a rush since the end of the year, have at least two entries this year which are indicated for unanimous palming. These are "To Live In Peace," produced by Carlo Ponti, and "Shoe Shine," produced by Paolo W. Tamburella. Last year Italy only had "Open City" up for consideration as against three or four prominent pictures from England. This year only "Great Expectations" from the J. Arthur Rank studios looks likely for critical accolades.

Top English-speaking film of the year was named by the New York film critics to be "Gentleman's Agreement," 20th-Fox's film on anti-Semitism. In the foreign language

(Continued on page 12)

DAVEN IN N. Y. AFTER 20TH'S PARIS SHUTTER

André Daven returned to New York from Paris last Saturday (27) following shuttering by 20th-Fox of its offices in France. Daven was studio rep there, handling talent and story matters. A former producer for 20th, he has announced no new connection as yet.

Archie Ogden, who headed 20th's London operation, was recently switched to the staff of the New York story department in an economy move. Barbara Noble, who was in charge in London during the war, is again heading the office.

RKO's Documentary Entry

Hollywood, Dec. 30.

RKO will nominate "Design for Death," which was filmed as "Hirohito's Children," for an Academy reward in the feature length documentary classification. Film was edited from hundreds of Japanese reels of historical dramas, newsreels and propaganda films captured by the U. S. Army.

"Design" runs 60 minutes. Theron Warth and Richard O. Fleischer coproduced under the exec producership of Sid Rogell. Commentary was written by Helen Geisel, with narration handled by Kent Smith and Hans Conried.

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OUT NEXT WEEK
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8 Majors and 4 Lesser Distribs Released 428 in '47 Vs. 405 in '46

Maintaining the accelerated pace of film releasing which took its start last year, the eight majors and four lesser companies shipped a total of 428 features to exchanges in 1947. The sum total represents a gain of some 5% over the 405 pix distributed in '46 which in turn was a fairish gain over the 377 films released the year before. It's considered an answer to complaints that theatres still face the pinch of a product shortage.

Of the total, 43 films are reissues which were scored for general release. Some 20 others (including eight designed for sureseater operations by Universal's Prestige unit) came from Britain for distribution through U and Eagle Lion. The balance of 365 features were new American films which hit the screens some time during the calendar year.

The eight majors contributed 283 pix, or a gain of 10 over their general releases in '46. Four minors, Eagle Lion, Republic, Monogram and Film Classics, supplied the balance of 145 films. EL which absorbed PRC during the course of the year appears in the box score for the first time with its 55 films. PRC in the course of last year turned out 37 films.

75 Indies Among 'Em

Despite sour prospects for indie producers because of tightening bank credits and the fading foreign market, they still contributed a healthy portion of total releases. Some 75 indie-made films were handled by every major and minor company except Metro. United Artists continued to lead on that score with a total of 27 while RKO landed in second spot with 15.

Some 12% of all features, or 48 in total, were in one color or another. Of these, 29 were Technicolor; 11 in Cinecolor; and eight (all Republic) in Trucolor. In the musical bracket, the 12 companies turned out some 38 which stressed the song and dance angle.

Western continued as favorites among a goodly number of the companies. Total of saddle operas and actioners hit a peak of 91 in 1947 to spotlight heavy leaning on oaters as sure boxoffice fare. This represents a sharp boost from '46 (despite pronouncements for big pix), when the companies combined to make 62 westerners.

Trend towards reissues was heightened during the year. A total of 43 were released by all companies against only 12 in 1946. This excludes both pix available for spot bookings; but not generally released (10 of Columbia's) and those films handled by reissue companies as the main part of their activities.

As for the British, their showing was exactly double the 10 released in the American market in 1946. Of the 20 peddled to theatres, all but one came from the J. Arthur Rank organization. At that, total of Britishers is short by 10 of the number which Rank officials and others predicted would be released in the U. S. during the year.

778 in '37 the Peak

Releases continued to show a gain in numbers following a steady dip which started after 1937 when the total hit a modern peak of 778 pix. Following figures indicate the totals for the past few years.

1939	761
1940	673
1941	598
1942	533
1943	427
1944	442
1945	377
1946	405

Young-Odlum

Continued from page 3

for example). As a result, it must accept unfavorable playing time and dates in less desirable theatres. UA's control of such playing time is its principal asset, worth more on a dollars and cents basis than its physical setup or its organization.

Had Semenenko succeeded in buying control from owners Mary Pickford and Charles Chaplin, it's understood he would have been merely a middle man who would have actually been financing the UA purchase for Young. A UA-EL merger would then have eventually followed.

Rathvon Would Remain Boss

Atlas owns a major portion of RKO, which RKO prexy N. Peter Rathvon has been trying to raise the coin to buy. Negotiations along this line have been going on between Odlum and Rathvon for months, with Rathvon apparently unable to get the necessary financing.

However, Rathvon was for many years associated with Atlas, and Odlum has stated that he won't sell RKO out from under him. Possibility exists, therefore, that any deal being talked with Young encompasses the idea of Rathvon's continuing in the top RKO spot.

When the Rathvon-Atlas deal was hot about three months ago, it is understood that Odlum was willing to sell all his holdings, amounting to about 18% of the voting stock, for approximately $12,000,000. A deal was also talked by which Rathvon would get a smaller share, but enough to assure him control unless there was a very rough-and-tumble proxy fight, for around $9,000,000. The stock market has continued to slide since then, however, and it is believed that Young is dickering at a lower price.

Semenenko's efforts to get control of UA are believed not actually to be at an end, unless the Young-Odlum deal goes through. While the Boston financier couldn't make a satisfactory arrangement during Miss Pickford's recent stay in New York, it's believed he'll make another attempt in early spring if Young doesn't get RKO in the meantime. Chaplin is more than willing to accept what is considered a fair price for his half interest in UA, but Miss Pickford is holding out to retain a personal interest in the company. On the other hand, Semenenko (or Young) doesn't want UA unless he can get complete control.

Ent's Distribution

Continued from page 5

during 1948. Confabbers will discuss and attempt to settle specific proposals for production, distribution and sales policies.

Upcoming on Ent list are "Tennessee's Partner," Joel McCrea-starrer; "Wild Calendar," Ginger Rogers' starrer, slated to roll in January; possibly two for Charles Boyer, "Eugene Aram" and a suspense yarn, "East of Cairo." It is also said possible that Ingrid Bergman will follow "Arch" with another for the company if a suitable story can be found.

Company also has a Harry Sherman production, "They Passed That Way," completed but no release deal set. Sherman will produce "Partner" this spring.

Attending the huddles, in addition to the three toppers officers, will be studio chief Joe Gilpin, pub. director; Robert S. Taplinger, flack Bill Blowitz and exec assistants David Hopkins and Colin Miller. Also participating will be stars, producers and directors, including Barbara Stanwyck, Ginger Rogers, Charles Boyer, McCrea, R. B. Roberts, Stanley Kramer, Wolfgang Reinhardt and Vernon Clark. Also E. J. Churchill, prexy of Donohue Coe., Ent ad agency, with several staff members.

Rank's 5th Can. Deluxer

Peterboro, Ont., Dec. 30.

With Claude Hunter as manager, fifth of J. Arthur Rank's new deluxers in Canada has opened here. Tagged the Odeon, as are all theatre units in the Rank chain, modernistic structure seats 994, Rank's idea of the modern capacity house.

Odeon has five similar theatres under construction in Canada.

Milton Berle
humorously writes on the
"Never-Never Land"
(on the Hudson)
in
VARIETY'S
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Kanins Prep 'Come'

Hollywood, Dec. 30.

Michael and Garson Kanin, who burst into indie film production with "A Double Life," will follow that picture with "Come What May."

Garson Kanin wrote "Come" and will direct it, while Michael will produce, for Universal-International release.

This Indie Goes All-Out for N. Y. Over Coast Prod.

One more vote for eastern production against the alternative of Hollywood is cast by Frank Satenstein, head of Marathon Pictures, after winding up his chores this week on "Closeup." Film was made in toto in New York. Costs are cheaper here, according to Satenstein, and the company will therefore make all its films in Gotham in the future. Present plans call for three-per-year.

It's Satenstein's contention that the overall savings proved to be some 25% after comparing his itemized expenses with those of another film made several months ago in Hollywood. "Closeup" was completed in 24 shooting days, he says, but if the same budget were to be the ceiling on the Coast, the film would have been held to 12-15 days.

The main savings was in stage rentals and the cost of union help. There are less unions here covering the same operations and that makes for both speed and economy, according to the Marathon producer. Here, he says, the property men take care of a batch of problems which must be handled on the Coast by individual unions such as the set dressers or the special local which has exclusive jurisdiction on handling greens and shrubbery.

Illustrative of the savings on sets, Marathon paid $8,500 for five days of indoor shooting which included 13 different backgrounds of which nine were complete scenes. Company's last Coast production set the outfit back $22,000 for indoor lensings.

In a Coast production shot in 12 days (against 24 for "Closeup"), Marathon laid out $4,000 for its soundcrew against $4,121 in New York. For the same shooting time, Satenstein figures the soundcrew expense would have been double. Other labor costs were pretty well parallel, he said.

"I'm sold on New York production," Satenstein summed the case, "not only because it's unquestionably easier on the pocketbook, but because there's no other place where you can get solid outdoor backgrounds so readily. For any scene requiring a city setting, this is the place."

1st Eastern Pic Rushed West for Academy Entry

First picture produced in the east to be rushed into a Coast booking for a crack at the Academy awards is a short in RKO-Pathe's "This Is America" series. Titled "Children's Village," the two-reeler was wrapped up shortly before Christmas and flown to Hollywood where it opened last week at a downtown RKO house.

Documentary story of the juve delinquents' village in Dobbs Ferry, N. Y. (a la Boys Town, Neb.), the short was produced by RKO-Pathe production veepee Jay Bonafield. Edward Montagne, formerly affiliated with Hal Roach, directed from a script by Ardis Smith.

NEWSREELS' ACAD BREAK

Hollywood, Dec. 30.

First-row-center of the Shrine Auditorium will be turned over to newsreel crews to cover the Academy Awards presentations on the night of March 20. New arrangement will permit the actual lensing of the Oscar winners on the stage, instead of haphazard filming backstage, which caused a lot of dispute last year.

New system was worked out by Margaret Herrick, Academy executive secretary; Arch Reeve, of the Motion Picture Assn., and Howard Mayer, public relations counsel for the Academy.

Re-Ink Tim Holt

Hollywood, Dec. 30.

RKO re-inked Tim Holt and will put him in a number of features in addition to his series of outdoorers, which extend to 1949.

Box Score of 1947 Releases

Breakdown by company of releases in 1947; their comparison with 1946; totals on westerns, reissues, color films, musicals, indie-made pix and British releases is as follows:

Company	Westerns	Color	Musicals	Re-Issues	Indies	British	'47 Total	'46 Total
Columbia	18	4	6	10*	4	0	57	51
Warner Bros	4	2	1	9	2	0	29	25
Paramount	8	5	4	0	3	0	29	24
RKO	7	4	1	6	15	0	40	39
Universal	2	7	2	0	5	15	34	47
Metro	0	6	6	4	0	0	30	32
UA	5	2	4	1	27	0	27	20
20th-Fox	0	7	4	10	8	1	37	35
Republic	14	8	9	1	3	0	39	50
Eagle Lion	19	2	1	6	4	4	55	..
Monogram	14	1	0	6	4	0	50	45
Film Classics	..	..	..	..	..	..	1	..

M-G Profit

Continued from page 3

worth showed a fair gain during fiscal '47. Total current and working assets on Aug. 31 aggregated $132,171,887 against $127,830,012 in 1946 while total current liabilities were $26,941,991 against $30,844,315. In the main, the climb was reflected in a boosted picture inventory which came to $81,995,730 (including films in process, completed but unreleased and released pix) against $75,894,364.

In the key bracket of gross sales, a slight decline was suffered. M-G took in receipts of $183,948,900 in fiscal '47 which compares to $188,476,317. For the first quarter of '48, the gross was $37,960,000 (estimated) against $41,460,000 in last year's comparative period.

Amortization Up

In the face of this dwindling of grosses, Metro was forced to meet increased amortization on its costlier postwar films which saw release dates during the year. Whereas in 1946, total amortization was $59,443,388 for the production nut, that charge hit $64,274,210 during '47. The close to $5,000,000 boost, alone, is almost sufficient to account for the drop in net.

At no other point in the profit and loss statement is there any lopsided increase in expenses. Theatre and office building overhead including film rentals, for instance, came to $54,343,133 for the year, a comparative trifle over the $53,275,072 in '46. Film division and M-G-M records division costs were $21,645,175 while last year's was $18,965,148 when the outfit had not yet opened its waxing plant.

So far as its M-G-M Records company is concerned, trade reports indicate that Metro salted some $3,000,000 into the outfit. Understood that the subsid has been operating at a loss which may be furthered by the ban on transcriptions imposed by James C. Petrillo. American Federation of Music prexy. How much of the present loss is reflected in the earnings statement is problematical since it can be amortized over a period of years.

Other chief expenses in '47 (with only insignificant variations on the 1946 figures) were general and administrative, $2,637,494; contributions to employees' retirement plan, $3,448,739; outside producers' share of film rentals, $2,412,290. Depreciation of buildings and equipment, rent on leased properties, plus taxes totalled $13,418,176.

Cash deposits worked up to $24,971,853 from $21,186,188 in the year before. Government security holdings fell to $10,203,181 from $16,635,000. Backlog of completed films climbed to $20,162,298 from $9,489,143. Pix under process are valued at $40,746,845 and films released, less amortization, are estimated at $21,086,586.

Metro noted that widespread economies are now in force and should be reflected in future earnings.

Alan Hynd
Has His Own Ideas On
"The Autographed Book Menace"
* * *
An Interesting Feature in the
42d Anniversary Number
of
VARIETY
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MPTOA's Brief Doesn't Favor Divorcement

The Big Five found an ally in its fight against divorcement when the indie exhib members of the Motion Picture Theatre Owners of America filed a brief with the U. S. Supreme Court this week in the Government anti-trust suit. MPTOA declared that it did not favor theatre divestiture because "they do not feel that that remedy will cure the evils complained of, but, quite on the contrary, will create a new set of them."

Surprisingly enough, while the Government consented to the amicus curiae move by MPTOA, none of the defendants would go along. Hence, the exhib organization (which merged into the Theatre Owners of America but preserved its separate status for purposes of the appeal only), must apply to the court for acceptance of the brief. It was prepped by Herman Levy, general counsel for TOA besides holding down the legal spot for MPTOA.

Brief levels a full powder blast at competitive bidding ordered by the statutory court. Under auction selling, it claims, an exhib "with the necessary financial means" could readily rid himself of competition. Alternative methods offered to him would be overbuying and backlogging of product or overbidding while operating at a loss. Either would accomplish "his sinister purpose," MPTOA declares.

Such a system of licensing is "economically unsound," the brief continues. "Under it licensing fees will increase. However, that there will be increases is self-evident." There's nothing inherent in the film biz which requires a special plan or code for it, MPTOA asserts.

MPTOA also makes a pitch for the industry arbitration system. Arbitration, it claims, involved a large savings in time and money as compared with separate court actions. "The absence of such a system will keep the industry entangled in litigation ad infinitum."

Brief raises one novel argument. It claims that competitive bidding will "undoubtedly lead to increased admission prices." "The public is, therefore, vitally interested," it maintains.

SOPEG-MG Arbitration Winds Up Fri. (2) in N.Y.

Arbitration proceedings involving pay hike claims of Metro's home-office white collarites will wind up Friday (2) when attorneys for Screen Office & Professional Employees Guild will present final arguments before the American Arbitration Assn. Last week, Metro legalite Burton K. Zorn defended the company's stand for maintenance of status quo wages with assertion that cost of living had risen only 6.7% as against higher figure offered by union attorney Leonard Boudin.

In his final rebuttal, Boudin is expected to make another strong pitch for a $12 or 30% raise, whichever is higher, in order to lift film office workers to standards of other industries, according to his Boudin's statistics. Meanwhile, arbitration proceedings involving white collarites at United Artists were launched yesterday (Tuesday).

Minor El Paso Damage

El Paso, Dec. 30.

The Plaza theatre escaped with minor damage when a fire broke out in the basement of a restaurant next door.

UPPED COSTS NIP FOREIGN PROD.

Loans to Indie Producers Worsen As Banks Veer to Other Industries

Difficulties of indie producers in getting production loans from banks have suddenly worsened in the past month. Reason has nothing to do with the picture business itself, but the fact that commercial and industrial demands for loans have taken a sharp upturn. Result is that interest rates on them have risen closer to a parity with those on film financing, making the latter loans less attractive to the banks.

Standard fee charged by the banks for film loans has been the legal maximum of 6%. On the other hand, good- and medium-rated firms in other fields could borrow money for 1½%. Latter loans were considered much safer by the banks and the film financing was only entered into because of the higher return on the money.

Now, well-rated firms are being forced to pay 1¾% for coin, while the medium-raters are up to 2 or 2½%, with the prospect that they'll all go to 3% very shortly. Result is that banks don't want to tie up their coin in what they consider dubious film loans when by holding on to it they'll be able to get a comparatively good return on loans they consider much more advantageous.

Aside from the cloudiness of the foreign situation, which has scared the loan institutions off, they prefer commercial and industrial firms as borrowers because they build regular customers that way. With the indie filmmakers, it was very often a case of borrowing from one bank for the one film and another for the next, so the banks felt they were not developing their own business.

Reason for the sudden demand for loans by other industries is said to be a diminution in the large balances they built up during the war.

(Continued on page 14)

RANK MAY TIE IN WITH MPA'S KID PIX PROGRAM

With three childrens' features already across customs and a flock of others heading for the U. S., J. Arthur Rank officials here are huddling with Francis Harmon, veepee of the Motion Picture Assn., for some sort of tiein with the MPA's childrens' film library. Idea behind Rank's move is for a joint operation on children's pix. The MPA project was started some 18 months back as a part of the organization's public relations program.

Only one of Rank's features aimed specifically at kids to hit Yank theatres so far is "Bush Christmas," a 74-minute pic made in Australia featuring Chips Rafferty and a moppet cast. It's being peddled by Universal and has already played single-bill at U's Park Avenue theatre, N. Y. Company has sent 61 prints to exchanges for general distribution.

Two others, "Jean's Plan" and "Little Ballerina," both turned out by Rank in Britain, are waiting release. They pose a tough problem to U's sales staff since Rank would like them sold for adult as well as children audiences. At the same time, Rank officials here want them added to the MPA's library as specially suitable for moppet shows.

306 in a 'Hot' Election; IATSE's Hands-Off Policy

In a hotly contested election, boothmen belonging to Local 306 filed to the polls yesterday (30) in vote for new slate of officers. Main contest involved fight for presidency of the local between incumbent Herman Gelber and former prez Joe Basson. At presstime, the results of the election were still in doubt with tabulations unfinished.

Denying rumors that the international office was intervening in the election in behalf of Basson, Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, issued a statement during the polling in which he declared a "hands off" policy towards the local.

Leonard L. Levinson
Has Culled Some Amusing
"Brown Derby Stories"
From His Forthcoming Book
* * *
a Humorous Feature in
VARIETY's
42d Anniversary Number
Out Next Week

Publicity For MPA's Title Registry Head Breaks 25-Yr.-Old Rule

Motion Picture Assn.'s hypoed attention to public relations recently has seen in the past two weeks the breaking of a 25-year-old Association policy. That's in the giving of personal publicity to members of the staff.

New technique has resulted in affording newspapers, syndicates, magazines and wire services opportunity to interview Margaret Ann Young, head of the MPA's motion picture title registration bureau in New York. Stories on Miss Young—and, of course, the title service—have appeared in dozens of papers in the past couple weeks through wire service and syndicate breaks. Considerable magazine stuff is expected to appear later.

Interviews were set by Tom Waller, who joined the MPA staff four months ago as New York information topper. He's planning to do similar campaigns in the future on one after the other of the organization's department heads.

Thought behind the interviews is that the various activities of the Association will be brought out, showing the complexity of filmmaking and that it is a dignified and orderly business, rather than the haphazard, scatterbrained operation so frequently pictured in dispatches from Hollywood. It's also an effort to humanize the MPA through spotlighting its activities via the personalities of its staff.

On another MPA public relations front, clippings which have piled up show a favorable response to the recent action in banning making of gangster films. Editorial comment indicates opinion that the industry showed recognition of its public service responsibility in ordering elimination of the two-gun mellers.

'JULIET' TOPS SEVEN ON SELZNICK'S '48 SKED

Hollywood, Dec. 30.

David O. Selznick goes to bat in 1948 with seven completed screenplays ready for shooting, with "Romeo and Juliet" heading the list.

Others on the Selznick program are "Rupert of Hentzau," "Tender Is the Night," "A Doll's House," "Tess of the D'Urbervilles," "The Scarlet Lily" and "Little Women."

Rowley Circuit Head Maps Brazil Prod.

Dallas, Dec. 30.

Texas capital, represented by Ed Rowley, Jr., of this city, is expected to play a big part in expansion of picture production in Brazil. Rowley's father heads the R&R theatre circuit of Texas.

Rowley lived in Mexico several years but closed out his business interests there recently, preparing to move to Sao Paulo, Brazil, where the new industry will be developed. Rowley made a trip to Sao Paulo last fall to investigate possibilities for production there.

ITALY, MEXICO CHASE YANKS

A rush of Yank spending in foreign countries on filmmaking ventures is rapidly shooting up production costs abroad to a point approaching those of Hollywood. Loose pursestrings and the price-is-no-object attitude has pushed costs in Italy and Mexico to double that of a year ago. As a result, two producers, Leonard Picker and Arnold Pressburger, unwilling to compete with other American producers, have cancelled production plans in Rome.

Pressburger was to have partially made in Italy "Then and Now," filmization of the Somerset Maugham novel, for J. Arthur Rank. Picker had also mapped production in Italy of "Sons of the Musketeers" for Eagle Lion release. He intends making the film elsewhere in Europe.

According to Picker, who's just returned from Italy, his film would cost some 200,000,000 lira ($400,000) if lensed in that country, whereas, formerly, the cost would have been half that sum. Amount is exclusive of dollar costs for players, story, rawstock (which must be imported there), producer and director. "That boost," he says, "is due entirely to the extravagant spending for sets

(Continued on page 14)

5 PRODUCTION CREDITS ON REP.'S 'MOONRISE'

Hollywood, Dec. 30.

"Moonrise," which rolled at Republic Monday (29), carries five production credits. Besides usual studio credits, four producers take bows, credits reading "A Charles K. Feldman Group-Marshall Grant production of novel by Theodore Strauss. Produced by Charles Haas. Directed by Frank Borzage. A Frank Borzage Production. A Republic Picture."

Reason: Haas, latest addition to producer lineup, wrote screenplay after Grant bought property. They took it to Feldman, who worked up a package deal. Republic had commitment with Feldman, another with Borzage, so studio combined the two.

Julian T. Abeles
(Special copyright counsel for Loew's, 20th Century-Fox and Universal)
reminisces on some memories of a Little Rock youth
"No Readin,'
No Writin,'
No 'Rithmetic"
* * *
an interesting feature in the
42d Anniversary Number
of
VARIETY
Out Next Week

Mrs. Kalmus Sees Indies In Britain Taking Up Any Color Rank Relinquishes

With the possibility that J. Arthur Rank may cut down on tint films in view of his recently announced economy policy, independent British picture producers would fill the gap according to Mrs. Natalie Kalmus, color director for Technicolor, who arrived in New York last week after a three-month stay in Britain. Despite Rank's reported retrenchment there's still a "tremendous demand for color films in England," she said.

Technicolor's processing facilities in Britain long have been hard pressed to meet the demand, Mrs. Kalmus said. However, expansion plans hinge entirely on government approval. She also disclosed that Technicolor currently has four cameras available in Britain.

While abroad Mrs. Kalmus supervised a number of tinters for Rank and independents including "Blanche Fury," "Ideal Husband" and "Red Shoes" which already have been completed. Others that are nearing completion are Korda's "Bonnie Prince Charlie," and Rank's "Scott

(Continued on page 12)

Briefs From the Lots

Hollywood, Dec. 30.

All the physical assets of Sierra Pictures' "Joan," with the exception of medieval costumes and hand props, were bought by Universal-International . . . **Dorothy Kingsley** and **Dorothy Cooper,** former scripting collaborators at Metro, have split as a team, with Miss Kingsley working on "Neptune's Daughter" and Miss Cooper on "The Duchess of Idaho."... **David O. Selznick** loaned out **Guy Madison** and **Rory Calhoun** to Windsor Pictures for top roles in "When a Man's a Man."... **Bruce Humberstone** washed up added scenes for "The Ballad of Furnace Creek.".. **Frank Capra** resumed shooting on "The State of the Union," for 10 days of pickups and montage ... **Judy Garland** returned to the cast of "Easter Parade," after doing retakes on "The Pirates," which caused "Parade" to shut down for a week.

Rod Cameron bought "Sweet Holiday," a Christmas fantasy, as basis for his first indie production... **John Hanahan** announced "The Marriage of Figaro," Mozart opera, as his next film production to follow "Don Giovanni." ... Cast of 20th-Fox's "Street With No Name" shifted from Washington to Los Angeles' Skid Row for 30 nights of shooting.

Robert Emmett Dolan borrowed by Universal-International from Paramount as musical director on "Mr. Peabody and the Mermaid." . . . **Rex Ingram** drew a featured role in "Moonrise" at Republic . . . **Monte Blue** signed for a key role in "Key Largo" at Warners . . . **William Russell** will direct "It's Always Spring," which **Daniel Dare** will produce at Paramount . . . **Janet Martin** and **William Wright** will play romantic leads in "Recoil," a **Stephen Auer** production at Republic . . . **Walter Wanger** moved his headquarters to Eagle Lion where his first production will be "The Blank Wall." . . . **Dennis O'Keefe** and **Louis Hayward** will co-star in the forthcoming **Edward Small** production, "FBI vs. Scotland Yard."

Martin Murray Productions is setting up headquarters at Nassour Studios to make a series of television shorts, with **Orville Stewart** directing. **Harry Revel** doing the score and **Pat Hutto, Earl Carroll** showgirl, starring . . . 11,000 feet of jungle film arrived from India for incorporation into the **Monty Shaff-Frank Rosenberg** production, "Man-Eaters of Kumaon." . . . Warners reports 24 writers working on scripts for 21 films to be produced in 1948.

Michael Curtiz bought "The Pasadena Story," written by **Leo Rosten** and **Arnold Albert,** to be produced independently for release by Warners . . . Arko Productions signed the Serrita Camargo dance group for sequences in "Mr. Joseph Young of Africa." . . . **Casey Robinson** is doing the screenplay on "Bright Leaf," story of a tobacco dynasty, which **Seton I. Miller** will produce at Warners . . . **William Bowers** and **Robert Arthur** will co-produce "The Western Story" for Universal-International . . . Warners assigned **Delmer Daves** to direct "Until Proven Guilty," **Joan Crawford** starrer to be produced by **Jerry Wald** . . . Exteriors for "The Winner's Circle" were shot at the Santa Anita track with **Felix Feist** directing . . . **Edmund Gwenn** slated for a top role in "Apartment for Peggy," with **George Seaton** directing and **William Perlberg** producing.

Those Spread-It-Out-Over-the-Years Contracts But With Ifs for the Cos.

New form of employment ticket for stars which spreads out their compensation over a stretch of years is okay tax-wise for the thesps but n.s.g. for companies granting them, tax experts say after studying the new pacts. At the same time, they discount reports from Washington that the Government intends cracking down on these contracts as purportedly in violation of the internal revenue laws.

Disadvantage to the company on any deal which provides for salary payments for a number of years after a pic is wrapped up is the prohibition on deductions of deferred expenses. That's provided in section 23-P of the Internal Revenue Code and it means, in effect, that a producer must gamble on future profits when it delays a salary payment.

The practical effect is that a producing outfit can't take its deduction during the present period when it knows its profits are high. Consequently, it must speculate on a future date when the net may be way down or even non-existent. The stars favored by this sort of deal, on the other hand, are escaping top-bracket income levies by spreading their pay-checks thin.

Since the law specifically provides for deferred deductions, tax experts consider the long-range pacts as perfectly proper. Short of the Federal revenuers proving a specific intent to evade the tax laws, there's not much chance of these contracts being upset, it's said. New-type deal was recently spotlighted by a 10-year tieup with Gary Cooper obtained from Warner Bros. which provides for payments to him over an 18-year period. Humphrey Bogart recently obtained a similar deal with WB.

The Government, in its attempt to upset single-picture corporations, has made little progress in the past year, according to industry tax consultants. Revenuers are still engaged in examining the books of solo-pic companies, particularly those of Samuel Goldwyn, in an effort to show an intention to slice tax payments. Examinations have been going on now for a solid year without any further steps to test the single-picture setup.

Corporate structures have proven so complex and industry customs so baffling that the Government is still digging for a basis to bring tax proceedings.

SWG TO AID DEFENSE OF INDICTED FILMITES

Hollywood, Dec. 30.

Ten "unfriendly witnesses" in the recent Congressional investigation will be represented by a nationally known attorney in any civil suits they may institute against film studios which discharged them.

Executive board of the Screen Writers Guild voted to defray expenses of counsel for the dismissed scripters. Chairman of the meeting was Sheridan Gibney, newly elected president of SWG.

B'way Filmeries Scaled At $2.40 for New Year's

With all Broadway firstruns giving special midnight shows tonight (New Year's Eve), bulk of them are charging $2.40 top, same as was in force last year. However, some managers are keeping a weather-eye peeled to catch any noticeable patronage resistance, and may lower the scale if deemed necessary.

Big film-stageshow houses like the Paramount, Roxy and Music Hall plan installing the higher scale starting about 8 p.m. to catch early celebrants who may not want to be in the theatre for actual arrival of the New Year. Several of the straight-film houses will stay right on their usual weekend top prices. Victoria, which went to $1.80 for night shows last week, keeps this scale for New Year's Eve. Golden also will retain its usual night weekend scale.

L.A. Big; 'Castile' Great 108G, 'T-Men' Rousing 57½G, 'Tycoon' Socko 56G, 'Rose' Same, 'Agreement' Strong 42G

Los Angeles, Dec. 30.

Firstruns here are looking for biggest week's biz of year in current frame. The number of new films and roadshow prices on four of the biggies also will boost the take. "Capt. Castile" is standout with rousing $108,000 in four theatres. "Gentleman's Agreement" looks sock $42,000 in two spots on upped scale.

"T-Men" is soaring to unusually strong $57,500 in six theatres, comparatively better than some of so-called super epics of week and beating "Red Stallion" biz here. "Tycoon" looks big $56,000 in two houses while "Wild Irish Rose" will hit same figure in three locations. "Good News" is mild $45,500 in three spots as is "Mourning Becomes Electra" in one spot at $8,500.

"Bishop's Wife" also is a leader with $23,000 in one theatre at $1.50 top.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"T-Men" (EL) and "Linda Be Good" (EL). Sturdy $7,000. Last week, "I Love Trouble" (Col) and "Last Round-Up" (Col) (9 days), $2,000.

Beverly (FWC) (1,352; 80-$1.50)—"Gentleman's Agreement" (20th). Reserved seat, roadshow run. Fine $13,500. Last week, subsequent run.

Beverly Hills Music Hall (G&S)—Blumenfeld) (826; 65-$1) — "Body and Soul" (UA) (6th wk-5 days). Down to $2,500. Last week, $3,400.

Carthay Circle (FWC) (1,518; 80-$1.50)—"Bishop's Wife" (RKO). Solid $23,000. Last week, "Unconquered" (Par) (4th wk-9 days), $7,300.

Chinese (Grauman-WC) (2,048; 60-$1)—"Captain Castile" (20th). Hot $27,500. Last week, "Golden Earrings" (Par) (2d wk), only $7,100.

Culver (FWC) (1,145; 60-$1)—"T-Men" (EL) and "Linda Be Good" (EL). Good $6,500 in 6 days. Last week, "Pirates Monterey" (U) and "Bury Me Dead" (EL) (9 days), slight $3,100.

Downtown (WB) (1,800; 60-$1)—"Wild Irish Rose" (WB). Good $21,500. Last week, "Escape Me Never" (WB) (2d wk), dull $6,500.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Body and Soul" (UA) (6th wk-5 days). Finales at $7,500. Last week, nice $8,600.

Egyptian (FWC) (1,538; 60-$1)—"Good News" (M-G). Okay $12,500. Last week, "Green Dolphin Street" (M-G) (4th wk-5 days), $5,000.

El Rey (FWC) (861; 60-$1)—"T-Men" (EL) and "Linda Be Good" (EL). Fancy $6,500. Last week, "I Love Trouble" (Col) and "Last Round-Up" (Col) (9 days), meager $2,300.

Esquire (Rosener) (685; 85)—"Adventuress" (U). Bettering $5,000. Last week, "Tawny Pipit" (U) (5th wk-6 days), $1,400.

Four Star (UA-WC) (900; $1.20-$1.80)—"Mourning Becomes Electra" (RKO). Two-a-day roadshow run. Fair $8,500. Last week, "Daisy Kenyon" (20th) and "Two Blondes, Redhead" (Col) (2d wk-6 days) (m.o.), $2,900.

Guild (FWC) (968; 80-$1.20)—"A Double Life" (U). Advanced price special run to qualify for Academy nomination. Handsome $12,500. Last week, "Pirates Monterey" (U) and "Bury Me Dead" (EL) (9 days), $3,100.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Body and Soul" (UA) (6th wk-5 days). Closing near $2,500. Last week, $2,800.

Hollywood (WB) (2,756; 60-$1)—"Wild Irish Rose" (WB). Nice $17,000. Last week, "Escape Me Never" (WB) (2d wk), dim $5,400.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Body and Soul" (UA) (6th wk-5 days). Down to $2,500. Last week, good $3,100.

Iris (FWC) (828; 60-85)—"Pirates Monterey" (U) and "Bury Me Dead" (EL) (2d wk). Light $2,500. Last week, $3,000.

Laurel (Rosener) (890; 85)—"Man About Town" (RKO). Nice $4,000. Last week, "Shoe Shine" (Indie) (8th wk-8 days), $1,800.

Loew's State (Loew-WC) (2,404; 60-$1)—"Castile" (20th). Great $45,500. Last week, "Golden Earrings" (Par) and "Blondie's Anniversary" (Col) (2d wk), slow $13,400.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Good News" (M-G). Fair $20,000. Last week, "Dolphin Street" (M-G) (4th wk-5 days), $8,000.

Loyola (FWC) (1,248; 60-$1) — "Castile" (20th). Rousing $15,500. Last week, "Golden Earrings" (Par) (2d wk), slight $4,800.

Marcal (G&S) (900; 50-$1) — "Song of South" (RKO) (2d wk-5 days) (reissue). Only $1,000. Last week, light $2,200.

Million Dollar (D'town) (2,122; 60-85)—"T-Men" (EL) and "Linda Be Good" (EL). Okay $7,500 or better. Last week, subsequent-run.

Orpheum (D'town-WC) (2,210; 60-$1)—"T-Men" (EL) and "Linda Be Good" (EL). Solid $24,500. Last week, "I Love Trouble" (Col) and "Last Round-Up" (Col) (9 days), only $7,300.

Palace (D'town) (1,226; 80-$1.50)—"Gentleman's Agreement" (20th). Great $28,500. Last week, "Unconquered" (Par) (4th wk-9 days), okay $13,400.

Pantages (Pan) (2,812; 60-$1)—"Tycoon" (RKO). Sharp $25,000. Last week, "Out of Past" (RKO) and "Sweet Genevieve" (Col) (2d wk), $9,000.

Paramount (F&M) (3,398; 60-$1)—"Wild Harvest" (Par) and "Bill and Coo" (Rep) (2d wk). Only $12,500. Last week, slow $16,700.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Wild Harvest" (Par) and "Bill and Coo" (Rep) (2d wk). Mild $8,000. Last week, $10,200.

RKO Hillstreet (RKO) (2,890; 60-80)—"Tycoon" (RKO). Bright $31,000. Last week, "Out of Past" (RKO) and "Sweet Genevieve" (Col) (2d wk), slow $9,600.

Ritz (FWC) (1,370; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL) (2d wk). Slight $3,000. Last week, $4,000.

Studio City (FWC) (880; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL) (2d wk). Near $3,000. Last week, $2,800.

United Artists (UA) (2,100; 60-$1)—"Pirates Monterey" (U) and "Bury Me Dead" (EL) (2d wk). About $7,500. Last week, light $10,800.

Uptown (FWC) (1,719; 60-$1)—"Castile" (20th). Fancy $19,500. Last week, "Golden Earrings" (Par) and "Blondie's Anniversary" (Col) (2d wk), $4,600.

Vogue (FWC) (885; 60-$1)—"T-Men" (EL) and "Linda Be Good" (EL). Fine $5,500 in 5 days. Last week, "I Love Trouble" (Col) and "Last Round-Up" (Col) (9 days), thin $2,700.

Wilshire (FWC) (2,296; 60-$1)—"Good News" (M-G). Okay $13,000. Last week, "Dolphin Street" (M-G) (4th wk-5 days), $4,500.

Wiltern (WB) (2,300; 60-$1)—"Wild Irish Rose" (WB). Trim $17,500. Last week, "Escape Me Never" (WB) (2d wk), skinny $5,400.

Broadway Grosses

Estimated Total Gross
This Week $960,500
(Based on 23 theatres)
Last Year $1,086,500
(Based on 17 theatres)

Kaye Lifts 'Blue' Terrif 60G, Det.

Detroit, Dec. 30.

Starting Christmas Eve, Detroit film houses started getting a literal shot in the arm that zoomed grosses. "Captain From Castile" skyrocketed to a smash week at the Fox. Danny Kaye's personal appearance is boosting "Out of Blue" to a wow session at the Michigan. "Fun and Fancy Free" and "Road To Rio" both are big on their second weeks.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Green Dolphin Street" (M-G) (2d wk). Nice $12,000. Last week, slim $5,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Tycoon" (RKO). Favorable $20,000. Last week, $9,000 in 4 days.

Downtown (Balaban) (2,683; 70-95)—"Had To Be You" (Col) and "Devil Ship" (Col). Neat $15,500. Last week, "Mark Of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues), $9,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Captain from Castile" (20th). Smash $60,000 or near. Last week, "Foxes of Harrow" (20th), $19,000.

Michigan (United Detroit) (4,039; 70-95)—"Out of Blue" (EL) with Danny Kaye heading stage-show. Walloping $60,000. Last week, "Hagen Girl" (WB) and "Green for Danger" (EL), $12,000.

Palms (United-Detroit) (2,976; 70-85)—"Road To Rio" (Par) and "Big Town After Dark" (Par). Satisfactory $23,000 for second week. Last week, $21,000.

United Artists (United Detroit) (2,976; 70-95)—"Fun, Fancy Free" (RKO) and "Driftwood" (Rep). Fine $17,000 for second week. Last week, $11,000.

'ROSE' GREAT $20,000 DESPITE BUFF. SLUMP

Buffalo, Dec. 30.

Buffalo is suffering from holiday doldrums, but pickup is anticipated soon. Best bet looks to be "Wild Irish Rose," big at the Buffalo,

Estimates for This Week

Buffalo (Shea) (3,500; 40-70) — "Wild Irish Rose" (WB). Great $20,000 or over. Last week, "Thunder in Valley" (20th) and "Christmas Carol" (M-G), $8,000.

Great Lakes (Shea) (3,400; 40-70)—"Killer McCoy (M-G) and "High Conquest" (Mono). Strong $17,500 in sight. Last week, "Drums Along Mohawk" (20th) and "Mark of Zorro" (20th) (reissues), $12,000.

Hipp (Shea) (2,100; 40-70)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues). Okay $6,500. Last week, "Man Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues), $5,000.

Teck (Shea) (1,400; 40-70)—"Old Spanish Trail" (Rep) and "Stand-in" (Rep). Fine $4,000 or near. Last week, "Magnificent Obsession" (U) and "Stole a Million" (U), $3,000.

Lafayette (Basil) (3,000; 40-70)—"Pirates of Monterey" (U) and "Bush Christmas" (U). Okay $12,000. Last week, "Last of Bad Men" (Col) and "Key Witness" (Col), $9,500.

20th Century (20th Cent.) (3,000; 40-70)—"Out of Past" (RKO) and "Tracy Meets Gruesome" (RKO). Stout $13,500. Last week, "Northwest Outpost" (Rep) and "Driftwood" (Rep), $7,000.

Bliz Hits Hub Albeit 'Castile'-Vaude $30,000, 'Bishop's Wife' Hot 18G

Boston, Dec. 30.

Post-holiday biz was smacked severely by blizzard, all spots normally expecting big jump in takes being set back to low average grosses, with the possibility of gains in last days of runs. "Captain from Castile" plus stage show at RKO is okay $30,000. "My Wild Irish Rose" is fairly good at the Met. "Bishop's Wife" looks nice at the Astor.

Estimates for This Week

Astor (1,000; 40-80) — "Bishop's Wife" (RKO). Opened Christmas and headed for a nice take until blizzard hit. First week will probably wind up about $18,000, great considering. Last week closed for final redecoration.

Boston (RKO) (3,200; 50-$1.10)—"Captain Castile" (20th) plus Johnson and Owens, Helen Forrest, Dick Buckley. Great matinee biz on school holidays but big $30,000 would have been better except for bliz. Last week, "Jezebel" (WB) and "Slight Case Murder" (WB) (re-

(Continued on page 14)

Cincy Brisk; 'Tycoon' Stout $19,500, 'McCoy' Sock 13G, 'Road' Lusty 20G, 2d

Cincinnati, Dec. 30.

Downtown biz is basking in a festive glow, a glittering array of new bills and holdovers being helped by favorable weather. "Tycoon" is socko and leading the new entries while city lead is retained by "Road to Rio" in its second sensational lap. "Killer McCoy" is a sock fresh entrant. "Good News" is holding on okay, its opening having been advanced three days. "Pirates of Monterey," a newcomer is velvety. Reception for "Thunder in Valley" is dull.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Tycoon" (RKO). Boff $19,500. Aided by smash exploitation of theatre's 20th anniversary and including $700 gate from special cartoons show for juves Saturday (27) morning show. Last week, "I Love Trouble" (Col), favorable $9,000.

Capitol (RKO) (2,000: 50-75) — "Good News" (M-G). All right $10,000 for this session. Pic's opening was advanced three days to replace "Ninotchka" (M-G) (reissue) and hypoed last week's gross to fairish $7,000. Holds.

Grand (RKO) (1,400; 50-75) — "Killer McCoy" (M-G). Sock $13,000, warranting second round. Last week, "Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues), so-so $5,500.

Keith's (CI) (1,542; 50-75)—"Pirates of Monterey" (U). Good $10,500. Last week, "Body and Soul" (UA) (5th wk), okay $4,000.

Lyric (RKO) (1,400; 50-75)—"Man in Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues). Pleasing $5,500. Last week, "Gangster" (Mono) (m.o.) and Louis-Walcott short, mild $4,000.

Palace (RKO) (2,600; 50-75) — "Road to Rio" (Par) (2d wk). Continues to top town at sizzling $20,000 in wake of last week's colossal $25,000 preem, best Cincy biz in some time.

Shubert (RKO) (2,100; 50-75) — "Thunder in Valley" (20th). Gloomy $4,500. Last week, "Christmas Eve" (UA) (m.o.), $4,000.

'Rose' Best Bet in Slow Pitt, $20,000; 'Kenyon' Okay 10½G, 'Tycoon' 10G

Pittsburgh, Dec. 30.

Xmas week biz was way off, poorest it's been here in a number of years. They just weren't coming downtown to buy. Best of the lot will be "Wild Irish Rose" at Stanley, holding over New Year's, but it's not spectacular, "Daisy Kenyon" at Fulton and "Tycoon" at Warner both are just getting by. "Killer McCoy" is a big disappointment at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Daisy Kenyon" (20th). Got away slow but should wind up with okay $10,500. Holds one more session. Last week, "Mark of Zorro" (20th) and "Drums Mohawk" (20th) (reissues), $6,000.

Harris (Harris) (2,200; 40-70)—"Wistful Widow" (U) (2d wk). Getting h.o. of 3 days, with "Gentleman's Agreement" (20th) opening Wed. (31) both here and at Senator, staying at latter house, however, only a couple of days. In abbreviated session, Abbott-Costello starrer will get $3,500, on top of nice $12,000 last week.

Penn (Loew's-UA) (3,300; 40-70)—"Killer McCoy" (M-G). Figured to be holiday winner, but Mickey Rooney melodrama is just so-so at $14,000 or over, a big disappointment. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), in 6 days, $7,000.

Ritz (Loew's) (800; 40-70)—"Merton of Movies" (M-G). House hasn't had a firstrun picture in several months but this is a wash-out at $2,500, sad for holiday session. Last week, "Golden Earrings" (Par) (m. o.) $2,000.

Senator (Harris) (1,750; 40-70)—"Spoilers" (U) and "Diamond Jim Brady" (U) (reissues). Fair $3,500. Last week, "Pittsburgh" (U) and "Green Hell" (U) (reissues), $3,500.

Stanley (WB) (3,800; 40-70)—"Wild Irish Rose" (WB). Only thing in town that's showing any strength at strong $20,000, and holds. Not out of ordinary for holiday session. Last week, "Out of Blue" (EL), $9,000.

Warner (WB) (2,000; 40-70)—"Tycoon" (RKO). Fairly good $10,000. Will hold through New Year's Week. Last week, "Love From Stranger" (EL) and "Linda Be Good" (EL), drab $4,000.

Key City Grosses

Estimated Total Gross
This Week $3,360,000
(Based on 22 cities 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $4,076,000
(Based on 20 cities 181 theatres)

'Rose' Great 47G Tops Hot Philly

Philadelphia, Dec. 30.

Film business is in a sharp upswing this session, new product and cushy Christmas weekend giving firstruns a new lease on life. Running neck and neck for top laurels are "My Wild Irish Rose," with biggest coin in town, and "Capt. From Castile." Also sock is "Unconquered" at small-seater Aldine, which likely will hit new high at this house.

Doing nice biz also is "Killer McCoy" and "The Swordsman" while "Good News" shapes strong for limited-capacity Goldman.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Unconquered" (Par). Colossal $32,000. Last week, "Upturned Glass" (U) (2d wk), sad $8,500.

Arcadia (S&G) (700; 50-94)—"Body and Soul" (WB) (2d run). Fine $7,000. Last week, "Pink Horse" (U) (2d run), oke $5,500.

Boyd (WB) (2,350; 50-94)—"The Swordsman" (Col). Nice $30,000. Last week, "Had to Be You" (Col) (3d wk), down to $12,000.

Earle (WB) (2,760; 50-94)—"Killer McCoy" (M-G). Fancy $33,000. Last week, "Northwest Outpost" (Rep) and "High Tide" (Mono), $15,000.

Fox (20th) (2,250; 50-94)—"Capt. Castile" (20th). Sock $45,000. Last week, "Dangerous Years" (20th), $9,000.

Goldman (Goldman) (1,300; 50-94)—"Good News" (M-G). Fine $28,000. Last week, "This Time Keeps" (M-G) (5th wk), $13,000.

Karlton (Goldman) (1,000; 50-94)—"The Exile" (U). Fair $15,000. Last week, "Where There's Life" (Par) (5th wk), $7,000.

Keith's (Goldman) (1,300; 50-94)—"Gone With Wind" (M-G) (reissue). Mild $6,000. Last week, "Escape Me Never" (WB) (2d run), $3,500.

Mastbaum (WB) (4,360; 50-94)—"Wild Irish Rose" (WB). Great $47,000 or over. Last week, "Pirates Monterey" (U) (2d wk), $14,000.

Pix (Cummins) (500; 50-94)—"Ninotchka" (M-G) (reissue). Moderate $6,000. Last week, "Jungle Book" (EL) (2d wk), same.

Stanley (WB) (2,950; 50-94)—"Green Dolphin Street" (M-G) (5th wk). Oke $21,000 after $18,500 last week.

Stanton (WB) (1,475; 50-94)—"Intrigue" (UA) (2d wk). Stout $16,000 after $18,000 last week.

'Road' $30,000, 'Castile,' Vaude 54G, Cleve. Aces

Cleveland, Dec. 30.

Terrific biz on Christmas Day and over weekend is pushing grosses up to happier levels. "Road to Rio" looks standout for the State, although "Captain Castile" plus vaude is so torrid that Palace plans a two-week run for the combo. "Tycoon" also is big at the Allen.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Tycoon" (RKO). Very gusty $20,000 or near. Last week, "Walter Mitty" (RKO) (4th wk), $10,000.

Hipp (Warners) (3,700; 55-70)—"Always Together" (WB). Unexciting $18,500. Last week, "I Am Fugitive" (WB) and "Slight Case of Murder" (WB) (reissues), sad $13,500 in 9 days.

Lake (Warners) (800; 55-70)—"Gangster" (Mono) (m.o.). Neat $3,500 in 6 days. Last week, "Magic Town" (RKO) (m.o.), $3,000.

Ohio (Loew's) (1,200; 55-70)—"Merton of Movies" (M-G) (m.o.). Happy $7,000. Last week "Green Dolphin Street" (M-G) (3d wk), $7,500.

Palace (RKO) (3,000; 65-90)—"Captain Castile" (20th) plus Johnny Morgan heading vaude. Powerful $54,000 and holdover. Last week, "Gangster" (Mono), a sleeper at $15,000.

State (Loew's) (3,450; 55-70)—"Road to Rio" (Par). Smash $30,000 or over. Last week, "Merton of Movies" (M-G) modest $14,500 in 6 days.

Stillman (Loew's) (2,700; 55-70)—"Pirates Monterey" (U). Just routine $6,500. Last week, "Golden Earrings" (Par) (m.o.), nice $9,500.

Little Xmas Cheer In D.C.; 'McCoy' Plus Vaude Nice 29G, 'Tycoon' 15G

Washington, Dec. 30.

Christmas brought little cheer to this town's depressed main stem filmeries. A cold wave and the tail end of the N. Y. snowstorm undoubtedly took its toll at the turnstiles, but low takes for the holiday week seem to go deeper than the weather. Even the sure-fire combo of a musical plus crix kudos at Loew's Palace failed to strike pay dirt for "Good News." "Killer McCoy," at Capitol, hypoed by Christmas Day p.a. of Mickey Rooney, plus the only vaude in town, stands out as week's b.o. champ, but below expectations. "Tycoon" at RKO Keith's looks runner-up.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Killer McCoy" (M-G) plus vaude. Nice $29,000, best in weeks but not up to holiday week pace in this house. Last week, "Wyoming" (Rep), $12,000 in 6 days.

Columbia (Loew's) (1,263; 44-70)—"Thunder in Valley" (20th). Bid for moppet trade, with stepped up ad campaign, laid an egg here, with dismal $4,000. Last week, "Golden Earrings" (Par) (2d run), thin $5,500.

Keith's (RKO) (1,838; 44-80)—"Tycoon" (RKO). Nice $15,000. Last week, "Ride Pink Horse" (U), $10,000.

Metropolitan (WB) (1,163; 44-70)—"Fabulous Texan" (Rep). Mild $6,000. Last week, "Had To Be You" (Col) (2d run), $5,000.

Palace (Loew's) (2,370; 44-74)—"Good News" (M-G). Good $18,000, but should be better. Last week, "Where There's Life" (Par) (2d wk), oke $10,000 in 6 days.

Warner (WB) (2,154; 55-74)—"Always Together" (WB). Worst beating of all with $10,000 in 6 days. Last week, "I Love Trouble" (Col), $8,000, worse than anticipated.

Coast SMPE Names Solow 1948 Chairman

Hollywood, Dec. 30.

Sidney Solow was elected 1948 chairman of the Society of Motion Picture Engineers, Pacific Coast section, succeeding Wallace Wolfe. Solow is general manager of West Coast Consolidated Film Industries.

Other new officers are G. R. Grain, Western Electric, secretary-treasurer, and board members P. E. Brigandy, RKO, Fred Wilson, Goldwyn, and J. F. Corcoran, 20th-Fox.

Chi in High; 'Road' Colossal $57,000, 'Swordsman' Giant 25G, 'Past' Hot 24G, 'Intrigue'-Harmonicats Wow at 70G

Chicago, Dec. 30.

Film grosses soared here from last week's subcellar and, with the help of extra New Year's Eve performances and hiked prices, should reach the highest point in the last six months. Arrival of eight new films also is boosting things generally. Chicago leads in actual coin at gigantic $65,000 with "It Had To Be You" and Ritz Bros. topping stagebill. The Oriental also has a bullseye with "Intrigue" and Harmonicats, and, Pearl Bailey heading stageshow.

"Road to Rio" at the State-Lake is the real standout with hold-out lines and a mighty $57,000. "Swordsman" at small seater Garrick also is sock at $25,000. At the Roosevelt, "Unsuspected" is okay $25,000.

"Out of the Past at the Grand has a nifty $24,000 in prospect. Palace should do about $25,000 with "Tycoon."

Only four holdovers remain in the Loop, but nearly all are still excellent grossers. "Body and Soul" in seventh week at the Woods looks strong $25,000 while "Gentleman's Agreement," at Apollo is big in seventh round at $20,000. "Forever Amber" at Rialto still is good at $15,000 for fourth week.

All Balaban and Katz houses will get $1.80 for New Year's Eve as will Essaness theatres. RKO showcases and the Rialto will charge $1.25 top.

Estimates for This Week

Apollo (B&K) (1,400; $1.25) — "Gentleman's Agreement" (20th) (7th wk). Firm $20,000. Last week, $10,000.

Chicago (B&K) (3,900; 95)—"Had To Be You" (Col) with Ritz Bros., DiGatanos, and Connie Russell in Xmas revue. Smash elegant $85,000. Last week, "Moss Rose" (20th) with Gordon MacRae on stage, 6 days, light $30,000.

Garrick (B&K) (900; 95) — "Swordsman" (Col). Sock $25,000. Last week, "Black Gold" (Mono) and "Thunderbolt" (Mono) (2d wk); $7,000.

Grand (RKO) (1,500; 95)—"Out of Past" (RKO). Big $24,000. Last week, "Black Narcissus" (U) (2d wk), and Louis-Walcott fight films, $17,500.

Oriental (Essaness) (3,400; 95)—"Intrigue" (UA) with Harmonicats, Jack Owens, Pearl Bailey headlining stageshow. Wow $70,000. Last week, "Wyoming" (Rep) with Gautier's dogs, $25,000.

Palace (RKO) (2,500; 95)—"Tycoon" (RKO). Trim $25,000. Last week, "Each Dawn I Die" (WB) (reissue) with fight films, $18,000.

Rialto (Indie) (1,700; $1.25)—"Forever Amber" (20th) (4th wk). Good $15,000. Last week, $9,800.

Roosevelt (B&K) (1,500; 95)—"Unsuspected" (WB). Sharp $25,000. Last week, "Anthony Adverse" (WB) (reissue), $12,000.

State-Lake (B&K) (2,700; 95)—"Road to Rio" (Par). Colossal $57,000. Last week, "Nightmare Alley" (20th) (3d wk), $13,000.

United Artists (B&K) (1,700; 95)—"Escape Me Never" (WB) (2d wk.). Nice $16,000. Last week, $15,000.

Woods (Essaness) (1,073; 95)—"Body and Soul" (UA) (7th wk). Lush $25,000. Last week, $18,000.

World (Indie), (567; 75)—"Barber of Seville" (Indie). Huge $6,000. Last week, "Storm in Teacup" (U) (2d wk), $1,800.

'McCoy' Stout $14,000, Indpls.; 'Fun' Nice 14G

Indianapolis, Dec. 30.

Brisk holiday trade revived first-run film biz here, despite White Christmas that made streets hazardous. "Wistful Widow" is top money picture at Circle, but "Killer McCoy" at Loew's and "Fun and Fancy Free" at Indiana also are sturdy.

Estimates for This Week.

Circle (Gamble-Dolle) (2,600; 40-60)—"Wistful Widow" (U) and "Chinese Ring" (Mon). Strong $17,000. Last week, "Won't Believe Me" (RKO) and "Tracy Meets Gruesome" (RKO), thin $5,000 in 6 days.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Fun, Fancy Free" (RKO) and "Sweet Genevieve" (Col). Nice $14,000. Last week, "Golden Earrings" (Par) and "Roses Red" (20th), $10,000.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Golden Earrings" (Par) and "Roses Red" (20th) (m.o.). Oke $6,000. Last week, "Frankenstein" (U) and "Dracula" (U) (reissues), $3,500.

Loew's (Loew's) (2,450; 40-60)—"Killer McCoy" (M-G) and "Blondie's Anniversary' (Col). Stout $14,000. Last week, "Lured" (UA) and "Two Blondes and Redhead" (Col), $6,000.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Thunder in Valley" (20th). Mild $6,000. Last week, "Driftwood" (Rep) and "On Old Spanish Trail" (Rep), $4,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

'McCoy' Strong $22,000, St. Loo

St. Louis, Dec. 30.

Xmas turnstile activity boosted grosses at the big cinemas to average or just above but biz is generally in doldrums with near-spring temperature on tap. Whether the recently enacted 5% city tax on flicker house ducats, effective Jan. 1, will affect trade remains to be seen. "Killer McCoy" is headed for the best take, "Daisy Kenyon" is solid.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Daisy Kenyon" (20th) and "Roses Are Red" (20th). Solid $19,000. Last week, "Unconquered" (Par), $20,000, good at $1.20 top.

Art (S'Renco) (115; 65) — "Children of Paradise" (French). Swell $800. Last week, "Colonel Blimp" (British) (4th wk), big $700.

Fox (F&M) (5,000; 50-75)—"Road to Rio" (Par) and "Glamor Girl" (Par) (2d wk). Fancy $18,000 after sturdy $20,000 first stanza.

Loew's (Loew) (3,162; 50-75) — "Killer McCoy" (M-G) and "Son of Rusty" (Col). Strong $22,000. Last week, "Lost Moment" (EL) and "The Adventuress" (EL), disappointing $14,000.

Missouri (F&M) (3,500; 75-$1.20)—"Unconquered" (Par) (m.o.). Nice $18,000. Last week, "Walter Mitty" (RKO) and "Escape Me Never" (WB) (4th wk), $5,000.

Orpheum (Loew) (2,000; 50-75)—"Man In Iron Mask" (EL) and "Gentlemen After Dark" (EL) (reissues). Mild $6,000. Last week, "Green Dolphin Street" (M-G) (4th wk), $5,000.

St. Louis (F&M) (4,000; 50-75)—"Wild Irish Rose" (WB) and "Chinese Ring" (Mono). Good $12,000. Last week, "Slight Case Murder" (WB) and "Jezebel" (WB) (reissues), $5,500.

Shubert (Ind) (1,500; 40-60)—"Lost Week-End" (Par) and "To Each His Own" (Par) (reissues) oke $5,000. Last week, "Bachelor and Boby-Soxer" (RKO) and "Riff-Raff" (RKO), $4,500.

L'ville Lush; 'Rose' Huge 15G, 'McCoy' Fat 16G, 'Fun' Fine 17G, 'Trail' 8G

Louisville, Dec. 30.

Sunny, cool weather, with no trace of snow so far this winter, is helping the downtown wickets, which are spurting after the Christmas Day teeoff. "Fun, Fancy Free" at the Rialto is catching terrific kid trade,

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Thunder in Valley" (20th) and "Roses Are Red" (20th) (m.o.). Slow $3,500. Last week, "Fabulous Texan" (Rep) and "Exposed" (Rep), about same.

Kentucky (Switow) (1,200; 30-40) —"Hagen Girl" (WB) and "Spirit West Point" (FC). Healthy $3,400. Last week, "Unsuspected" (WB) and "Blondie in Dough" (Col), $3,000.

Mary Anderson (People's) (1,100; 40-60)—"Wild Irish Rose" (WB). Musicals are what patrons have wanting. Terrific $15,000, unusually sock for this house. Last week, "Husband's Affairs" (Col) (2d wk), neat $7,000.

National (Standard) (2,400; 40-60) —"Exile" (U) and "Bush Christmas" (U) fairly good $7,000. Last week, "Black Friday" (Indie) and "Black Cat" (Indie) (reissues), slow $4,500.

Rialto (FA) (3,400; 40-60)—"Fun, Fancy Free" (RKO) and "Wild Horse Mesa" (Rep). Sturdy $17,000. Last week, "Thunder in Valley" (20th) and "Roses Are Red" (20th), modest $10,000.

State (Loew's) (3,000; 40-60)— "Killer McCoy" (M-G) and "Glamour Girl" (Col). Fine $16,000. Last week, "Cynthia" (M-G) and "Lost Moment" (U), $12,000.

Strand (FA) (1,400; 40-60)—"Old Spanish Trail" (Rep) and "Robin Hood of Texas" (Rep). Strong $6,000 or near. Last week, "Gangster" (Mono) and "Joe Palooka Knockout" (Mono), same.

'ROAD' TERRIF $40,000, FRISCO; 'CASTILE' 52G

San Francisco, Dec. 30.

Biz here is booming, with usual boost from holiday crowds. "Capt. From Castile," aided by big bally, will hit great total at the huge Fox. Olsen and Johnson revue on stage is tilting "Tracy Meets Gruesome" to strong session at the Golden Gate.

However, outstanding newcomer is "Road to Rio," with comparatively best take in town. It's terrific at the Paramount.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1) —"Tracy Meets Gruesome" (RKO) plus Olsen and Johnson in stage revue. Strong $31,000. Last week, vaude headed by "Plenty of Room" and Guy Cherney, $15,500.

Fox (FWC) (4,651; 60-95)—"Capt. Castile" (20th). Great $52,000. Last week, "Fabulous Texan" (Rep) and "On Old Spanish Trail" (Rep), only $11,500.

Warfield (FWC) (2,656; 60-65) — "Daisy Kenyon" (20th) (2d wk). Down to $13,000. Last week, nice $19,000.

Paramount (Par) (2,646; 60-85)—"Road to Rio" (Par). Terrific $40,000. Last week, "Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues) (2d wk), colorless $10,500.

St. Francis (Par) (1,400; 90-$1.20) — "Unconquered" (Par) (8th wk). Fine $10,000 in 4 days. Last week, big $12,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Swordsman" (Col) (2d wk). Pleasing $13,500. Last week, $16,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Body and Soul" (UA) (5th wk). Up to $9,000. Last week, okay $8,000.

Stagedoor (Ackerman) (350; 60-85)—"Nicholas Nicklcby" (U). Big $3,500. Last week, "Henry V" (UA) (4th wk), at $1.20 top, nice $2,800.

Clay (Roesner) (400; 65-85) — "Panic" (Tri-Color). Big $4,000 or over. Last week, "Tawny Pipit" (U) (6th wk), fine $2,200.

United Nations (FWC) (1,149; 60-85) — "Daisy Kenyon" (20th) (2d wk). Off to $2,500. Last week, tepid $4,500.

Esquire (Blumenfeld) (952; 55-85) —"Secret Beyond Door" (U). Hefty $13,000. Last week, "The Spoilers" (FC) and "Diamond Jim" (FC) (reissues), $6,300.

State (Par) (2,133; 60-65)—"Jezebel" (WB) and "A Slight Case of Murder" (WB) (reissues). Slim $7,500. Last week, "Black Cat" (U) and "Black Friday" (U) (reissues), $6,500.

'Past' 13G, 'Rose' 18G, Mpls. Aces

Minneapolis, Dec. 29.

The natural bounee' back of grosses following their pre-Christmas slump leaves something to be desired here. "Out of Past" sizes up as strongest of newcomers, with "My Wild Irish Rose" giving it a run for the money. "Prince of Thieves," on one of first playdates in key spots is very moderate. Because another holiday week is impending, Wednesday again is opening day for most of new bills.

Estimates for This Week

Aster (Par) (900; 30-44)—"Devil Ship" (Col) (1st run) and "Shut Big Mouth" (Col) (reissue). Fair $2,000 in 6 days. Last week, "Exposed" (Rep) (1st run) and "Swiss Family Robinson" (Indie) (reissue), $1,400.

Century (Par) (1,600; 50-70)—"Escape Me Never" (WB). Very dismal $6,500 indicated. Last week, "Green Valley" (20th) (reissue), fair $6,000.

Gopher (Par) (1,000; 44)—"Drums Along Mohawk" (20th) (reissue). Lush $5,000. Last week, "Saddle Pals" (Rep) and "On Old Spanish Trail" (Rep), $2,500.

Lyceum (Murray) (1,700; 50-70)—"Wings of Morning" (Indie) and "Storm In Teacup" (Indie) (2d wk). Holding over until legit roadshow "Harvey" comes in. Light $4,000 after mild $5,000 first week.

Lyric (Par) (1,000; 50-70) — "Christmas Eve" (UA) (m.o.). Still rolling at $6,000. Last week, "Nightmare Alley" (20th) (2d wk), good $5,000.

Radio City (Par) (4,400; 50-70)—"Wild Irish Rose" (WB). Well-liked picture getting tall $18,000 or over. Last week, "Desire Me" (M-G), sad $8,000.

RKO-Orpheum (RKO) (2,600; 50-70)—"Out of Past" (RKO). Lots of praise for this, and good $13,000 looms. Last week, "Husband's Affairs" (Col), $7,000.

RKO-Pan (RKO) (1,600; 50-70)—"Prince of Thieves" (Col). Looks moderate $8,000. Last week, "Had to Be You" (Col) (2d wk), $6,000.

State (Par) (2,300; 50-70)—"Hagen Girl" (WB). Treated rather roughly by crix. Mild $7,000. Last week, "Christmas Eve" (UA), good $8,500 for week-before-Christmas.

Uptown (Par) (1,000; 50-55) — "Body and Soul" (UA). First nabe showing. Good $5,000. Last week, "Foxes of Harrow" (20th), light $3,000.

World (Mann) (350; 50-70)—"Ecstasy" (Indie) (4th wk). Final week looks oke $2,000 after good $2,500 third week.

Bliz Fails to Bop B'way; Hope-Kenton Great $105,000, 'Castile' Socko 72½G; 'Fugitive' 35G, 'Volpone' 24G, New Highs

What promised to be a Xmas-New Year's Eve holiday week of record proportions for Broadway firstruns was snowed under by New York City's greatest snowfall (25.8 inches) which started early Friday (26) morning and lasted for nearly 24 hours. Heavy blanket of that white stuff (which exhibitors soon learned to hate) cut into potential grosses of N. Y. deluxers an estimated 10-25%, and in a few isolated cases house managers figured the dent was even greater.

Aside from eliminating much of holiday commuter traffic for film theatres over the weekend, the absence of surface transportation even in Manhattan proper until Monday (29) slashed deeply into business. Speed with which N. Y. workers cleared away the record snowfall saved many spots, houses reporting a definite upswing Monday and Tuesday of this week. Many theatres picked up Saturday (27) night and Sunday (26) after playing to virtually empty houses Friday (26) night when Broadway was deserted.

Continued snowfall late Friday afternoon and word that all busses even on Broadway were stalled sent prospective patrons scurrying home. This followed unusually strong matinees early Friday after the customary Xmas day (Thurs.) trade when late afternoon shows and night performances did the usual Dec. 25 business.

Despite all these handicaps, with a great boost counted on from New Year's eve (tonight) midnight shows, three houses, the Victoria, Ambassador and Bijou, look for new records. Victoria, with "The Fugitive," expects to reach $35,500 gigantic for this small-seater, and way ahead of previous peak. It's being helped to this new high by $1.80 top at night. "Beauty and Beast," French-made, is giving the Bijou a great $14,000 in first week ending last Monday (29), biggest for spot since going into a foreign film policy. Ambassador, with "Volpone," expects to reach nearly $24,000, also a new high.

Standout of film-stageshow houses with new bills is Paramount, playing "Where There's Life" and stagebill headed by Stan Kenton band and Vic Damone. Sans any New Year's Eve, since ending first week tonight (Tues.), it is soaring to great $105,000. House has had long lines excepting Friday night, and at early matinees Saturday and Sunday when impact of storm was felt.

Next biggest newcomer is "Capt. From Castile" at Rivoli. Looks smash $72,500 or close, with New Year's Eve trade: Roxy, with "Daisy Kenyon" and stageshow topped by Lanny Ross, Senor Wences, Wiere Bros., also is strong with $130,000 or near for initial round, which takes in New Year's Eve plus a show Christmas Eve. Capitol is only passably good, aided by tonight's business, going to $84,000 with "High Wall" and Tommy Dorsey band heading stageshow. Storm is partly blamed.

Initial all-film bill at State, "Cass Timberlane" and "Blondie's Holiday," is rated very good with $19,500 in week ended last (Tues.) night. Palace, with "Tycoon," looks moderate $28,000. In same category is "The Exile" at Winter Garden with $36,000 or over, both including New Year's Eve.

Definitely disappointing is "Senator Was Indiscreet" at Criterion, with upwards of $35,000, taking in tonight's upbeat and New Year's day. Other disappointers are "Voice of Turtle," Warner, with ony $20,000, and "Wild Irish Rose" plus stageshow topped by Ink Spots, Herbie Fields band, at Strand, with thin $47,000. Latter is not being helped by New Year's Eve, since it started its second stanza today (Wed.). Another laggard is "Fabulous Texas," with $10,000 or close at the Gotham.

Music Hall, with "Good News" and Christmas pageant on stage, is roaring ahead to at least $155,000 in fourth week, apparently not suffering as much as many other houses. Storm clipped around $5,000 off potential take at Hall.

Also making a remarkably strong showing is "Panic," at Rialto where it's climbing to $8,500 in fifth week. This figure insures the French-made pic continuing indefinitely at this house. "Body and Soul," at Globe, and "Gentleman's Agreement," at Mayfair, both exceeded previous weeks figures despite storm.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie). French-made picture doing colossal $24,000 or near, new high here in first week ending tomorrow (Thurs.). Final (13th) week of "Father's House" (Indie) was $6,000.

Astor (City Inv.) (1,300; 80-$1.80) —"Bishop's Wife" (RKO) (4th wk). Third round ended last (Tues.) night hit strong $36,000 despite record snowstorm, after $38,000 for second. Continues.

Bijou (City Inv.) (650; 85-$1.50)—"Beauty and Beast" (Indie). For initial week ending last Monday (29) landed $14,000, great for house and best since on foreign film policy here. Fourth week for "Revenge" (Indie) (5 days), was thin $2,500.

Capitol (Loew's) (4,820; 70-$1.50) —"High Wall" (M-G) plus Tommy Dorsey orch. Looks to strike $64,000, only passably good in view of stage layout and fact that it includes New Year's Eve, week ending tonight (Wed.). Holds. Third stanza of "This Time For Keeps" (M-G) with Paul Whiteman band, $37,000.

Criterion (Loew's) (1,700; 60-$1.25) — "Senator Was Indiscreet" (U). For initial session ending tomorrow (Thurs.) looks upwards of $35,000, on disappointing side since it includes New Year's Eve: It's holding. In ahead, 10 days of "Pirates of Monterey" (U) was thin $25,000.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (8th wk). Taking in New Year's Eve trade, this week looks to hit stout $30,000; seventh was very good $26,000.

Golden (RKO) (769; $1.20-$2.40)—"Mourning Becomes Electra" (RKO) (6th wk). Perking up to $9,300 after $6,600 for fifth round. Stays on indef. Sixth frame doesn't include New Year's Eve, which is sold out.

Gotham (Brandt) (900; 70-$1.40)—"Fabulous Texan" (Rep). Heading for mild $10,000 in first session ending today (Wed.), including New Year's Eve biz. In ahead, "Invisible Man" (Indie) and "Invisible Man Returns" (Indie) (reissues), $5,000 in 6 days.

Little Carnegie (Indie) (460; 95-$1.20)—"Nicholas Nickleby" (U) (5th wk). For week that includes New Year's Eve, looks to strike $6,000 or near. Week ends next Friday (2); fourth was $5,400.

Mayfair (Brandt) (1,736; 70-$1.50) —"Gentleman's Agreement" (20th) (8th wk). Seventh stanza ended last Monday (29) night was big $41,600 after $35,500 for sixth. Stays on.

Palace (RKO) (1,700; 60-$1.20)—"Tycoon" (RKO). Despite lukewarm reviews, likely will land good $28,000 in week ending today (Wed.), including New Year's Eve trade. Final nine days in fourth week for "Out of Past" (RKO) was okay $18,000, being helped by fight films.

Paramount (Par) (3,664; 55-$1.50) —"Where There's Life" (Par) plus Stan Kenton orch, Vic Damone, Martin Bros. topping stageshow (2d wk). First week ended last (Tues.) soared to great $105,000 or over despite storm, and sans New Year's. In ahead, "Golden Earrings" (Par) with Billy De Wolfe, Frankie Laine, Ray McKinley orch (3d wk), $61,000.

Park Avenue (U) (563; $1.20-$1.50) "Henry V" (UA) (4th wk). Sock $10,000 in week ending next Friday (covering New Year's Eve), after $8,000 in third. Continues.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40) — "Good News" (M-G) and annual Xmas stageshow (4th wk). Climbed to sock $155,000 (including New Year's Eve) this week ending today (Wed.). Record snowfall did not appear to hurt too much. Third week was $131,000. Stays at least a fifth, with "Paradine Case" (SRO) following, likely Jan. 6.

Rialto (Mayer) (594; (50-$1.50)—"Panic" (Tri-Color) (5th wk). Being helped, of course, by New Year's Eve crowds to remarkably big $8,500 or better in fifth frame; fourth was $7,500. Stays on indef.

Rivoli (UAT-Par) (2,092; 60-$1.25) —"Capt. From Castile" (20th). Despite uneven crix appraisal, climbing to smash $72,500 or near, depending on how picture fares today, final day of first week. Eleventh week of "Unconquered" (Par) was down to $14,000, not bad considering length of run.

Roxy (20th) (5,866; 80-$1.50)—"Daisy Kenyon" (20th) with stageshow headed by Lanny Ross, Senor Wences, Wiere Bros., Beatrice Kraft & Co. Initial week ending today (including New Year's eve biz) plus single show last Wednesday (Xmas eve), hitting big $130,000 but a bit below hopes. Storm naturally clipped what looked to be great week. Third stanza of "Had To Be You" (Col) plus stagebill topped by Connee Boswell was very thin $35,000.

State (Loew's) (3,450; 43-$1)—"Wild Harvest" (Par) and "Trouble With Women" (Par) (2d runs). Open today (Wed.). Last week, "Cass Timberlane" (M-G) (2d run) and "Blondie's Holiday" (Col) (1st run), very good $19,500, being rated especially strong for first all-film bill here.

Strand (WB) (2,756; 75-$1.50)—"Wild Irish Rose" (WB) plus stagebill topped by Ink Spots, Herbie Fields orch (2d wk). First week ended last (Tues.) night and covering Christmas day was very disappointing at $47,000 or less, with storm hitting this a body blow. In

(Continued on page 14)

The Paradine Case

Hollywood, Dec. 27.

SRO release of David O. Selznick production. Stars Gregory Peck; Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan, Valli; features Leo G. Carroll, Joan Tetzel, Isobel Elsom. Directed by Alfred Hitchcock. Screenplay, Selznick; adapted by Alma Reville and James Bridie from novel by Robert Hichens; camera, Lee Garmes; music, Franz Waxman; editor, Hal C. Kern; associate, John Faure. Previewed Dec. 27, '47. Running time, 131 MINS.

Anthony Keane	Gregory Peck
Gay Keane	Ann Todd
Lord Horfield	Charles Laughton
Sir Simmon Flaquer	Charles Coburn
Lady Horfield	Ethel Barrymore
Andre Latour	Louis Jourdan
Mrs. Paradine	Valli
Sir Joseph Farrell	Leo G. Carrol
Judy Flaquer	Joan Tetzel
Keeper at Inn	Isobel Elsom

"The Paradine Case" is David O. Selznick's entry in the class film derby that is currently featuring the winter releasing season. From any angle it's a high-potency contender for major boxoffice grosses. Its returns will be particularly high in the de luxe situations and there is general popular appeal in its star names and its melodramatic content that will drawall down the line.

Even without the meticulous polish of production and the importance film will be given in the exploitation, "Paradine Case" would ride to top grosses on strength of the cast and the director. Combo of Alfred Hitchcock for melodrama, Gregory Peck as the attraction for femmes and superior performances by its other stars and featured players packs a punch that couldn't miss, boxoffice-wise.

Selznick introduces two new stars to the U. S. scene and both should have a bright future. Louis Jourdan, French actor, is a handsome, talented young man who will click with the femmes. Valli, Italian actress, is also comely and histronically able with an appeal that will be generally accepted.

Peck's stature as a performer of ability stands him in good stead among the extremely tough competition. As the barrister who defends Valli, charged with the murder of her husband, he answers every demand of a demanding role. Ann Todd delights as his wife, giving the assignment a grace and understanding that tugs at the emotions. Particularly honest is the feeling she achieves in romantic, wholesome, marital love byplay.

Hitchcock's penchant for suspense, unusual atmosphere and development get full play. There is a deliberateness of pace, artful pauses and other carefully calculated melodramatic hinges upon which he swings the story and players. Selznick wrote the screenplay, adapted from the Robert Hichens novel by Alma Reville and James Bridie. It is a job that puts much emphasis on dialog and it's talk that punches. A very mobile camera helps give a feeling of movement to majority of scenes confined to the British courtroom as Hitchcock goes into the unfoldment of the highly dramatic murder trial.

Plot concerns murder of a blind man by his wife so she can marry her lover. Her attorney, believing in her not guilty plea, fights for her life. Himself infatuated with his client, the barrister plots and schemes to defeat justice but as dramatic events are brought out the truth is revealed. There are no flashback devices to clutter the trial and the audience gradually is let in on the facts as is the court as the hearing proceeds and emotions take hold.

Charles Laughton gives a revealing portrait of a gross, lustful nobleman who presides at the trial Charles Coburn packs all his experience into delivering some choice lines and Ethel Barrymore skillful imprints her performance as Laughton's half-crazed wife. Leo G. Carroll is socko as the prosecutor. Joan Tetzel come through with a strong performance as Laughton's inquisitive daughter. This young actress shows plenty promise. Isobel Elsom completes credited cast and is excellent in brief spot.

"The Paradine Case" offers two hours and eleven minutes of high dramatics. Because of the long running time and deliberate pace, it has slow spots but still maintains interest both for technical achievements and story content. The class photography is by Lee Garmes. Franz Waxman did a compelling score to carry the mood. J. McMillan Johnson's production design carries the stamp of authenticity as does art direction, set decorations and other behind-the-camera contributions.

Brog.

The Voice of the Turtle

Hollywood, Dec. 24.

Warner Bros. release of Charles Hoffman production. Stars Ronald Reagan, Eleanor Parker, Eve Arden, Wayne Morris; features Kent Smith, John Emery, Erskine Sanford, John Holland. Directed by Irving Rapper. Screenplay, John van Druten; from his stage play, produced by Alfred de Liagre, Jr.; camera, Sol Polito; music, Max Steiner; editor, Rudi Fehr. Tradeshown Dec. 19, '47. Running time, 103 MINS.

Sgt. Bill Page	Ronald Reagan
Sally Middleton	Eleanor Parker
Olive Lashbrooke	Eve Arden
Comm. Ned. Burling	Wayne Morris
Kenneth Barttlett	Kent Smith
George Harrington	John Emery
Storekeeper	Erskine Sanford
Henry Atherton	John Holland

Warners has a nifty film package of fun in "The Voice of the Turtle." John van Druten's long-lived stage play has been extended in the celluloid treatment by the author and adds up to strong comedy entertainment. It's an infectious, fluffy mirth-maker with sturdy boxoffice prospects.

Film is a walkaway for Eleanor Parker who, despite the comparison with legit femmes who have played Sally Middleton, gives the character an individual interpretation that is sock. She's naive, exasperating, flighty, besides having plenty of s.a. and sells the role for top honors. Co-star Ronald Reagan doesn't miss any bets either in getting the most from the role of Sgt. Bill Page, the roomless soldier who is succored by the heroine.

In turning his legit piece to the screen, van Druten has added characters only spoken of on the stage. The buildup hasn't lessened the chuckles—in fact it helps spring the comedy—and Irving Rapper demonstrates solid ability to accurately pace a laugh. He's better known for direction of drama and this serves to establish his versatility. There were production code limitations to overcome in adapting legit play to the screen, but barriers have been surmounted without losing any of the zing of the original. Association of van Druten, Rapper and Charles Hoffman, producer, was a happy one, judging from results obtained.

Eve Arden is the only other onstage character. As Olive Lashbrooke, the wisecracking, man-conscious actress, Miss Arden registers importantly. Wayne Morris also gets over the offstage role of Comdr. Ned Burling, a sailor who has been to sea too long and wants to do something about it.

Adding zip to the four other credited assignments are Kent Smith, the legit producer; John Emery, playwright; Erskine Sanford, and John Holland, the amorous legit ham. Added characters give breath to the play and more firmly establish the light, fluffy to-do about a romantically inclined actress who has to be in love. Picture is filled with aptly timed bits of business that are as responsible for laughs as the flip dialog and situations.

Hoffman's production has glossed the script with topnotch values and lensing, background music score, editing and other factors are of the best.

Brog.

A Double Life

Hollywood, Dec. 27.

Universal release of Michael Kanin production. Stars Ronald Colman; features Signe Hasso, Edmond O'Brien, Shelley Winters, Ray Collins, Philip Loeb, Millard Mitchell, Joe Sawyer. Directed by George Cukor. Written by Ruth Gordon and Garson Kanin; camera, Milton Krasner; music, Miklos Rozsa; editor, Robert Parrish. Reviewed at Guild Theatre, Hollywood Dec. 25, '47. Running time 103 MINS.

Anthony John	Ronald Colman
Brita	Signe Hasso
Bill Friend	Edmond O'Brien
Pat Kroll	Shelley Winters
Victor Donlan	Ray Collins
Max Lasker	Philip Loeb
Al Cooley	Millard Mitchell
Pete Bonner	Joe Sawyer
Stellini	Charles La Torre
Dr. Stauffer	Whit Bissell
Stage Manager	John Drew Colt
Asst. Stage Manager	Peter Thompson
Gladys	Elizabeth Dunne
Rex	Alan Edmiston
Wigmakers	Art Smith, Sid Tomack
Dr. Mervin	Wilton Graff
Oscar Bernard	Harlan Briggs
Waitress	Claire Carleton
Girls in Wig Shop	Betsy Blair, Janet Warren, Marjory Woodworth

"OTHELLO" SEQUENCES

Guy Bates Post	Fay Kanin
Leslie Denison	Frederic Worlock
David Bond	Arthur Gould-Porter
Virginia Patton	Boyd Irwin
Thayer Roberts	Percival Vivian

"A GENTLEMAN'S GENTLEMAN"

Elliott Reid	Mary Young
Georgia Caine	Percival Vivian

Everyone responsible for "A Double Life" can be proud. It's a nigh-perfect example of good theatre in story content, performances and direction. Film is drawing special roadshow engagement in Hollywood to qualify for Academy Awards nomination and offers competition to the other biggies to be entered in the annual Oscar race.

A presentation by Kanin Productions for release through Universal, "Life" is particularly distinguished for the manner in which the characters have been conceived and played. Each character rings true as the story goes into its play-within-a-play about actors and the theatre. There's murder, suspense, psychology, Shakespeare and romance all wrapped up into one polished package of class screen entertainment.

Plot poses an interesting premise—that an actor takes on some of the characteristics of the role he is playing if the run is long. In this instance Ronald Colman lives his roles without danger until he tackles "Othello." Gradually, as the play goes into a second year, he is dominated more and more by the character he creates on the stage. It finally leads him to murder a chance acquaintance in the same manner in which Othello snuffs out the life of Desdemona each night on the stage. When events finally catch up with him he takes his own life on the stage with Othello's dagger, much as Shakespeare wrote it.

Colman realizes on every facet of the demanding part in a performance that is flawless. It's a histronic gem of unusual versatility. Signe Hasso, his stage co-star and former wife, is a solid click, revealing a talent that has rarely been called upon in her other film roles. Her Desdemona is brillant and her interpretation of the understanding ex-wife perfect.

George Cukor's direction has found all of the merit in the characters written by Ruth Gordon and Garson Kanin. Each is developed with loving care to make them come alive on the screen and register with a sock. Edmond O'Brien, legit press agent, impresses strongly, as do Ray Collins, Philip Loeb, Millard Mitchell and Joe Sawyer. Particularly impressive is the work of Shelley Winters as the chance acquaintance whose easy virtue leads to her death. Same stamp of authority and excellence has been given the other roles in the playing.

The standout production job was performed by Michael Kanin. Filmed largely in New York at the old Empire theatre, it all rings with authenticity. There's a naturalness about the lensing by Milton Krasner that aids in the sense of reality that has been created. The editing is smooth, the music score good and other credits are of high order.

Brog.

Miniature Reviews

"The Paradine Case" (SRO). A Selznick winner. High-potency star names in class melodrama.

"The Voice of the Turtle" (WB). Solid celluloid treatment of the long-lived stage comedy. Infectious mirth-maker with bright b. o. outlook.

"A Double Life" (U). A class film, marked by top calibre performances and story interest.

"Secret Beyond Door" (U). Psycho-meiler looks headed for fairly nice returns.

"Glamour Girl" (Col). Gene Krupa musical looks primed only for dualers.

"Main Street Kid" (Rep). Al Pearce of radio fails to lift this above twin-bill rating.

"Just William's Luck" (UA). British-made kid pic of limited overseas interest.

Secret Beyond the Door

Hollywood, Dec. 29.

Universal release of Fritz Lang (Diana Pictures-Walter Wanger) production, directed by Fritz Lang. Stars Joan Bennett, Michael Redgrave; features Anne Revere, Barbara O'Neil. Screenplay, Silvia Richards, based on story by Rufus King; camera, Stanley Cortez; editor, Arthur Hilton; music, Miklos Rozsa. Tradeshown Dec. 29, '47. Running time, 98 MINS.

Celia Lamphere	Joan Bennett
Mark Lamprere	Michael Redgrave
Caroline Lamphere	Anne Revere
Miss Robey	Barbara O'Neil
Edith Potter	Natalie Schafer
Intellectual Sub-Deb	Anabel Shaw
Paquita	Rosa Rey
Bob Dwight	James Seay
David	Mark Dennis

Heavy psycho-melodrama for the fingernail-biting addicts. Overall boxoffice will be spotty but returns should add up nicely in houses catering to suspense fans.

Film carries the Diana Productions label, a combo of Walter Wanger, Fritz Lang and Joan Bennett who have been responsible for several other Diana thrillers. It is arty, with almost surrealistic treatment in camera angles, story-telling mood and suspense, as producer-director Lang hammers over his thrill points. Sometimes it's a bit too obvious, but it builds mounting tension that pays off with this type film.

Co-starring with Miss Bennett is Michael Redgrave, English thespian. He disappoints as the man with an anti-woman complex who nearly murders his wife before finding out what his trouble is. Miss Bennett is good as the rich, useless society girl who finds a love so strong she would rather die than give it up. Mental complexities of the principals makes it sometimes hard to sort out the various motivations used to spin the tale. It's based on a story by Rufus King, scripted by Silvia Richards. Such psychiatric tricks as mental cases who recoil at locked doors, lilacs, or become oddly stimulated by physical combat and looks, are some of the suspense devices that will have the audience shuddering.

Anne Revere, a bossy sister; Barbara O'Neil, a sexually frustrated woman; Natalie Schafer, an idle rich gal; James Seay, and Mark Dennis, as the twisted boy, are among the characters contributing to the dark doings.

Stanley Cortez's lensing gives an odd pictorial beauty to many of the scenes, particularly the Mexican church and other Latin architectural creations. Miklos Rozsa's music score aids in building the thrill mood of this somber piece. Film is considerably overlength, as previewed, and could stand tightening to better pace the earlier sequences.

Butch Gets M-G Release

Hollywood, Dec. 30.

Moppet Butch Jenkins secured his release from Metro, effective Jan. 26, and has deal cooking for indie work during summer. Action also permits his mother, Doris Dudley, to return east for legit work for the first time in five years.

Understood she's now mulling offers for road tours.

Glamour Girl

(SONGS)

Columbia release of Sam Katzman production. Features Gene Krupa orchestra, Susan Reed. Directed by Arthur Dreifuss. Screenplay, M. Coates Webster, Lee Gold; story, Gold; camera, Ira Morgan; editor, Charles Nelson; songs, Segar Ellis, George Williams, Jule Styne, Sammy Cahn, Allan Roberts, Doris Fisher; music director, Mischa Bakaleinikoff. At Loew's Metropolitan; week Dec. 24, '47. Running time, 68 MINS.

Gene Krupa	Himself
Lorraine Royle	Virginia Grey
Johnny Evans	Michael Duane
Jennie Higgins	Susan Reed
Buddy Butterfield	Jimmy Lloyd
Ray Royle	Jack Leonard
T. J. Hopkins	Pierre Watkin
Luigi Tamarini	Eugene Borden
Aunt Hattie Higgins	Netta Packer
Gertrude	Noel Neill
Rosa	Jeanne Bell

Vocalist—Carolyn Grey

"Glamour Girl," despite its title, is anything but glamorous entertainment. Entry obviously was primed for dual classification.

Film is chiefly a vehicle for the antics of Gene Krupa and his band as well as spotlighting Susan Reed, her zither and her Irish harp. Plot is one of those tried and true affairs where writers M. Coates Webster and Lee Gold fashioned a script out of Gold's "from sticks-to-stardom" yarn. Band is centered in several sequences. Interpretation of "Gene's Boogle," by Segar Ellis and George Williams, is about the best of its efforts. Krupa, himself, also contribs one of his characteristic, spirited solos on the skins.

Susan Reed, who's played the New York nitery circuits, is a gal with a pristine demeanor. In this opus she's a songstress-zither plucker whose talents are buried in the wilds of Tennessee. Found by Virginia Grey, a performer scout for a platter firm, she's brought to Gotham. Her ability is unappreciated, and as a result, Miss Grey and her colleague, Michael Duane, start their own company. It goes without saying that Susan is the star.

In what may be her screen debut, Miss Reed shows an uncommonly wistful voice that's ideally adapted to warbling folk tunes of the "Molly Malone" category. Her self-accompaniment on the zither and harp is also a showmanly touch. With further experience her acting will be on par with her musical prowess. So-so performances are turned in by Miss Grey, Duane, and Jimmy Lloyd as the latter's assistant.

Other thesping, headed by Jack Leonard as a diskcrooner, Pierre Watkin, a recording company topper, and Carolyn Grey, in a brief vocaling stint, is adequate. Sam Katzman's production reflects a careful disbursement of the budget while Arthur Dreifuss' direction is standard for a film of this type. Jule Styne and Sammy Cahn contribbed "Anywhere" for the pic with the lone other tune, "Without Imagination," coming from Allan Roberts and Doris Fisher. Neither song is particularly meritable. Lensing of Ira Morgan is well done.

The Main Street Kid

Republic release of Sidney Picker production. Stars Al Pearce; features Janet Martin, Alan Mowbray, Adele Mara. Directed by R. G. Springsteen. Screenplay, Jerry Sackheim, based upon radio play by Caryl Coleman; additional dialog, John K. Butler; camera, John MacBurnie; editor, Tony Martinelli; music director, Morton Scott. At New York theatre, N. Y., Dec. 25, '47. Running time, 64 MINS.

Otis	Al Pearce
Jill	Janet Martin
Martine	Alan Mowbray
Gloria	Adele Mara
Edis Jones	Arlene Harris
Max	Emil Rameau
Bud Wheeling	Byron S. Barr
Mark Howell	Douglas Evans
Torrey	Roy Barcroft
Riley	Phil Arnold
Mrs. Clauson	Sarar Edwards
Judge Bolin	Earah Edwards
Sam Trotter	Dick Elliott

Based upon a homespun yarn with a small town locale, "The Main Street Kid" is unpretentious fodder for the duals. Al Pearce, billed as the star, may afford the entry some b.o. draft due to his radio background. Otherwise picture is relatively ordinary film fare with not much to offer as selling points.

Pearce, on the air for years with his own air show, has also made occasional film forays. In his latest celluloid venture, he's cast as a print shop operator in a whistle stop hamlet. Commendably stabbing at originality, scripter Jerry Sackheim has adapted a radio play dealing with "mindreaders" by Caryl Coleman. It all revolves about Byron S. Barr, youthful head of a publishing firm, who's in love with one gal and fancies he is with another.

Long sweet on his hometown g.f., Janet Martin, Barr is temporarily diverted by the wiles of ex-show girl Adele Mara. Already in cahoots with pseudomindreader Alan Mowbray, Miss Mara is approached by Barr's business associate, Douglas Evans. He seeks the presidency of the publishing company. Trio works out a deal to frame Barr. This conveniently is exposed by Pearce, father of Miss Martin.

Pearce has a bucolic way about him that, in some respects, is akin to Bob Burns. As the small town printer who has the gift of "reading minds" due to a blow on the head, but later loses the faculty, he handles his role well. Mowbray is credible as the fake mindreader. Miss Mara sparkles in the golddigger part while Barr is suitably shy and innocent as the publishing heir. Emil Rameau shines as Pearce's friend, a tobacco store proprietor. Other performances are adequate.

While acting in general is good, modest budget in this Sidney Picker production will, of necessity, groove the film in the lesser situations. R. G. Springsteen's direction is okay and average lensing is provided by John MacBurnie. Scripting is fair; other technical credits are standard.

Just William's Luck

(BRITISH-MADE)

London, Dec. 18.

United Artists release of Alliance-James Carter production. Features William Graham, Leslie Bradley, A. E. Matthews, Jane Welsh, Garry Marsh. Directed by Val Guest. Screenplay by Guest, based on Richmal Crompton's stories. Music, Robert Farnow; camera, Leslie Rowson. At Pavilion, London, Dec. 17, '47. Running time, 91 MINS.

William	William Graham
Mr. Brown	Garry Marsh
Mrs. Brown	Jane Welsh
Robert	Hugh Cross
Ethel	Kathleen Stuart
The Boss	Leslie Bradley
The Tramp	A. E. Matthews
Emily	Muriel Aked
Ginger	Brian Roper
Douglas	James Crabbs
Henry	Brian Weske
Violet Elizabeth	Audrey Manning
Gloria Gall	Ily Hazell
Hubert Lane	Ivan Hyde

With an estimated circulation of over 6,000,000 "William" books and a radio audience in excess of 10,000,000, Richmal Chompton's juvenile hero should find a ready welcome in most theatres here. Whether adults will share the youngsters' enjoyment is questionable. It would have been wiser to have aimed primarily at grownups, but amusing as youngsters may find the film, the script leaves much to be desired.

Produced on a modest budget, with David Coplan, U. A. managing director here, taking screen credit for the first time, picture should have little difficulty earning its cost, particularly at this time of year. But it shouldn't be exported to America.

There are too many loose ends left trailing in midair. A schoolgirl, Violet Elizabeth, is introduced and promptly disappears. So does a film star who, presumably, was thought of as romantic bait. More important, Hubert and his cronies, the opposition to William and his gang, make a brief appearance and fade when, according to all exciting children's yarns, they should have provided a certain amount of tension, drama and comedy.

The picture gets off to a slow start. Everybody talks about William. He has stolen his sister's lipsticks to play Red Indians; he has broken a window; he has blown up the geyser; he has changed the shoe cream and shaving cream. William and his trio of pals decide to become Knights of the Square Table, and right wrongs. In their endeavors to find a home for a couple they want to see married the kids haunt a house, thereby uncovering a gang of crooks, and so earn the comendation of the police.

The last 10 minutes of the picture contain practically all the action. Formula isn't employed for the remaining 80. As a family picture, something to set alongside Hollywood's best, it is deficient, particularly in sentiment. But the Brown family is there, with a ready-made public, if only the right stories are written around them.

Production and acting are adequate, with Garry Marsh and Jane Welsh as acceptable parents, Muriel Aked as a maid of whom too little is seen, and William Graham as a likeable hero, who makes a pleasant if not significant screen debut.

Cane.

Atomic Physics

(Documentary)

(BRITISH-MADE)

London, Dec. 5.

Produced by Gaumont British Instructional. Previewed at G-B projection room, London, Dec. 4, '47.

Made primarily for the academic world, the implications of this documentary will not be lost sight of by any intelligent audience. It is the first authoritative film on the history and development of atomic energy and gives due credit to every person and nation who made any contribution. Many scientific institutions and world-famous scientists provided facilities and assisted in its preparation.

Film naturally falls into five parts, each of which is a complete story in itself. It first discusses the atomic theory as proposed by John Dalton in 1808 and outlines progress through the 19th century. Other parts deal with rays from atoms, nuclear structures of the atom, atom smashing and uranium fission, respectively.

An idea of the present day research into the peaceful uses of atomic energy is discussed in speeches by Dr. Cockcroft, head of British Research on Atomic Energy, and Prof. Albert Einstein. Copies of the film have been sent to the U. S., but it is unlikely that anyone but students will see it.

Cane.

Hendrix Starred

Hollywood, Dec. 30.

Wanda Hendrix achieves star billing for the first time in "Abigail, Dear Heart," Paramount's first production in 1948.

Mitchell Leisen will direct, with Richard Maibaum producing.

'Brigadoon' Paces Legit Prod. In Scandinavia; 'Iceman' Stockholm Hit

Stockholm, Dec. 16.

Swedish version of "Brigadoon," current Broadway hit, which recently opend at the Oscars theatre here, is a great success. Play highlights the Scandinavian legit season which finds 14 plays and two operettas current in Sweden, seven plays and a repertory theatre in Denmark, four legit productions and a repertory theatre in Norway and three dramas, an operetta and two repertory houses in Finland.

Eugene O'Neill's "The Iceman Cometh," translated by Sven Barthel, made an auspicious preem recently at Royal Dramatic theatre here. First European production of this drama was lauded by crix. Other Stockholm offerings include the successful "Me and My Girl," by Douglas Furber and Arthur Ross at South theatre; Garson Kanin's "Born Yesterday" at the New; "He Is Not Here," initial effort of Gustav Hellstrom at the Blanche theatre; revival of Oscar Wilde's "Lady Windemere's Fan," at the Vasa, and "The Child Is Mine," Danish comedy, at the Boulevard.

August Strindberg's "Travels of Lucky Peter" was praised when first presented on the large stage of the City theatre, Malmo. Smaller stage of same house is occupied by Noel Coward's "Blithe Spirit," rated a moderate hit. Hippodrome in same city is showing "Manina," Viennese operetta.

'Lute Song' Okay in Sweden

"The Lute Song," presented on Broadway a season ago, is doing well on the large stage of City theatre, Gothenburg. Smaller stage has "Dread of Me" by Ingmar Bergman. Town's other house, the Stora Teatern, has Offenbach's "Brothers of Liberty." First Swedish production of French playwright Jean Anouilh's "Romeo and Jeannette" was greeted warmly at City theatre, Helsingborg, while Kanin's "Born Yesterday" is at the City theatre, Norrkoping.

Danish legit season has been active with Anouilh's "Bal Des Voleurs," a big success at the Staerekassen, and likewise Jean-Paul Sartre's "La Putain Respecteuse" at the Nygade. French imports have clicked in Copenhagen this year with Marcel Achard's "Aupres de ma Blonde" only recently closing a long run at the People's theatre. Same house is now showing a native play, "After."

Also, in Copenhagen, the Boulevard is drawing good business with Benn Levy's "Clutterbuck." As proof that the Harriet Beecher Stowe classic, "Uncle Tom's Cabin," isn't quite on its last legs, the Norrebro theatre is presenting a musical version which is registering nicely. Royal theatre is doing a number of plays in repertory including Benjamin Britten's English opera, "Peter Grimes."

Rattigan's 'Sun' in Norway

Current in Norway are Terence Rattigan's "While the Sun Shines," Central theatre; Turgenjev's "Month in the Country," Norwegian theatre; three plays, "Le Rendezvous de Senlis," by Jean Anoulih; Shakespeare's "Julius Caesar" and Lillian Hellman's "The Little Foxes," National theatre; J. B. Priestley's "Ever Since Paradise," a success at the New.

Finnish legit season is pointed up by Maxwell Anderson's "Saturday's Children" at Workmen's theatre. Other plays in Helsinki range from "Hamlet," a solid hit at Swedish theatre, to Shaw's "Pygmalion" at the National.

AUSSIE 'SWEETEST' LOOKS SET FOR A BIT

Sydney, Dec. 23.

Despite a panning by the critics, "Sweetest and Lowest," adapted from the revue current at the Ambassadors, London, and produced by Wee Georgie Wood for Whitehall at the Minerva here, should have a fair run. Show lacks names—and comedy—but will do.

Wood, who makes a good job of his second chore (first was "Clutterbuck"), was again compelled to use a good bit of radio talent. Somehow or other radio and legit won't mix. Wood, himself, works tremendously hard to set a smart tempo. Sets and costumes are in very good taste. Yvonne Banvard, who's been around in vaude, legit and radio for years, does well enough with so-so material. Others include Max Oldaker, Nellie Barnes, David Dale, Minnie Love and Dolly Harmer.

Nathan D. Golden
(Chief, Motion Picture Division, U.S. Dept. of Commerce)
observes that
"Future of U.S. Films in Europe Continues Grave as Curbs Pile Up"
* * *
An interesting feature
in the upcoming
42d Anniversary Number of
VARIETY

Philippines UPA Issuing 500G in Stock; Filming In Hollywood Pro Tem

Manila, Dec. 23.

The Securities and Exchange Commission has authorized the United Philippines Artists (UPA) to issue $500,000 worth of 50c par value shares of stock. UPA is a Philippine corporation, heavily staffed by Hollywood specialists and financially backed by Manila capitalists, to produce Filipino moving pictures.

Authorized capital stock of the corporation is $875,000, consisting of 875,000 shares of common stock. Of this amount $175,000 has already been subscribed and $125,000 worth of UPA stock has been reserved for subscription by the original incorporators. Also reserved for UPA stockholders is $75,000 worth of shares to be issued at some date in the future at times and prices decided upon by the board of directors.

Ex-Judge Mamerto Roxas, brother of the president of the Republic, is chairman of the board of directors, while Corporate Counsel Marcial Lichauco is vice-chairman. President is Herman Yaras, an official of Trans-Pacific Film Corp. and Far East Films, Inc. (U. S.). Sidney Salkow, Hollywood director, is vice-president in charge of production, while Frank J. Courtney, well-known in Manila business and legal circles, is vice-president in charge of public relations. Romeo Villonco, manager of Life Theatre Corp., is treasurer, while Thomas M. Lichauco is secretary.

Corporation is now producing a picture, "The Avenger," in Hollywood, featuring Rogelio de la Rosa, local screen idol, and Pacita Francisco, "Miss Luzon" in this year's national beauty contest, while it is awaiting the construction of its studio in Quezon City. The picture, entirely in color, is being directed by Salkow.

IRISH EXHIBS GIRD TO BATTLE NEW TAXES

Dublin, Dec. 30.

Film distrib offices in Eire may get taxed in 1948 if suggestions now being mulled get government okay. These offices are branches of United Kingdom distributors and not separate Irish companies. They therefore do not pay Irish income tax on their profits which are remitted to London. Proposed new law would either tax the sums sent out of the country or compel distribs to establish Irish companies liable to income tax in common with other organizations.

New system to extract government revenue from films is viewed as alternate to new hike to 60% of tax on admission to cinemas, operative from Jan. 16, if increased admission prices cause decrease in patrons and thus yield government less dough than anticipated. If project is accepted it can't be put into effect earlier than midyear, legislation being enacted subsequent to new budget in Dail (House of Representatives) in May.

Meanwhile, exhibs are fighting the government on the upped tax on admissions and the Theatre and Cinema Assn. has named a propaganda committee under Harry Lush to campaign against new rates. Campaign has a fair chance of success in view of the general election coming early in 1948.

'BABES IN WOOD' PANTO, 'AUNT,' OK IN LONDON

London, Dec. 30.

"Babes in the Wood," an excellent all-round pantomime, opened at the Princes Wednesday (24). Piece stars Eddie Gray, George Gee and Buster Shaver's Liliputians. Latter's act was especially well received.

"Charley's Aunt," which bowed the same day at the Palace, was acclaimed by firstnighters. Play was revived in original costume style by Emile Littler. Another revival, "Wizard of Oz," debuted at the Strand last Tuesday (23) and may well repeat its success of last year.

Keystone Pie Comedies Score in Aussie Urban Spots; Reissues' Upbeat

Melbourne, Dec. 16.

Those old Keystone-Mack Sennett comedies without benefit of sound are presently making a big noise in the urban areas down here. Several exhibitors are settling down to slapstick as a b.o. puller in these dull times. And the slapsticks are paying surprisingly good dividends.

George Griffith, one of Hoyts' top execs, who operates a major urban chain, is running "A Custard Pie Night" in some spots. Program is made up of the old pie-throwing comedies. Lots of younger payees never did see one of those custard pie things, hence the sock biz.

Exhibs attached to the film circuits are working overtime figuring out new angles with the oldie stuff while the going's good. Such silent slapstick films, beating uptodate fare at the b.o., is one of the year's greatest puzzles to local showmen.

In Brisbane, as previously reported, subsequent-run houses are doing top biz with a silent version of "Son of the Sheik" and a Tom Mix western as a program unit. This unit may move into the keys.

Major Baker, Ealing Topper, Due in Aussie

Sydney, Dec. 23.

Major Reggie Baker, head of British Ealing Studios, is due to look over the Aussie scene in February. It will be Baker's first visit.

Ealing produced "Overlanders," and is now working on "Eureka Stockade," with Harry Watt in the director's chair. Major Baker will look over Ealing's local production activities, and will also discuss future Aussie production with Ealing eoin.

He will also huddle with Norman B. Rydge, chief of Greater Union Theatres, including the distribution unit, British Empire Films, distributing Ealing product. The Rank Organization holds a 50% interest in the GUT setup.

Jewish Performers Out

Beirut, Lebanon, Dec. 23.

Foreign Jewish musicians, dancers and other entertainers have been order to leave Lebanon by Jan. 1.

There's a large contingent of Jewish entertainers here, and police bave taken the step because of strong pro-Arab feeling in the Palestine partition issue.

Current London Shows

London, Dec. 30.

(Figure shows weeks of run)

"All Over Town," Playhouse (10.).
"Anna Lucasta," Majesty's (9).
"Annie Get Gun," Col'sm (30).
"Bless the Bride," Adelphi (36).
"Blind Goddess," Apollo (4).
"Canaries Sing," Garrick (6).
"Chiltern Hundreds," Vaude (18).
"Crime of Foley," Comedy (25).
"Dark Summer," St. Mart. (3).
"Dr. Angelus," Phoenix (22).
"Edward My Son," Lyric (31).
"Fly Away Peter," Fortune (21).
"Happy As Larry," Crit. (2).
"Here, There," Palladium (39).
"Honor & Obey," Saville (6).
"Life With Father," Savoy (30)
"Linden Tree," Duchess (20).
"Macbeth," Aldwych (3).
"Never Can Tell," Wynd (13).
"Off Record," Piccadilly (31).
"Oklahoma!" Drury Lane (35).
"One, Two, Three," Yorks (16).
"Outrageous," W. Garden (7).
"Piccadilly Hayride," Wales (42).
"Present Laughter," H'ym'kt (37).
"Private Ent.," St James (6).
"Starlight Roof," Hipp. (8).
"Sweetest Lowest," Ambass. (87).
"Together Again," Vic Pal. (37).
"Tuppence," Globe (12).
"Worm's View," Whitehall (35).

India Takes Knife to 'Sordid Love' Pix; Philippines Bans 'Subversive' Stuff

Washington, Dec. 30.

Censors in India are wielding a sharp knife on pix which go in for murder, torture, heavy drinking and sordid love, U. S. Dept. of Commerce states in a roundup of motion picture reports from several countries. Of the 16 U. S. films reviewed by censors in Bombay during August, it's pointed out, three were banned and four had chunks gouged out for the reasons mentioned. Views of one Bombay official are quoted as follows:

"This film was banned because it was neither entertaining nor instructive. It dealt with murder and the sordid love of a married woman. We do not want the producers to show us men and women as angels with wings, but they need not go out of their way to paint life blacker than it is. The film is a very powerful medium of communication, and the majority of cinemagoers are very easily influenced."

Commerce also reports that the government of Madras, India, has authorized its censors to delete objectional drinking scenes.

Nicaragua Lax On Fires

Other countries reported on by the department:

NICARAGUA: Commerce comments that the country has done very little to set up protections against fire hazards, despite the fact that Sept. 30 a fire completely destroyed the Margot Theatre in Mangua, with eight being killed in the tragedy. It was the second time in three years that a large theatre had been destroyed by fire. Only step taken by the government has been to ban film storage vaults from theatres. Five theatres are installing air conditioning equipment, including the Margot, which is being rebuilt.

PHILIPPINES: Board of censors has announced it will not approve pictures which appear to contain any Communistic or subversive propaganda. U. S. distributors are emphasizing the use of 16m entertainment films, especially in the back country areas. One American company has a fulltime man promoting 16m in the provinces and another has already released 74 of the substandard size features. During the coming year, U. S. companies will pour plenty of war pictures, plus westerns, jungle adventures and tinter musicals, into the Philippines.

ARGENTINA: First film festival will be held in March at Mar Del Plata and will be patterned after the Cannes, Venice and Brussels annual film expositions. The first annual Argentine festival will be strictly national. However, it is planned to have an international showing in 1949, with participation of all nations solicited.

Ernest Turnbull
(Managing Director of Australia's Hoyt's Theatres)
Details
"Australia's Postwar Plans"
* * *
a feature in the
International Section
VARIETY'S
42d Anniversary Number
Out Next Week

Growth of 16m Seen As Threat to 35m Houses By Mexican Distribs

Mexico City, Dec. 23.

Growth of 16m pix in Mexico is irking 35m exhibitors. These exhibs through delegates attending their national association's annual convention here, have begun a move to ask the federal government to nix petitions for permits to open a 16m cinema in any community where a 35m house regularly functions. Exhibs say 16m is unfair competition.

Most important backer of the 16m cinema idea is the newly organized Distribuidora de Peliculas Nacionales, distribution center of Mexico's biggest pic producers—Clasa Films Mundiales, Filmex, Producciones Raul de Anda, Producciones Mexico and Producciones Resas Priego, Distribuidora is headed by Oscar J. Brooks, ex-WB manager here and now a Filmex producer.

Distribuidora, Brooks announced, intends to widen distribution of Mexican pix in Mexico by opening at least 1,000 16m cinemas. These will be serviced by conditioning standard size pix to fit that dimension, apparatus for which Distribuidora is obtaining. Later, the 16m cinema plan will be extended to some 3,000 other communities.

AUSSIE PIX UPBEAT DUE AFTER YULE SPLURGE

Sydney, Dec. 30.

As smash Aussie Yuletide spending splurge hits an alltime bigh of $35,000,000 over a four-week period, and with plenty of spending coin still available, motion picture theatres in key cities are looking for a top harvest after a low pre-Xmas business.

U. S. films playing here that are rated boxoffice, include "Green Dolphin Street," "Bachelor and Bobby-Soxer," "Who's Kissing Her Now," "Best Years," "Variety Girl," "Swordsman," "This Time for Keeps," "End of Rainbow," "Unfaithful" and "Homestretch." Also doing solid biz are "Black Narcissus" (British) and "Bush Christmas" (Aussie).

New Foreign Pix Firm Sets 8 for '48 Release

President Films, Inc., recently set up as a foreign film export-import firm in New York, has eight continental pictures ready for release early in 1948 and expects to handle its own distribution in certain key U. S. cities by establishing its own exchanges, company veepee David Getz revealed last week. In smaller towns, he said, the firm probably would make franchise deals with existing indie distribs. Getz is also veepee of the Swedish-American Pulp Corp.

On the firm's current release schedule are three Italian pictures. Produced by Lux Films of Rome, they include two Anna Magnani starrers, "Angelina" and "Abbasso La Richezza," as well as "Amanti Senz Amori."

President's other officers are Harold Getz, prexy, and Benedict Brucia, secretary-treasurer. Last week its board elected Barend Broekman as general manager. At one time he was associated with Orange Films in Paris as well as the Cinetone Film Studios in Holland. Max Tek was also named as the firm's production head.

Trizonal German Pact May Affect French Pix

Paris, Dec. 23.

French film people operating in the French occupied zone of Germany are wondering what will be the result of the blueprinted trizonal arrangement.

Until now they've had a practical monopoly of the supply of film theatres in their zone. It is now likely to become competitive, and they fear that the French product's revenue will considerably decrease with the advent of normal American opposition.

Fact that the theatres in the French zone are booked mostly by Frenchmen or under French control may help distributors of French product for a while. But in the end the market will play far more American pix than it has so far, judging by what is taking place currently in France.

Mannie Reiner Leaving For Aussie Next Week

Mannie Reiner, Selznick Releasing Organization's Latin American salesmanager, leaves New York for Australia Jan. 5. He's being dispatched there for eight weeks by SRO prexy Neil Agnew to survey the feasibility of opening offices for the organization in Aussie and New Zealand.

He's slated to return to his Latin American territory about March 15 for preems of "Paradine Case."

Jap Theatres Pack 'Em in With Yank Pix; Maas Reviews Overseas Markets

Japs are so anxious for a gander at American films they have U. S. industry officials continually fearful that they'll be the cause of a horrible holocaust, Irving Maas, Motion Picture Export Assn. v.p. and general manager, said Monday (29) following his return from an around-the-world tour. Tokyo theatres, he declared, resemble New York subways during rush hours, with standees packed shoulder-to-shoulder in the aisles.

At the request of MPEA officials, some exhibs have been limiting the number of standees, Maas said. As another preventative for dangerous overcrowding, military government officers are now permitting roadshows at which double admission is charged on the proviso that there be no standees, MPEA exec stated.

Another method of lessening crowds, he said, was a splash release system used in Tokyo. That means day-and-date openings of the same picture in four or five houses throughout the city.

In order to combat the circuits, which before the war beat American distribs down to 15% and 20% terms, Maas asserted, MPEA is now favoring indie exhibs wherever possible and thus building up their strength. As a result, MPEA is now getting 50% rentals. Six to seven new pictures a month are being released.

Without pressure, Maas said, the U. S. government's United Newsreel, distributed by MPEA, is now playing 1,600 of the 2,000 houses in the country. As many as four theatres bicycle one print because of the demand, he said. American features play 600 houses.

Impact of British Tax

In giving a country-by-country resume of restrictions on Hollywood product, Maas painted a gloomy picture. He said the worst effect of the British 75% tax was a chain reaction, with nations like Czechoslovakia stating: "Why should a little country like ours pay in full for films when big England takes 75% in tax?" This reaction, the MPEA chief asserted, is being felt as badly by British producers as by American.

Rumania, he said, was badly hit by censorship as a result of the recent Washington hearings on un-American activity in Hollywood. The government called in all U. S. pictures—about 100 were in circulation—and has refused to issue new licenses for any with which a player, writer, producer or director who is adjudged "anti-leftist" is connected. That leaves just five pictures in circulation and has all but put the MPEA out of business. Among the films nixed was Clark Gable's "Somewhere I'll Find You."

Maas gave the following resume of the situation in other MPEA countries:

Korea. Outlook is vague. No money coming out. Copyright laws are not being respected and much film is being distributed by individuals who have no right to it.

Holland. Improvement is due Feb. 1 when present law limiting U. S. pix to 32 weeks a year in any house is dropped. It will be replaced by a restriction of $1,800,000 on U. S. film remittances each year. Although only about the same as now being received, this is more satisfactory since it gives companies an accurate idea of how much money to expect. Exhibs want complete removal of restrictions, since there isn't sufficient product, outside of that from the U. S., to keep them alight.

Czechoslovakia. State monopoly demands that proceeds of American films be balanced off completely by showing of Czech pix in the U. S. This is considered unsatisfactory and negotiations have broken off on renewal of the contract for 80 pictures which expired in October. American companies will continue to get some money out from about 22 pix which haven't been played yet, plus playoff of the rest of the 80 films during the next two years. U. S. companies won't go for barter, which the Czechs say they'll insist on with every nation, but Maas is hopeful of renewing negotiations.

Hungary. Conditions worsening, with official notice given that only eight American pix may be imported during 1948, as against unlimited imports this past year. Reason is a serious dollar problem.

Yugoslavia. No American pictures showing. Monopoly wants to buy films at a flat fee and MPEA insists on percentage, with its own control office in the country.

Bulgaria. Situation fairly satisfactory. New deal for 20 films being negotiated now.

Poland. Going very well. Operating under a deal by which 65 pictures were sent in and provisions of the arrangement are being carried out very satisfactorily. The Poles have permitted export of some money.

Java. Currency situation bad, but will carry out agreement made last May for American pix. Thus companies will continue to get coin. Understanding is that negotiations will be reopened when the currency situation improves. All 120 theatres in the Dutch-controlled territory are being played.

Germany-Japan

Continued from page 5

ish, Russian, French and other foreign producers.

Once a territory is abandoned, it's a mighty hard job to get back in. Contacts with exhibitors, with the resultant assurances of playing time, are lost. U. S. players and pictures are forgotten, as audiences get used to the stars and the product of competing nations. That means that if and when it is profitable to go back into a territory, the U. S. would do so at a great disadvantage.

Out-of-Pocket Costs

American companies must pay out of their own pockets, Maas said, costs of raw stock, foreign soundtracks, shipping, overhead, etc., despite the importance of films in the reeducation of the native populations. The proceeds of distribution are frozen in the countries and the coin cannot even be used for purchase of real estate, theatres or other investments which might eventually prove profitable, Maas explained.

Expenditures in Germany up to Oct. 31, he said, were $540,000 and in Japan $340,000, with the total at the end of the year over $900,000. The industry is also on the hook in Austria, but a new arrangement was recently made allowing the MPEA to break even.

Discussions are now going on in Washington on the German and Japanese problem, Maas said, but unless it is resolved soon the American companies won't toss in any more coin. The State and War departments had been notified of the industry's attitude on the matter in a letter to Major General William H. Draper, Jr., undersecretary of the Army, before Maas left for a round-the-world tour two months ago, he said.

While he was abroad, the MPEA topper declared, he talked to General MacArthur in Japan and top AMG officials in Germany. MacArthur, he said, frankly recognized the great job done by American pictures and felt it would be very undesirable to interrupt them.

In Germany, on the other hand, Maas indicated, both the AMG and the Germans themselves appear relatively disinterested in the moral and educational effect of U. S. films. They feel their first responsibility is to get Germany's own producing industry in operation.

All Others Get Paid

"Book publishers, machinery manufacturers and other industries get paid for what they send to occupied areas and we don't see why films should be treated differently," Maas declared. "The money we spend sending in films is on behalf of the U. S. as a whole and should be carried by the taxpayers, the same as with other industries. We have no hope of getting back even one cent of the out-of-pocket expenditures we have made.

"We won't put any more money into this activity unless there is good reason to do so and none is immediately apparent. The world situation does not warrant MPEA's nine member companies thus spending money."

Beery's Next Set

Hollywood, Dec. 30.

Next Wallace Beery film at Metro is to be "Doctors on Horseback," which Gottfried Reinhardt is producing.

Yarn is based on book by Robert Theoren about a frontier surgeon and his bandit friend, played by Beery.

Maurice Cowan
of Variety's London Bureau
Has Some Serious
Thoughts on
"Hollywood's Responsibility to the British Film Industry"
* * *
An Editorial Feature in the
42d Anniversary Number
of
VARIETY
Out Next Week

20th's 3d Title Change For 'Bob, Son of Battle'; Now 'Shepherd of Valley'

Continuing its search for a selling title for its originally-named "Bob, Son of Battle," 20th-Fox has switched the tag for the third time, with "Shepherd of the Valley" replacing "Thunder in the Valley." Each name change has cost 20th a reported $20,000 for new trailers, ad-publicity material, etc.

Film was released in a few trial situations last April under its original "Bob" title but did so poorly at the boxoffice that its opening date at the Roxy, N. Y., was cancelled. Feeling that the "Battle" part of the title had steered war-weary customers away, 20th changed it then to "Thunder in the Valley." It opened at the Roxy under this name, but died in four ultra-slow days, forcing the rush booking of an outside picture into the 20th showcase (Columbia's "It Had to Be You") for the first time in years.

Under its new "Shepherd" title, the film will be tested in several Fox-Midwest theatres before being booked again into any key city first runs. Twentieth toppers, meanwhile, are at a loss to explain the picture's poor boxoffice results, especially in view of the strong grosses rung up by similar outdoor Technicolor pictures, such as Metro's "Lassie" series. Film has a comparatively good name cast, topped by Lon McCallister, Edmund Gwenn and Peggy Ann Garner and the book from which it was adapted was a bestseller for the moppets.

Twentieth has discovered one way of saving money on the new title change. Picture itself still bears the "Thunder in Valley" name, with the ads and trailer referring to that fact in small type. Thus, 20th spared itself the expense of providing a new title card for the film.

N. Y. Crix

Continued from page 5

category, "To Live In Peace" was voted tops with "Shoe Shine" runner-up and France's "Panic" and "Children of Paradise" following.

Deborah Kerr was named best actress for her work in "Black Narcissus" and "Adventuress," both British pix, but her performance in Metro's "Hucksters" (Gable) was pointedly omitted. William Powell received palm as best actor for his work in "Life With Father" (WB) and "Senator Was Indiscreet" (U). Critics named Elia Kazan best director for his jobs on "Gentleman's Agreement" and "Boomerang" (20th). Trailing in the best English-speaking picture category were "Great Expectations," "Crossfire" (RKO), "Odd Man Out" (Rank), "Miracle on 34th Street" (20th), "Fugitive" (Argosy-RKO) and "Boomerang."

Sydney Box
(Managing Director, Gainsborough Studios)
asks
"Food or Films?"
* * *
an interesting feature
in the
42d Anniversary Number
of
VARIETY
Out Next Week

Inside Stuff—Pictures

Despite the fact that not a single Ingrid Bergman picture was released during 1947, nation's rural filmgoers have chosen the actress as their favorite femme star for the second successive year, according to the fifth annual poll conducted by the mag, Country Gentleman. Bing Crosby won top honors in the male contingent followed by Cornel Wilde, Alan Ladd and Van Johnson. Distaff runner-ups were Claudette Colbert, June Allyson, Greer Garson and Jeanne Crain.

Proving that the sticks no longer nix hix pix, "The Yearling," Metro's bucolic idyll, was chosen as the top favorite for the year. Following in order were "Jolson Story," "Welcome, Stranger," "Egg and I," "Best Years of Our Lives," "Farmer's Daughter," "Dear Ruth," "Mother Wore Tights," "Life With Father" and "Margie."

Unit of Universal-International's "Mr. Peabody's Mermaid" is currently shooting at the Florida spring partially owned by Bob Gillham, Selznick Releasing Organization's eastern flack chief. Gillham is planning a heavy exploitation tieup with Nunnally Johnson, the picture's producer, to plug the film and the spring at the same time.

Among Gillham's plans are a switch in the name of the big waterhole from Weekiwachee (The Mountain Under the Water) to Mermaid Spring. Gillham is also counting on the month's shooting to hypo tourist attendance at the resort.

MPEA Melon

Continued from page 5

Holland and the Netherlands-East Indies. All of the other MPEA countries have currency restrictions which do not permit the export of dollars. In two of the countries, Russia and Yugoslavia, MPEA hasn't been able to sell its product at all.

UA's failure to get its share of the kitty grows out of difficulties it ran into with the MPEA last spring. At that time, it made a deal with Jacques Grinieff, indie film trader and exporter, by which he acquired foreign rights to 39 UA pictures. He turned these over to the Harris-Broder organization.

A short time previously, UA had become a member of the MPEA, which, under terms of its contract with the company, claims it has rights to all of UA's product abroad. Two outfits, therefore, claimed foreign rights to the same pictures via valid contracts. Inasmuch as the issue is still in dispute, MPEA is withholding the coin which may be due UA.

Likewise failing to share in the melon is Monogram-Allied Artists, the only indie member of the Export Assn. That, however, is merely because it joined the organization so late in 1947 that no appreciable coin had accrued to it during the six month period for which the payoff was calculated.

Method of splitting the profits among the companies, incidentally, bears no relationship to the number or income of any particular distrib's pix shown abroad. Rather, it is based on each company's earnings in the domestic market in 1946. Object of this method is to permit selection of the films which will prove most acceptable and profitable overseas, without penalizing those companies whose pix aren't selected by the MPEA.

Export Assn. was established under an act of Congress to permit companies to band together to fight state and commercial monopolies abroad without being subject to United States anti-trust laws. Countries in which it is authorized to operate, in addition to those mentioned above, are Germany, Austria, Hungary, Rumania, Bulgaria, Poland, Japan and Korea.

Par Sales Exec

Continued from page 5

will be no more such action anywhere in the territory by Paramount.

The first local repercussion of the Jackson Park case decision finds Ben Friedman, independent circuit owner, demanding a 21-day clearance in place of 56 for his Edina, Minneapolis, suburban theatre over which three other nearby independent houses now get 13-day clearances. He claims the decision entitles him to a reduction. Other uptown and suburban exhibitors are reported awaiting the result of Friedman's move before taking the same action.

WB Lays Off 6 Scribes

Hollywood, Dec. 30.

Warners laid off six writers over the weekend following windup of their chores on studio's new low-budget feature program.

Recently formed unit, under producer Saul Elkins, rolls between Jan. 5-10. Initialler is "The Fighting Terror," but no cast or director set.

This is "proving ground" project for tyro talent announced two months ago by Jack L. Warner.

$138,000,000 Net For All Firms In '46 Foreign Coin

Washington, Dec. 30.

American film companies netted $138,000,000 on their foreign business in 1946 and should do almost as well this year, according to the U. S. Department of Commerce. (The eight majors netted $125,000,000 in '46 and are expected to take $105,000,000 in '47, trade sources report.) The effect of the British 75% tax is not expected to show before the second quarter of 1948 so that the only drawbacks this year are the freezes instituted in recent months in several countries.

Film business abroad holds fairly even, quarter by quarter, according to the figures compiled by the Commerce Department's Office of Business Economics.

Following are the receipts by quarters during 1946: 1st quarter, $33,000,000; 2nd, $33,000,000; 3rd, $34,000,000; 4th, $38,000,000.

"The data," said the report, "represents the American producers' share of income received from films rented to foreign distributors after the payment of expenses in foreign countries incurred in the presentation of the films. "The effect of the increased duty on foreign films imposed by the United Kingdom in August, 1947, will probably not be reflected in a reduction in film rentals from that country until at least the second quarter of 1948. According to official British figures, payments to the U. S. in 1946 amounted to about $70,000,000.

"The Department of Commerce estimates are based on confidential reports furnished by the American motion picture companies. Further details, including a breakdown of payments by countries, cannot at this time be made public."

Mrs. Kalmus

Continued from page 7

of the Antarctic," "Saraband for Dead Lovers" and "Blue Lagoon." Mrs. Kalmus' future plans are undecided. She is scheduled to leave for the Coast some time this week.

Techni's Print Boost

Hollywood, Dec. 30.

Technicolor is increasing its output month by month with delivered prints up 20% in the first 10 months of 1947 over the previous year, Dr. Herbert T. Kalmus, prexy and general manager, reported. Monthly increase is indicated by deliveries being one-third more in August, September and October than in the first quarter of the year.

Footage for the first 10 months this year reached 182,000,000, as against 153,000,000 for the same period in 1946. Film averaged 15,000,000 feet monthly for the first three months, increasing to 20,000,000 monthly, August through October, when the Coast construction plans were completed. Kalmus said the plant will have a capacity of 320,000,000 feet annually. He added that the firm would be able to give more print commitments now, but camera commitments are at a standstill until they start getting deliveries of camera now on order. Requests for commitments, he said, are considerably above the company's ability to accept.

The most acclaimed picture in the history of the screen!

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THE NEW YORK FILM CRITICS' AWARD...

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presents

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DOROTHY McGUIRE
JOHN GARFIELD

in Laura Z. Hobson's

Gentleman's Agreement

with
CELESTE HOLM · ANNE REVERE · JUNE HAVOC · ALBERT DEKKER · JANE WYATT · DEAN STOCKWELL · SAM JAFFE

Produced by DARRYL F. ZANUCK
Screen Play by MOSS HART
Directed by ELIA KAZAN

20

Mpls. Cancels 2d Theatre Permit, Will Consider Others on Merits

Minneapolis, Dec. 30.

After issuing its first license in 12 years to build and operate a new theatre in Minneapolis, the city council has rescinded another permit for a new showhouse. The permit had been granted inadvertently, according to the explanation, and the applicant, who had tried unsuccessfully for 10 years to get it, will have to take his application through the council license committees, he was informed.

In granting a license to Nathan Shapiro, former night club owner, to build a new neighborhood theatre, the council abolished a 12-year policy not to allow construction of additional showhouses here. The policy stemmed from local independent exhibitors' representations that the town is overseated and more theatres would jeopardize their investments and lower entertainment quality. North Central Allied lost its fight for retention of the non-theatre policy, and to have the Shapiro application rejected. But the organization announces it will continue to battle every other application, regardless.

While the gate apparently has been opened for more new theatre construction here, the council indicates that each application will be considered on its merits and there is no intention to let the bars down completely. Shapiro says construction of his new theatre will start about March 15. He plans to have the 700-seat house in operation by next July 4, if Federal restrictions on theatre constructions are lifted in mid-February, as expected.

Hollywood Theatre, Port Arthur

Port Arthur, Texas, Dec. 30.

The new Hollywood theatre has been opened here by Lawrence Fontana as a Negro house. It cost $135,000 and has a seating capacity of 945.

Construction has begun on a new 1,000-seat house, to be known as the Leon, in Pleasanton. It will be the largest in southwest Texas, and will be managed by Kelly S. DeBusk, Jr.

W. W. McNatt, owner and operator of the Inez, Naples, Texas, plans to build a new 800-seat house at Daingerfield, Texas. He also recently completed and opened the Oak theatre at Lone Oak.

Foreign Prod.

Continued from page 7

and labor which American producers have engaged in during the past year."

Native Italian producers, Picker stated, are plenty burnt up over Yank extravagance. It's driven the cost of home brew pix from a previous 50,000,000 lira to 100,000,000 lira at present. Italian pic-making has gone into a rapid decline because a native producer "must figure on getting his costs back in the home market, and that can't be done at the present level of expenses."

Labor, which formerly cost $2 per day, is now up to $7, Picker declared. That's cheap enough in comparison with Hollywood, but it cuts down the margin substantially and weakens the reason for going overseas for production purposes.

Prices in Mexico are showing the same tendency to climb, and for the same reason, according to Picker. He recently completed "Adventures of Casanova" at the Churubusco studios. "In Mexico," he said, "a film now costs $650,000-$700,000, which is considerably more than Italy but somewhat under Hollywood. That's 50%-60% over what a film's nut would have been 12 months ago in Mexico."

On the other hand, Picker declared, costs in France have dipped since the general strike, which halted all camera work. The French are now anxious to get started again and, consequently, are offering bargain prices. However, the unstable political situation there makes production too uncertain, Picker said.

Cine Citta, biggest studio in Italy, is still being occupied by DPs. At the Scalera lot, Gregory Ratoff is directing "Cagliostro" for Edward Small. The Titunus studio is housing Gregory Rabinovitch's "Eternal Melody," a Columbia production.

Picker heads for the Coast next week. He was a Columbia producer from 1943-46.

Indie Loans

Continued from page 7

They now need more coin for operating capital.

Major film companies are also affected by the rise in interest rates, although they get the rate for regular commercial businesses, rather than the 6% the indies pay. Every one of the majors already, however, has a bank loan or revolving credit that will keep them going for quite a time to come, so they won't feel the pinch in a hurry.

Smaller indies, in the squeeze by the banks, are moving to get a better break on distribution deals. Independent Motion Picture Producers Assn., representing the minor film-makers, was preparing its initial move last week.

First step in drive will be aimed at Screen Guild, as indie producers claim company hasn't been returning a profit on the pictures it distributes. IMPPA will seek to work out arrangements whereby distributors will give trade acceptances over a period of time so banks can get their money back and the producer eventually realize a profit.

Types of deals meeting with indie frowns are such as that reported offered by Eagle Lion, which calls for a 40% distribution charge plus 33 1/3% of the profits. Film Classics offers indies 70% of production cost upon delivery and makes a charge of 35% for distribution. When cost of prints and ads are tacked on to a production, cost usually picks up an added $80,000, which makes it tougher for producer to show any return for his efforts.

High distribution charges, plus types of films, are hurdles indies can't jump unless way is found to general boxoffice slowdown on all keep borrowed coin returning faster to the banks.

Ent-UA Battle

Continued from page 5

if Ent has guaranteed distribution at the lower figure. It's highly unlikely, either, that Einfeld can get a release for the film elsewhere at the 25% fee, so Enterprise may be in something of a spot which will require making up the difference between the amounts to Kramer.

'6th Pic of Equal Quality'

Ent-UA contract mentions "The Other Love" (Barbara Stanwyck-David Niven), "Arch of Triumph" (Ingrid Bergman), "Body and Soul" (John Garfield), a Ginger Rogers production and a "sixth picture of equal quality." That leaves it up to UA to determine whether it feels that "New York," which stars Henry Morgan, is acceptable.

One other pic for which the Ent contract provided was a Harry Sherman western ("Ramrod"). Sherman has had a second western finished for some time, "They Went That Way." Einfeld has agreed that it will be considered an "extra" picture, so that the higher fee will prevail, but apparently no deal will be made until the determination of the "Arch" difficulties is farther along.

It appears now that both sides are sparring. UA served a summons on Ent to force it to turn over the film under terms of the contract. Ent claims UA failed to "extend its best efforts" on the sale of the unit's films and so broke the pact. George J. Schaefer, Ent v.p. in charge of distribution, declared in New York last week that there was no chance of the picture's being delivered to UA. He said the company was employing counsel and planned to fight UA through the courts.

Schaefer said he hoped to have the issue settled before September, the tentative release date for another Bergman-starrer, "Joan of Lorraine," another indie package which RKO will distribute. It appears hardly likely that a real fight through the courts could be completed in that time, which leads to the idea among most observers that a sparring match is going on.

No other distrib will be sought until the UA issue is settled, Schaefer declared. In the interim, of course, heavy interest charges are piling up on "Arch" and it would lose considerable value if "Joan" were released first.

Distribs' Income

Continued from page 3

weakness. Company's take hit $630,000 against $1,540,000 last year. Estimated Federal taxes come to $260,000 against $575,000 in the third-quarter of the year.

The summer months showed the same sort of slump that distribs experienced during the pre-war period. The boom wartime boxoffice had freed the majors of hot weather doldrums during hostilities. Predictions that sales would rally strongly after the summer's exit are being borne out now.

20th and RKO for Example

Performance of 20th-Fox, for one, bears out the prognostications. Company took in $2,206,000 during the hot-weather stanza against $4,770,000 during lush 1946. Aided by a batch of strong pix, 20th is expected to wind up with a $4,000,000 or better net for the finale three months of the year.

RKO is another case in point. That major's profits during the three months which ended Sept. 30 came to $1,789,000 compared to $3,082,000 in '46. Actually, RKO's distrib wing landed in the red-ink column for the period and profits were garnered, in toto, from the company's theatres. Distrib forces now report that rentals have climbed and sales will again show a profit for the last three months.

Paramount's third-quarter return was a sturdy $8,105,000 against $12,085,000 in 1946. Its estimated profits for the year are $33,000,000.

N.Y.'s Blizz

Continued from page 1

—other branches of the amusement industry suffered equally unpredictable results.

The snows blitzed first-run Broadway film houses which had opened eight top Hollywood pix in the hopes of fat returns from visitors during the Christmas to New Year week. On the day of the blizzard (Friday), business was buried under the two-footer plus but Saturday and Sunday saw a gradual pickup with Monday scoring terrific grosses. In all, big pix were under by some 10% for the week while the mediocrities plunged 25%. Many theatres threw open their doors for the entire night to accommodate standees. *(Details in film section.)*

Legit suffered very little—the snows were discriminatory against ticket-holding customers from the suburbs while subway commuters rushed underground to grab off choice seats cancelled over the wires. None of which was reflected in dollars at the boxoffice. The big hits, crowded with late buyers, did well—the long tenants and weakies not nearly so. *(Details in legit section.)*

Striking not only New York but the entire eastern seaboard from Virginia up, it caused band biz in the big towns to do very poorly while the one-nighters weren't hurt nearly as much. *(See dance section.)* Strangely enough few maestros and their orchestras were caught in the snowfall while trucking their instruments to clubs and roadhouses.

Radio chipped in with a bangup job to help city officials meet the emergency. Their thorough airing of instructions and weather dope won kudoes from Mayor William O'Dwyer later on. *(See radio section.)*

Broadway niteries suffered a real attack from the white invasion. Biz dropped to its lowest point in many years as blocked streets kept the customers at home. The bistros are now pulling out of that slump. *(See vaude section.)*

James Mulvey
(President, Samuel Goldwyn Prods.)
Can't Understand
Why Uncle Sam Doesn't Help Hollywood in Its Embargo Fights
* * *
an editorial feature in the
42nd Anniversary Number
of
VARIETY
Out Next Week

Picture Grosses

NEW YORK

(Continued from page 9)

ahead, "Always Together" (WB) and Charlie Barnet orch heading stageshow was very dull $21,000 for second frame, one of lowest figures ever at this house.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (20th wk). The 19th stanza ended last Monday (29) night was down to $3,600; while 18th round was $4,000.

Victoria (City Inv.) (720; 70-$1.80)—"Fugitive" (RKO). Initial week ending today (Wed.), including New Year's Eve, is soaring to new house record, terrific $35,500 despite storm. Rave reviews from most of crix are helping. Stays on. Second week of 6 days for "Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues), $9,000.

Warner (WB) (1,499; 90-$1.50)—"Voice of Turtle" (WB). First frame ending today (Wed.) and including New Year's Eve biz, shapes mildish $20,000, uneven press being no help. Holds. The 19th week of "Life With Father" (WB) was down to $10,000.

Winter Garden (UA) (1,312; 60-$1.20)—"The Exile" (U). In first week ending today (Wed.), including New Year's Eve, looks near $36,000, moderate. Third stanza of "Capt. Boycott" (U) (6 days) was very thin $8,000.

BALTO OKE; 'CASTILE' TRIM 14G, 'ROAD' 15G

Baltimore, Dec. 30.

General letdown attributed to holiday interlude with practically solid advance opening for new product pushed up to tomorrow (Wed.) with all downtowners featuring extra New Year's Eve midnight showings. Of current list, "Captain From Castile" is attracting strong trade to the New with a h.o. in the bag and "Road to Rio" is in a similar position at Keith's. "Killer McCoy" looks good at Century.

Estimates for This Week

Century (Loew's) (UA) (3,000; 20-60)—"Good News" (M-G). Set to open tomorrow (Wed.) after good week for "Killer McCoy" (M-G) at $13,000. In ahead, "Merton of Movies" (M-G), fairish $10,800.

Hippodrome (Rappaport) (2,240; 20-70)—"Swordsman" (Col) plus vaude. Opening tomorrow (Wed.) after "I Love Trouble" (Col) plus stage layout headed by Robert Alda, Bela Lugosi and Gordon MacRae, strong $16,000. Last week, "Last Round-Up" (Col) plus hillbilly stage revue, $13,800.

Keith's (Schanberger) (2,460; 20-60)—"Road to Rio" (Par). Sock $15,000 or over. Holds. Last week, second of "Exile" (U), fine $9,600.

Mayfair (Hicks) (980; 35-55)—"Mons. Verdoux" (UA). Opens today (Tues.) after "Comedy Carnival" (UA) got $7,000 in 6 days, okay. Last week, third of "Fabulous Texan" (Rep), $5,600.

New (Mechanic) (1,800; 20-60)—"Capt. from Castile" (20th). Strong $14,000 and holds. Last week, "Drums Along Mohawk" (20th) (reissue), mild $7,100.

Stanley (WB) (3,280; 25-75)—"Wild Irish Rose" (WB). Will start today (Wed.) after "Always Together" (WB) filled in 6 days at unexciting $10,000. In ahead, "Anthony Adverse" (WB) (reissue), $7,000.

Town (Rappaport) (1,500; 35-65)—"Tycoon" (RKO) Opening tomorrow (Wed.) following 6 days of "Out of Past" (RKO) at oke $11,000. Last week, fourth of "Walter Mitty" (RKO), nice $8,800 windup.

'Road' Socko 19G, Denver; 'Castile' $21\frac{1}{2}$G, 2 Spots

Denver, Dec. 30.

"Road To Rio" looks standout this week, being great at the Denham. "Capt. Castile" shapes strong at the Paramount and Esquire. "Daisy Kenyon" is fair to good in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Escape Me Never" (WB) and "Chinese Ring" (Mono), after week at Denver, Esquire. Fair $3,000. Last week, "Lost Moment" (U) and "Railroaded" (EL) (m.o.), $2,500.

Denham (Cockrill) (1,750; 35-70)—"Road to Rio" (Par) great $19,000 or over. Holds. Last week, "Bell Tolls" (Par) (reissue), $8,000.

Denver (Fox) (2,525; 35-74) — "Daisy Kenyon" (20th) and "Smart Politics" (Mono), day-date with Webber. Good $14,000. Last week, "Escape Me Never" (WB) and "Chinese Ring" (Mono), $14,500.

Esquire (Fox) (742; 35-74)—"Capt. Castile" (20th), also Paramount. Big $4,500. Last week, "Escape Me Never" (WB) and "Chinese Ring" (Mono), good $3,500.

Orpheum (RKO) (2,600; 35-74)—"Out of Past" (RKO) and "Bush Christmas" (U). Mild $13,500. Last week, "This Time for Keeps" (M-G) (2d wk), $10,000.

Paramount (Fox) (2,200; 35-74)—"Capt. Castile" (20th), day-date with Esquire. Strong $17,000. Last week, "Husband's Affairs" (Col) and "Devil Ship" (Col), $11,500.

Rialto (Fox) (878; 35-74) — "One Million B. C." (UA) and "Housekeeper's Daughter" (UA) (reissues), Fair $4,000. Last week, "Had to Be You" (Col) and "Crime Doctor's Gamble" (Col) (m.o.), same.

Tabor (Fox) (1,967; 35-74)—"Jungle Book" (UA) and "Buck Privates" (U) (reissues). Big $12,000. Last week, "Corsican Bros." (UA) and "South of Pago Pago" (UA) (reissues), good $10,000.

Webber (Fox) (750; 35-74) — "Daisy Kenyon" (20th) and "Smart Politics" (Mono), day-date with Denver. Fair $3,000. Last week, "Husband's Affairs" (Col) and "Devil Ship" (Col), $2,500.

K.C. Climbs; 'Swordsman' Strong $19,000, 'Kenyon' 16G, 'Road' Big 18G, 2d

Kansas City, Dec. 30.

Trade came back strongly after pre-Xmas lull, and town is in for a better round of grosses. Topper is "Swordsman" at the Midland at solid figure. Might be worth extra time, but probably won't stay because of other bookings. "Road to Rio," which gave the Paramount a great week before Christmas, is holding virtually the same pace for a terrific second week. "Tycoon" is earning itself a second week at the Orpheum, and "Daisy Kenyon" is good, if not strong, in the Uptown-Tower-Fairway combo. Weather is unseasonally warm and pleasant.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Return Rin Tin Tin" (EL) and "Wild West" (EL). Boosted by personal appearances of Rin Tin Tin on two openings days, nice $6,500. Last week, "Wicked Lady" (U) and "Hat Box Mystery" (U), light $3,500.

Midland (Loew's) (3,500; 45-65)—"Swordsman" (Col) and "Blondie's Anniversary" (Col). Strong $19,000, and possible holdover. Last week, "Sundown" (UA) and "The Kansan" (UA) (reissues), in 4 days. Sparkling $7,500.

Orpheum (RKO) (1,900; 45-65)—"Tycoon" (RKO). Pleasing $13,000, and holdover. Last week, "Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues) slim $8,000.

Paramount (Par) (1,900; 45-65)—"Road to Rio" (Par) (2d wk) with holiday prices holding this to around $18,000, exceptional. Last week, in face of pre-Xmas lull, big $19,000.

Roxy (Durwood) (900; 45-65)—"Last of Redmen" (Col) and "Pacific Adventure" (Col). Good $6,000. Last week, "Scarface" (UA) and "Hell's Angels" (UA) (reissues), $7,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Daisy Kenyon" (20th), slightly above average at $16,000. Last week "Lost Moment" (U), $11,000.

BOSTON

(Continued from page 8)

issues) plus Lewis and Van, Bob Evans, others, on stage, $17,000.

Exeter (Indie) (1,000; 45-65)—"Bush Christmas" (U) and "Miracle 34th St. (20th) (reissue). Second week $3,000 after $4,500 first.

Fenway (M-P) (1,373; 40-80) — "Out of Past" (RKO) and "Linda Be Good" (EL). Mild $5,000. Last week, "Unconquered" (Par) (3d wk), $9,000 on advanced prices.

Kenmore (Indie) (700; $1.10) — "Henry V" (UA) (6th wk). Final week was $2,800 after $3,600 for fifth.

Memorial (RKO) (2,985; 40-80)—"Magic Town" (RKO) and "High Tide" (Mono) (2d wk). So-so $18,000 after $21,000 for first.

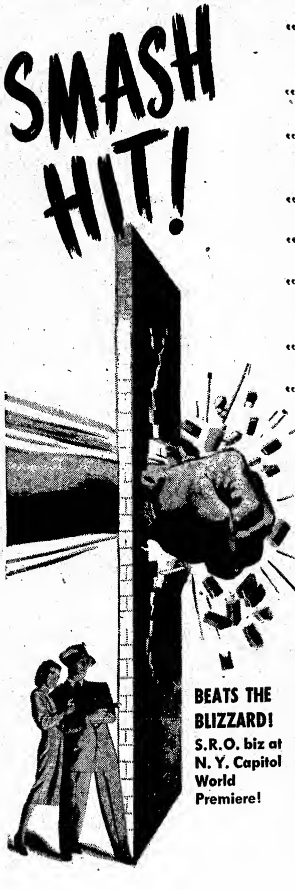
Metropolitan (M-P) (4,367; 40-80)—"Wild Irish Rose" (WB) and "Chinese Ring" (Indie). Looked like a strong bill, but weather is knocking it off to a moderate $23,000. Last week, "Out of Past" (RKO) and "Linda Be Good" (EL), $17,000.

Orpheum (Loew) (3,000; 40-80) — "Two Blondes, Redhead" (Col) and "Killer McCoy" M-G). Would be strong but for weather, with $24,000, not bad considering. Last week, "Husband's Affair" (Col) and "Lost Moment" (U), $17,000.

Paramount (M-P) (1,373; 40-80)—"Out of Past' (RKO) and "Linda Be Good" (EL) (m.o.). Off at $14,000. Last week, "Unconquered" (Par) (3d wk), $18,000, at advanced prices.

State (Loew) (3,500; 40-80) —"Two Blondes, Redhead" (Col) and "Killer McCoy' (M-G). Fairly good $10,000 in view of storm. Last week, "Husband's Affair" (Col) and "Lost Moment" (U), $8,000.

Translux (Translux) (900; 30-74)—"Sabu" (U) and "Sanders of River" (U) (reissues). Offish $3,500. Last week, "Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues), $4,000.



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A METRO-GOLDWYN-MAYER PICTURE

Use Screen to Educate Public On Pic Problems, Exhibs Urged

Indianapolis.

Use of the screen to form public opinion through the cooperation of local film councils is urged by the Associated Theatre Owners of Indiana. Stating that such groups have been used effectively in the 16m field, the ATOI bulletin suggests that they be adopted by exhibitors as a solution to their own troubles.

"If this film council is composed of a number of important persons from all different kinds of groups they will serve you in good stead in your contacts with the press, the rank and file of moviegoers, and your public officials," the communication proposes.

Representatives of schools, churches, libraries, veterans organizations, women's clubs and youth groups are urged as members of the council. Leaders of such community organizations serving "an educational and a social need" would be informed of "what films are available, and how they might be used to serve certain purposes," according to the ATOI plan.

"If a sufficiently large and representative group in your community felt that they had some voice in the policy of the theatre they certainly should become understanding of and cooperative with the theatre man's problems," it declares.

Citing the powerful effect of institutional trailers in areas where theatres were threatened with taxes, censorship and other measures, it says: "But it always seems that before these methods are employed the house is already on fire, and we can't help but wonder if this isn't another instance where the old adage would apply—that an ounce of prevention is worth a pound of cure." It proposes the film council idea "be adopted by commercial theatre owners for that ounce of prevention."

J. E. DeSilva Injured

St. Louis.

J. E. DeSilva, resident manager for Fox Midwest's Orpheum and the Plaza in Marion, Ill., and three members of his family were injured last week in an automobile collision near Nashville, Ill. DeSilva suffered a fractured jaw, skull contusions and lost several teeth. His wife and two of their three children, were less seriously hurt.

Fred Wehrenberg, chairman of TOA, will head a delegation of local exhibitors to Hannibal, Mo., next month for a regional meeting, one of a series to be held in this area.

Maury Davis, manager of the Will Rogers, St. Louis, in a local hospice for a general checkup.

Alan Crawford, recently of Boston, filling the vacancy in the local WB exchange created when Bob Halliday was transferred to Dallas.

Richard Brill is the new publicity and exploitation man for Eagle Lion in the district that includes the St. Louis, Des Moines and Omaha exchanges.

Theatre Enterprises, Inc., an affiliate of the H. J. Griffith Realty Co., Chillicothe, Mo., is erecting a new 800-seater in Chillicothe.

Leo Bernstein, owner of the State and Southtown, Springfield, Ill., has recovered from several weeks' illness.

Iver Holmgren is the head of a new company in Ruthven, Ia., mulling plans to build a new motion picture house to replace the New Legion, a 280-seater, destroyed by fire several months ago.

A. O. Bruh has purchased the Royal, a 250-seater, Lohrville, Ia., from William Laughlin. Bruh will retain his position with the U. S. Internal Revenue Dept. in Des Moines, Ia., while his wife manages the house.

Mrs. Tesse Hanson has sold the Nashua, a 250-seater, Nashua, Ia., to Sidney Hale, Dallas.

Frank Meyers and Daniel Peyton have purchased the Strand, a 370-seater, Mt. Vernon, Mo., from Mrs. Thelma Richardson. Meyers also owns and operates the Civic, a 330-seater, Brookfield, Mo.

The Royal, Sterling, Ill., dark for several months, has been sold by Melvin R. Felix to Glenn J. Suhorepetz, Davenport, Ia.

Herbert J. Yates

Says 1948 Is

"The Year of Clarification"

* * *

An Editorial Feature in

VARIETY's

42d Anniversary Number

Out Next Week

Mason, Scott Retire, K. C.

Kansas City.

O. K. Mason, vice president and general manager in charge of theatre operation for the Commonwealth circuit, is retiring after 38 years in the picture business. Ward Scott, district manager of the local 20th-Fox exchange for many years, also retired from active duty. Ill health was the reason in both cases.

Everett Buchanan has opened his new house, the Stars, Longton, Kan. It is the only theatre in the town.

Exchange Employees, Chi., Elect

Chicago.

Film Exchange Employees union F-45 has elected Herman Cousten, of the Columbia exchange, as new president. Art Rosenthal, Eagle-Lion, was voted vice-president; Chris Chinn, Col., secretary-treasurer; James Flaherty, sergeant-of-arms. Sam Lamansky was re-elected business agent. New board members are George Benson, Warner Bros.; Al Klinenberg, 20th-Fox; Lawrence Cohen, WB, and William Ham, Paramount.

Laurin H. Healy has been appointed director of advertising and public relations for Encyclopaedia Britannica Films here, succeeding Jack C. Coffey, who is leaving to form his own company.

Film Council of America announces that it now has 43 chapters in 24 cities.

Pair Buy Princess, Mpls.

Minneapolis.

Princess theatre has been purchased for $60,000 from the Samuel H. Chute Co., by Robert Hazleton, Ted Mann circuit booker, and Marvin Mann, brother of Ted Mann and now manager of one of the latter's neighborhood houses here. Theatre is a 900-seat neighborhood house being operated by Roy Secrest.

At the expiration of the latter's lease next August the new owners will take over and operate it.

Shea Reopens Aud., Newark, O.

M. A. Shea Theatrical Enterprises has reopened its Auditorium theatre, Newark, O. following extensive renovations.

House's interior was fireproofed and a new balcony and marquee built.

Haight's Sweet Spot At Par

Loyal Haight named director of the candy sales dept. of Paramount Theatres Service Corp. He succeeds Max Schosberg who becomes consultant and advisor to the candy dept. which he founded some 20 years ago. Haight has been with the sweets division since 1946 when he was brought over after serving as general purchasing agent for the Detroit Theatre Corp.

Schosberg will be feted at a testimonial luncheon tendered by Leonard H. Goldenson, Par's veepee in charge of theatres, Friday (2). All Par's h.o. toppers will attend the luncheon.

Philly Indie Distribs Org.

Philadelphia.

Six small indie distribs in Philly have set up an organization for "mutual protection and exchange of ideas." Incorporation papers have been filed in Common Pleas Court by their attorney, Albert M. Cohen, asking okay to set up the Independent Film Distributors of Philadelphia, Inc.

Incorporators were: Jack Engel, Screen Guild; Benjamin Harris, American Film; Carl Munzer, Hollywood Films; Edward Gabriel, Capital; Nelson Wax, Boxoffice Films, and David S. Moliver, Principal Films. Purpose as outlined in petition was "to create a better relationship and understanding among independent film distributors, and to acquire and disseminate information among such persons for their mutual benefit and assistance."

Fred Mindlin On Own

Chicago.

Fred Mindlin, formerly manager of National Screen Service's special trailer department in Chicago, has formed his own firm.

Known as the Mindlin Film Trailer Co., outfit has set up labs and offices here.

Fox West Coast $48,000 Bonus

Los Angeles.

Southern California division of Fox West Coast cut a melon of $48,000 among its workers, part of which came from the National Theatre's 12th annual autumn drive and part from insurance premium refunds.

Dick Dickson, division supervisor, announced a new campaign, tagged "Back to Work," running from Dec. 28 to March 23, with possible bonus money for managers ranging up to $32,000.

Sales Policies

Continued from page 5

cept the key city first runs book their films that way.

Reason, according to distribution toppers, is that the bigger pictures sold via sliding scale arrangements don't pay the right percentage of the gross. To function properly, the scale must be based on a theatre's operating expenses. Thus, with expenses going up and grosses on the downbeat, the distribs find the scale sliding downwards instead of up. As a result, most of them are dropping such deals wherever possible, believing that they'll earn more via straight percentage deals.

As to reducing clearances, most companies struck out on this path shortly after the British 75% tax was imposed last August. Most of them have worked out their reductions to meet individual situations. Example is the so-called "Cleveland plan" instituted by 20th-Fox sales chief Andy W. Smith, Jr., which has brought 11 former third run Cleveland houses up to a level where they now get their pictures day-and-date with the theatre that formerly had an exclusive second run in the city. Plan has since been extended to Cincinnati, and, according to 20th assistant sales chief William C. Gehring, is now being worked out for other cities.

Mail Order Selling

Mail order selling has represented the most radical attempt of several companies to reduce distribution costs. Through booking their product by mail, those companies employing the process have discovered their salesmen have to go out into the field only once every two or three months. As a result, it's been possible to trim drastically the field sales staffs.

Leader of this type of selling was the Selznick Releasing Organization, which claimed to have booked "Duel in the Sun" into several thousand theatres via mail. System has been derided by other sales chiefs, however, such as Metro's William F. Rodgers, who pointed out that it's necessary for salesmen to go out into the field even if they don't sell pictures, so long as they maintain close and friendly relations with exhibitor customers.

More Flats

Another method of reducing costs was that of selling more pictures via flat rentals. Through eliminating all percentage deals wherever possible, the majors have found it possible to trim their checking expenses and thus several companies have embarked on that policy in recent months. Plan instituted by 20th's Smith to sell not less than two and not more than five films on percentage to the so-called "sub-subsequent run" theatres fell flat when exhibs refused to kick through with the required certified accounting of their house operating expenses.

Now rounding the corner into 1948, sales chiefs are uncertain as to what further changes in distribution policies will be determined by events during the coming year. Uppermost in their minds is the anti-trust decree. Supreme Court conceivably can reinstate all the changes imposed in the original decision, such as auction selling, a quick death to setting admission prices, etc. What these changes will comprise remains to be seen.

Year Finales

Continued from page 3

which took a considerable slide from the previous year.

However, the statistics for the various companies' fiscal years won't look bad: About $98,000,000 in 1947, compared with $124,000,000 in 1946 and $62,000,000 in 1945.

Still that's not an accurate picture, based on the chronological year, since the latter half of the 12-month period is not included, or only partially-included, in most company's fiscal years. It was in this portion that the foreign income shrank.

Overbalancing the high volume of rentals during 1947 was the tremendous cost of pictures being released. Amortization of films reached such precipitous heights that the cost versus income figures knocked film net—as against theatre profits—to a point close to extinction for many companies.

High film costs and the loss of foreign income resulted in a switch for a number of majors from 1945, when film profits exceeded those of theatres. All five companies with affiliated houses found themselves heavily dependent on their circuits for 1947 profits.

Overhead Up

Theatre operating expenses have gone up commensurately with the general price level, which has naturally served to cut back profits somewhat. Advantage in theatre operation, however, is that when business recedes—as it did during 1947—the principal cost involved in operating theatres—film rental—also recedes, providing a compensatory factor.

Another factor in improving the profit situation of both circuit and film companies in 1947, as against 1945, was the repeal of the corporate excess profits taxes, effective Jan. 1, 1946.

A converse situation to current high amortization costs of films released in 1947 sent up profits in 1944, 1945 and less so in 1946. That was that pix made at compartively smaller budgets were being distributed in high income years and amortization, of course, was less. In other words, companies were releasing low cost pix in a rising market instead of high cost pix in a declining market, as now.

Foreign

Most striking factor in a study of film income is the drastic drop of money from abroad in the latter part of 1947. It varies considerably from company to company, according to how many backlog pix each had in England when the tax was imposed in August, but it is becoming increasingly apparent among all studios. A sharp natural postwar decline in British b.o.'s, plus the drying up of the product pools, is doing it. One major has suffered more than a 40% drop in British income, which has served to cut its overall foreign take by about one-third. A few minor countries are running ahead of last year, but the dollar shortage is cutting off remittances from more and more nations.

What caused the upswing in domestic boxoffice figures in December isn't quite clear. It's believed partially due to the number of upped admission pictures in release. Some execs likewise point to the high level of industrial employment currently, which they say can't help but be reflected in theatre attendance.

December of 1946, with which this present December is compared, was still a month of top grosses for most companies. The first real slide in theatre income causing great concern among distribs was felt in March and April.

Noel Meadow

prognosticates

"Prospects Much Better for Foreign Pix In U. S."

* * *

an Editorial Feature

in next week's

42d Anniversary Number

of

VARIETY

Lizabeth Scott on Loan

Hollywood, Dec. 30.

Sam Bischoff borrowed Lizabeth Scott from Hal Wallis to co-star with Dick Powell in "Pitfall."

Picture goes into work on the General Service lot Jan. 12 with Andre de Toth as director.

New York Theatres

WARNER BROS. PRESENTS
"MY WILD IRISH ROSE"
Color by Technicolor
Starring DENNIS MORGAN
With Arlene Dahl · Andrea King · Alan Hale
George Tobias · George O'Brien · Ben Blue
Sara Allgood
Directed by DAVID BUTLER
Musical Numbers Created and Directed by LeRoy Prinz
In Person
THE INK SPOTS
HERBIE FIELDS and His Orchestra
Frank Marlowe • Miriam LaVelle
Broadway At 47th Street
WARNER BROS. STRAND

WARNER BROS. PRESENTS
"THE VOICE of the TURTLE"
Starring
Ronald REAGAN • Eleanor PARKER
Eve Arden • Wayne Morris
with
KENT SMITH • JOHN EMERY
Directed by Irving Rapper
Screen Play by John Van Druten
Broadway At 51st St.
WARNER Theatre

M-G-M's TOWERING Drama!
ROBERT TAYLOR
AUDREY TOTTER HERBERT MARSHALL
HIGH WALL
In Person
TOMMY DORSEY AND HIS ORCH.
CAPITOL B'way & 51st St.

Gentleman's Agreement
20th CENTURY-FOX
BRANDT'S MAYFAIR 7th Ave. & 47th St.

RADIO CITY MUSIC HALL
Rockefeller Center
M-G-M's "GOOD NEWS"
June ALLYSON • Peter LAWFORD
Patricia Marshall • Joan McCracken
In TECHNICOLOR
GREAT CHRISTMAS STAGE SHOW

Joan CRAWFORD - Dana ANDREWS - Henry FONDA
"DAISY KENYON"
A 20th Century-Fox Picture
Plus on Stage — Lanny Ross · Wiere Bros.
Beatrice Kraft & Co. · Hollace Shaw
Senor Wences
ROXY 7th Ave. & 50th St.

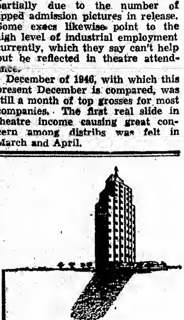
John Ford and Merian C. Cooper present Argosy Pictures'
THE FUGITIVE
HENRY FONDA · DOLORES DEL RIO · PEDRO ARMENDARIZ
Directed by JOHN FORD
Released by RKO Radio Pictures
VICTORIA Broadway at 46th St.

BOB HOPE
SIGNE HASSO
WM. BENDIX
in "WHERE THERE'S LIFE"
A Paramount Picture
In Person
STAN KENTON And His Orchestra
JUNE CHRISTY
VIC DAMONE
MIDNIGHT FEATURE NIGHTLY
PARAMOUNT

RKO PALACE B'WAY AND 47 ST
JOHN WAYNE · LARAINE DAY in
TYCOON
COLOR BY TECHNICOLOR

WALT DISNEY'S
Bambi
Re-Released by RKO Radio Pictures
COLOR BY TECHNICOLOR
NOW! BRANDT'S REPUBLIC B'WAY 51st St.

CAPTAIN from CASTILE
TECHNICOLOR
TYRONE POWER
Doors Open 8:30 A.M.
RIVOLI B'way at 49th St.



THERE'S ONLY ONE
Lord Tarleton
MIAMI BEACH
OCEAN FRONT • 40th to 41st Sts.
Reservations Invited • Walter Jacobs

DENNIS MORGAN

in a giant jubilee of joy!

The most musical musical ever, ever!

16 SONGS including:

"MY WILD IRISH ROSE"
"IN THE EVENING BY THE MOONLIGHT"
"WILL YOU LOVE ME IN DECEMBER"
"A LITTLE BIT OF HEAVEN
"BY THE LIGHT OF THE SILVERY MOON"
"MY EVENING STAR"
"MY NELLIE'S BLUE EYES"
"MOTHER MACHREE"
"DEAR OLD DONEGAL"
"WEE ROSE OF KILLARNEY"
"IF I'M DREAMING, LET ME DREAM"
"LET THE REST OF THE WORLD GO BY"

Warner Bros.' Big Parade of Color, Comedy and Dancin' Darlin's!

"MY WILD IRISH ROSE"

It's McNificent! color by TECHNICOLOR

with a giant musical cast and
ARLENE DAHL • ANDREA KING • ALAN HALE • GEORGE TOBIAS • GEORGE O'BRIEN • BEN BLUE • SARA ALLGOOD

Directed by DAVID BUTLER

Screen Play by Peter Milne • Based upon a Book by Rita Olcott • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Ray Heindorf

Produced by WILLIAM JACOBS

In Over 300 houses for New Year's Eve!

Kobak Says Mutual's Tele Network Is 'More Advanced Than You Think'

Mutual Broadcasting System's plans for getting into television aren't as nebulous and uncertain as many people may think, prexy Edgar Kobak hinted this week. He pointed to the fact that the network joined the Television Broadcasters Assn. this month and additionally disclosed that the Mutual board has video on its agenda for a meeting to be held Feb. 5 in Washington, D. C.

Kobak indicated that the board will take an overall look at the television operations and blueprints of MBS stockholders and affiliates with an eye to clarifying the web's intentions toward the new medium and possibly outlining general video planning for the immediate future.

"We're already working on our television plans," Kobak reported, "and people may be surprised to find out how far along we are." As for when Mutual might start programming for tele, Kobak said, "When the television network lines are in, Mutual will be in the picture."

The web's research department this week turned up a list showing that while only one Mutual affiliate, WGN in Chicago, now has a commercial tele station on the air—Don Lee's pioneer station in Los Angeles still operates on an experimental permit—Mutual affiliates hold construction permits for two stations and have applications pending for eight others. In addition, dual affiliates have CP's for four stations and an application pending for one.

Those listed:

CP's — Bamberger Broadcasting Service for WOR, N. Y., and WOIC, Washington, both expected to be on the air within a year; WLW, Cincinnati (dual affiliate), for Cincy, Columbus and Dayton; KOB, Albuquerque (dual).

Applications—Don Lee for L. A. and San Francisco; Yankee Network for Boston and Hartford; WHK, Cleveland; WKAT, Miami; WIP, Philadelphia; KQV, Pittsburgh, and WGAL, Lancaster, Pa. (dual).

While their AM affiliation with Mutual is no guarantee that the stations would contract for the web's tele programming, the network would certainly have an inside track with the seven stations operated or planned by Don Lee, Yankee, Bamberger and WGN, all of which are major stockholders. Only question mark at the moment is the Chicago Tribune's WGN which, speculation goes, might tie up with a projected newspaper-owned tele network.

Chi, New York To Get Double Link

Chicago, Dec. 30.

In addition to the Amer. Telephone & Telegraph co-ax cable for tele between Chicago and New York, the two cities also will be linked by a microwave relay system, according to Illinois Bell Telephone engineers here. The relay system, blueprinted for completion late in 1949 or early in 1950. Will consist of about 35 repeater stations at 30-mile intervals.

Illinois Bell plans to erect a 250-foot antenna tower on the roof of its new 160-foot building nearing completion here. Relay system will have several channels for east and west tele circuits and also serve for radio-telephone communications.

JWT's Quinn Assignment On Kraft Points Up Anew Handicaps on Tele Drama

On the theory that it takes a full two weeks to produce an hour's television drama efficiently, J. Walter Thompson has assigned a second man, Stanley Quinn, from its staff, to alternate with Harry Herrmann in putting on the "Kraft Television Theatre" (WNBT).

The agency has found that four working days are not enough for a director to get a property cleared, make sure that the actors, who have other programs in the interim, have memorized their lines, oversee the construction of the sets and props, pick the recorded bridge music and handle the rehearsals.

Under the new arrangement one producer will be working on the program of two weeks hence while

(Continued on page 26)

Stadig Into Hub Tele Post

Boston, Dec. 30.

Sidney V. Stadig, member of WBZ's engineering staff since 1940, has been appointed television technical supervisor of WBZ-TV, expected to be first in the Hub with video as of March 1.

Stadig has been installing RCA video equipment in the Westinghouse station's Radio and Television center, currently building in Brighton, five miles out of town.

Tele Bids Roll In One-a-Day

Washington, Dec. 30.

Television continues on the upbeat, with four more applicants applying for channels during the past few days, and requests for stations continuing to pour in at the remarkable rate of one a day.

In addition, Television Broadcasters Assn. has petitioned the Federal Communications Commission to extend until April 1 the deadline when video outlets must stay on the air for a minimum of 28 hours weekly. FCC is expected to accede to the request. For more than a year it has been pushing back, at quarterly intervals, the deadline, in order not to overburden the new television stations trying out their wings.

WMAL-TV, last of the Washington stations to commence operating, announced that it begins local programming seven nights weekly commencing Jan. 1. This is a larger volume of programming than is being handled by NBC and DuMont, which operate the other two D. C. stations. WMAL is now the most powerful tele station in Washington and will be one of the very few in the United States to operate seven days a week.

The most recent television applications: Station WOW, of Omaha, has bid for the No. 6 channel there and is the first applicant from Nebraska for video. Empire Coil Co. has applied for its fifth license—the most anyone is permitted. It wants channel No. 13 in the Buffalo-Niagara Falls area. Stromberg-Carlson, operating Station WHAM, at Rochester, N. Y., has applied for the No. 6 channel there.

WWSW, of Pittsburgh, has applied for one of the three channels in that city. This makes five applicants, and the Commission has ordered hearings.

Tele Preems in South As Sugar Bowl Game Gets a Private Airing

Television makes its initial bow in the South this week with a demonstration revolving about coverage of the Sugar Bowl football game tomorrow (1) in New Orleans. Demonstration is being produced jointly by WDSU, ABC outlet in that city, the ABC web and RCA.

Promotion campaign teed off Monday (29) with the airing of a boxing match. Basketball game was broadcast yesterday (Tuesday) and the Alabama-Texas game in the Sugar Bowl is to be aired tomorrow. Events will be viewed by 520 people on 15 RCA receivers in private rooms of the Hotel Montelone, with individual tickets being sold for each. Demonstration is to be nonprofit, with the money going to defray a part of the expenses.

Special crew from RCA's plant in Camden, N. J., will handle the broadcast, which will be carried on a closed line transmission. Films of the three events will be lensed by ABC under the supervision of tele director Paul B. Mowrey and aired on the east coast network.

Dallas—Construction permits have been granted by the FCC for television stations to the KRLD Radio Corp. for KRLD-TV and Lacy-Potter Television Broadcasting Co., for KBTV. Hearings are in progress on Interstate Theatre Circuit.

HE CAN COOK, TOO!

BILL JONES

He's "Uncle Bill" on the "Funny Paper" show, featured announcer on the Saturday night Barn Dance, an actor, a newscaster and works the early morning wake-up shift. He's as good as he is versatile.

KLZ, DENVER

INS, Telenews Tie Puts Combo First in Field

International News Service unveiled its television newsreel setup Monday (29), and it wasn't a tieup with Metro's News of the Day, as persistently rumored, but with Telenews Productions, Inc., operators of the largest chain of newsreel theatres in the U. S. In the race among wire services, major film companies and radio networks to get footholds on the tele gravy train, the teamup of Telenews, INS and its photo affiliate, International News Photos, put this combo in the field as the first to offer a "complete television news service" consisting of newsreels, still news photos and teletyped news.

(Associated Press has a newsreel under way; United Press has a still

(Continued on page 26)

Television Reviews

A CHRISTMAS CAROL
With John Carradine, Bernard Hughes, Eva Marie Faint, Somer Alder, Sam Fertig, Helen Stenborg, Jonathan Marlowe, others
Producer-director: James L. Caddigan
Tech. director: Frank Bunetta
Sets: Rudy Lucek
60 Mins.; Thurs. (25), 5 p.m.
KAISER-FRAZER
WABD—DuMont, N. Y.

There have been many dramatic versions of this Dickens' work amongst which this enactment registered as being of the stiff and formal group. Formal? Well, with a tinge of the classroom recitation. It put the playing in a slow key from which there was no rescue.

For current television it was an ambitious production effort comprising 12 sets and 22 people. Most of the sets were either small backdrops or flat pieces. The camera work was generally good despite the transition from scene to scene being occasionally hesitant. But it is quite evident that tele studio lighting, camera and makeup men are due for a conference. Particularly does this hold as regards the wigs of the men and the transformations worn by the women. The cameras get so close that these hair dressings are detracting from much of the illusion.

In playing the well known "Scrooge" John Carradine gave a performance of a grumpy old man minus any particular highlights. The script made little of "Tiny Tim" and

(Continued on page 28)

Sydney H. Eiges
Feels
"Radio Publicity
Needs That
'New Look' Too"
* * *
An Editorial Feature
in the
42d Anniversary Number of
VARIETY
Out Soon

Two of Four D.C. Dailies Finally Kick Through With Free Video Listings

Washington, Dec. 30.

D. C. television stations chalked up another victory last week when the Washington Post followed the example of the Daily News and began to carry free listings of programs available on Washington's three operating stations. So far, the Evening Star and the Washington Times-Herald are still holding out for a policy of selling space for video listings.

Jay Royen, NBC-WNBW press director began the campaign for free listings last summer when the NBC station took to the local ether, but got nowhere with it at that time. Royen got a similar turndown on his second try with the local papers last September. Then, the Washington Daily News sparked a new circulation campaign in mid-November by announcing free listings and sending this info to addressees on the mailing list of DuMont tele station WTTG. As a result, it is expected the other dailies will soon follow suit. The Star gives the programs on its o. and o. station WMAL-TV but identifies the listings as an advertisement. Up until last week, Lacy's Radio and Television Stores sponsored the listings for all three outlets in the Washington Post.

Stations' pitch to the local press hits at opportunity to sell space to television set manufacturers, and/or to get local sponsorship for the listings as a last resort.

Sale of sets in the D. C. area has already topped the 5,500 mark and is climbing rapidly. As a result, WTTG stopped sending out weekly program schedules to its selected mailing list. Seems this service was costing DuMont anywhere from $100 to $175 a week and the station decided to cut out the expense.

WNBW-NBC still sends out weekly schedules but is expected to call a halt to the practice by summer.

DuMont Ups Fay, Blum

Pat Fay and Robert Blum have been named joint coordinators in charge of control and production for WABD (DuMont, N. Y.). They'll be responsible for the coordination between remotes, studio shows and the master control room and will also supervise research on studio productions.

Both Fay and Blum were formerly assistant coordinators for WABD.

NBC's 3-City Round Robin

First three-city round robin show ever aired on a television network will highlight New Year's Eve programming tonight (Wed.) for east coast viewers. Round robin is to be presented by NBC, with pickups from Times Sq., N. Y., and shows from Philadelphia and Washington. International New Year's Eve party from the United Nations club in Washington and the Ice Follies' party in Philly will highlight DuMont's programming, while CBS plans to sign off after picking up the hockey game from Madison Sq. Garden, N. Y.

NBC's show is slated to tee off at 8:45 p.m. under sponsorship of Hamilton Watch. Sports review from Philly will be aired first, with Jersey Joe Walcott as featured guest. NBC will then return to the WNBT studios in N. Y. for a variety show titled "Through the Years with Song and Dance," to be produced by Eddie Sobol. Washington show from WNBW will be aired next, followed by a return to Philly for a remote pickup.

At 10:15 p.m., NBC will cut over to Times Sq. to show New Year's Eve celebrants. Web has installed a camera atop the marquee of the Hotel Astor and another one in a Times Sq. shop window. NBC will sign off five minutes after midnight.

After its regular program for the evening, DuMont will cut down to Washington for the UN club party, presenting interviews with foreign ambassadors and top Army and Navy brass through the facilities of its WTTG until 12:05 a.m. Ice Follies party from Philly, to be aired by WFIL-TV, will be cut in from 12:20 until closing.

Sarnoff Sees Tele As Greater Social, Economic Force in Year to Come

Television will have such a strong impact as a major economic and social force in 1948 that "it will make this new year one of the greatest in the history of radio as a science, an art and an industry," according to David R. Sarnoff, RCA prexy and board chairman.

In a year-end statement this week, Sarnoff declared that tele in the U. S. leads the world in every phase of its development. As factors behind the optimistic outlook for 1948, he cited the steadily-increasing number of stations throughout the country; a vastly enlarged audience; establishment of networks via cable and radio relay facilities; general improvement of programs increased advertising support, and vigorous competition.

"Progressive radio men—scientists, industrialists and broadcasters alike," Sarnoff said, "now think in terms of sound-and-sight; they plan in sound-and-sight. Television charts their future—it will be the dominant factor in the radio of tomorrow." He stressed the part tele will play in the forthcoming political elections, declaring that "television is likely to do more to revolutionize politics than sound broadcasting did."

Sarnoff predicted that the video industry within a year will approach the status of a $500,000,000-a-year industry, measured in consumer prices, and that it would "grow in size with the years." For the first two years of commercial television —1947 and 1948—"it is estimated that the American public will spend approximately four times as much for television receivers as it did for broadcast receivers during the first two years of sound broadcasting—1921 and 1922," he said.

Across-Board Net Shows Now Set

New schedule for the Bell System's coaxial cable between N. Y. and Washington goes into effect tomorrow (1), which will make possible for the first time across-the-board shows being carried on a network basis.

Where the cable was previously assigned to each of the three N. Y. stations two days weekly, each station in N. Y., Washington, Philadelphia and Baltimore now has various times assigned to it each day. Thus WABD (DuMont) has the 6:15 to 6:45 p.m. slot Mondays through Fridays, for transmitting its "Small Fry Club" show from N. Y. to WTTG in Washington.

Giving each station various times each day means the Bell System for the first time will be able to complete a hot switch. Cable, for example, may be used by one network until 7:29:30 on a certain day and then cut over to another network for a show beginning at 7:30. Schedule is cut into various time segments, with 15 minutes now the shortest for an individual show. Schedule will repeat on the same basis week after week but each station will still have to place its order with Amer. Telephone & Telegraph some 48-72 hours in advance so that, in case of a program switch, the cable can be made available to another station.

Since the FCC turned down the projected rate schedule for use of the cable last spring, various networks will still have gratis use of the facilities. AT&T spokesmen declared that plans for a new rate card are now under consideration and will be forwarded to the FCC upon completion.

CBS UNINTERESTED IN ROSE BOWL GAME

Hollywood, Dec. 30.

CBS looks to be the only national outfit not interested in covering the Tournament of Roses on film for its eastern video operation. Too much trouble appears to be the thinking, according to sources here who state that though the net was initially interested in getting some indie producing outfit to lense it, it later pulled out. NBC's exclusion of others from game and unions, are reasons.

'GET TOUGH' CODE MOVE IN '48

15 Years Back

(From Variety's Files)

VARIETY's own national poll, conducted through its correspondents, shows **Eddie Cantor** the No. 1 air favorite. The next nine in order are **Ed Wynn, Jack Pearl, Amos 'n' Andy, Burns and Allen, Guy Lombardo, Jack Benny, Rudy Vallee, Ben Bernie, Chesterfield** show (**Ruth Etting, Boswell Sisters, Arthur Tracy**), and **Kate Smith**.

Canada Dry cancels its program on CBS as a result of a performer-writer squabble involving **Jack Benny, Phil Silvers, Harry W. Conn** and the late **Dave Freedman**.

Lord & Thomas agency seeks to allay criticism re kid programs being "unwholesomely exciting" by hiring a team of young mothers to write its own "The Young Forty-Niners."

CBS bans its personnel from booking web talent for benefits in which the former are personally interested.

NBC agrees to pay WLW, Cincinnati, card rate on network shows, thereby establishing an exception and a precedent.

Chevrolet picks up option on Al Jolson at $5,000 net a program.

Texaco Brings in Gusher on ABC But Can't Cap CBS Well; McRae for Martin

Hollywood, Dec. 30.

Texaco will start off the new year seein' double. And hearing double. There'll be two Texaco Star Theatres on the networks, for 13 weeks at least. Eager to move out of its Sunday night spot on CBS because of the show's low rating, hungry eyes looked ABC's way when the Henry Morgan time following Bing Crosby opened up. So Texaco grabbed it and starting tomorrow (Wed.) Tony Martin, Alan Young and Evelyn Knight switch over.

But there was something Texaco and Kudner agency's Myron Kirk failed to reckon with in moving the show. Columbia was quick to remind them, however, that there was a little matter of time, 13 weeks of it, still remaining on the chain's books and that Texaco would be billed for it regardless of whether there was a show in the spot or not. That cued Kirk to get going, and fast. First off he signed up Gordon MacRae, newest threat to the crooner crop, and then decided to siphon off Evelyn Knight and Victor Young's music from the 'other Texaco pump. Producer Ed Cashman will work both shows.

After the 13 weeks on CBS have been worked out it is speculative what happens to Tony Martin. He's safe until March 21, but what happens after that is contingent on how well MacRae does over on CBS. There is a growing feeling that eventually Martin will be replaced by MacRae as it is doubtful that Texaco will keep two shows of the same type airing. Martin's status with Texaco is a trifle shaky due to his inability as star of the show to attain a respectable rating for the $14,000 weekly outlay. Evelyn Knight is well liked by the Texaco crowd and stays, come what may. Alan Young and Victor Young are also on the safe side.

If MacRae clicks and Martin's rating fails to take a sharp rise the predictions will pay off.

Henry Morgan's Asking Price: 10G

For hire: Morgan and Paar.

Contrary to earlier plans, neither Henry Morgan nor Jack Paar is going to go sustaining on ABC. Morgan, who did his swansong for Eversharp last Wednesday (24), is a free agent now, doesn't want a sustainer spot on ABC—which has just sold his time to Texaco for Tony Martin—and is dickering with CBS. His asking price is $10,000.

Paar, who was expected to get Morgan's spot if it wasn't immediately sold, is available for an asking price of $7,500.

At last report, there wasn't a bankroller in sight for either of the comics, for all the critical notices and press play they got this past year.

Rexall Sets Summer Show

Hollywood, Dec. 30.

The first summer hiatus show has already been pacted. Rexall isn't taking any chances on Pat O'Brien being grabbed up and he's been ticketed for the hot weather ride while Jimmy Durante vacations.

Also held over is True Boardman, who not only wrote the Dan Carson drugstore series last summer, but directed as well.

FCC Becomes Springboard For Veepees

Washington, Dec. 30.

Any member of the FCC bench who leaves the government to become anything less than a vice-president in private industry will probably lose caste from this time on.

Pattern was set several years ago when Commander T. A. M. Craven left FCC to become vice-prez of the Cowles Broadcasting Co. Former FCC Chairman Charles R. Denny, Jr. dittoed the procedure by getting

(Continued on page 28)

BIGGIES TO SEEK PLAN 'WITH GUTS'

By GEORGE ROSEN

As a still "code-less" industry moves into 1948, influential broadcasters in the coming months will go to work on the NAB to force action for a code "with guts."

At least a dozen of the more prominent stations in the country are behind the "get-tough-in-1948" movement to pressure the NAB into giving the industry a code that will be a more reasonable approximation of the one that was projected at the Atlantic City convention last September. These station operators feel they've been sold down the river by the smaller stations. They object strenuously to the watered-down code that the independent stations succeeded in "selling" to the NAB.

Just how these influential broadcasters will go about their attempt to reshape NAB thinking on the code is something that, from all indications, hasn't been crystallized as yet. They know, however, that they represent a force and a great voice in the industry. Their annual contributions to the NAB coffers, they

(Continued on page 24)

ABC to Franco: 'Where Ya' Been?'

Carlos Franco, chief timebuyer of Young & Rubicam, got himself a load of "where've you been?" industry reaction last week to his broadcasting-by-the-clock proposal, submitted by letter to CBS prexy Frank Stanton. General reaction was that the idea's been kicking around for years.

It was chiefly around ABC that Franco's plan aroused a chorus of wonderment. "If Franco will take his eyes off CBS for five minutes," cracked sales veepee Fred Thrower, "he'll see broadcasting-by-the-clock is already here. We've been doing it for over a year." Pointing out that the Crosby Show, "Mayor of the Town," "Vox Pop," Abbott & Costello, and now the Tony Martin Show, are all aired over ABC on this basis, Thrower issued "An open invitation" to Franco to take immediate advantage of this system of broad-

(Continued on page 26)

CBS Realigning Policy-Shaping Exec Staff; Creates New Dept.

With the moveover of Frank K. White, veepee and treasurer of CBS, to the presidency of Columbia Records, as successor to Edward Wallerstein, the network is effecting a reshuffle of 20th floor top executive functions.

White's post as one of the key men in network operations is not being filled. Sam Dean, assistant to White in his post as treasurer, moves into the treasury position, but without designation of veepee.

At the same time, prexy Frank Stanton is creating a new post at the network, that of Network Operations, with the new appointee to the post to handle buildings, technical matters, etc., heretofore handled by White and other topflight execs.

In addition to filling the twofold finance and operations void created by White's switchover to Columbia Records, the network is moving one of its vice-presidents up to the 20th floor to assume a key policy role, along with Stanton and Joe Ream. Best guess is that Howard K. Meighan will get the nod.

White will continue as a director of CBS, as will Wallerstein, who steps into the post of chairman of the board of Columbia Records. Designation of White for the new job stems, among other things, from his particular know-how as a labor negotiator, with the feeling that, at Petrillo-time, he would be the ideal man to head up the recording operation.

Meanwhile, there's speculation as to whether Mefford Runyon, exec veepee of Columbia Records, will remain with the organization, in view of the fact that CBS bypassed him in designating a new president.

Before the war Runyon was No. 3 man in the CBS picture, with only William S. Paley and Ed Klauber as his superiors.

Such Timing!

Hollywood, Dec. 30.

"I'm a man with a sense of dramatic values," beamed William N. Robson, CBS director, as his second son was born on Christmas day. And if Bob Ripley is short a panel this should clinch it. His first son, now three, was also born on Christmas day.

Upton Close To B'cast Again Via Mexico

Upton Close, who's been having trouble getting network time in this country (most of the webs won't touch him any more, even under sponsorship), is going to try to reach U. S. audiences by way of Mexico. He has revealed to his newsletter subscribers that he's inaugurating a new series of programs on three powerful Mex stations, XERB, XEG and XERF, claiming that the total wattage is so powerful that it can blanket a good part of the U. S.

Close is moving his offices from Hollywood to Washington, where he'll transcribe the programs and ship them to Mexico. Similar stunt is currently being used by a number of Fundamentalist ministers and others, including Gerald Winrod, who are persona non grata on U. S. radio.

Close says he's going after U. S. listeners via Mexico because he can spiel freely, that he doesn't bave to worry about political snipers, sponsor boycotts and attacks, etc.

Mex stations frequently succeed in drowning out U. S. stations in parts of the midwest and south.

'2d Burton's' 3d Scripter

An effort to bolster the sagging Hooper of "The Second Mrs. Burton," which is running next to last ratingwise in CBS' soaper sweeps, resulted this week in signing of Priscilla Kent as scripter. She replaces Martha Alexander, who'd had the chore for several months. Earlier John Young penned the serial.

General Foods bankrolls "Mrs. Burton" via Young & Rubicam.

CBS Wants Chunk Of ABC Crime Aud

With CBS moving "Suspense" (as a sustainer) into the Saturday 8 to 8:55 p.m. stretch, ABC's unbroken lineup of crime shows for that night gets its first challenge from the angle of audience bidding. The sudden assignment of "Suspense" to the spot represents a drastic switch in CBS' program thinking for that night.

It had been Columbia's idea for the past several months to plant a variety show in that span, thereby maintaining an unbroken sequence of that strips through the Joan Davis and Vaughn Monroe shows up to 10 p.m. CBS figured that to give competition to "Life of Riley" and "Truth or Consequence" (8 to 8) on NBC it would have to pose some potent comedy names, and rather than make it variety or novelty with less than top magnets the web elected to rely on a crime show to which it could attach an upper bracket personality, namely, Robert Montgomery.

HEATTER DRESSED UP IN A NEW FORMAT

Chicago, Dec. 30.

Mutual Benefit of Omaha dims out "A Brighter Tomorrow" for "Behind the Front Page," starting Jan. 11. New show, retaining Gabriel Heatter and the same Sabbath slot on the full Mutual web, will dramatize human interest stories and odd news items, with Heatter in the role of an editor.

Ruthrauff & Ryan, Chicago, is the agency. Stanza was renewed for the fifth consecutive year simultaneous with the switch in format.

COL. PIX POST-SKELTON SPOTS

Columbia Pictures is lining up chainbreaks following the Red Skelton show on NBC affiliates for a campaign that will run in February, March and April, depending on the local release date of the film involved, "The Fuller Brush Man."

Weiss & Geller is the agency.

42nd Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 7

Mutual's Nighttime Study May Never See the Light of Day

There's a chance Mutual may just forget about its nighttime "listenability" findings and shelve them, for the good of the industry. Ever since the web released its daytime coverage maps several months ago, touching off a round of counter-claims by the other nets, MBS engineers have been busy drafting nighttime "listenability" maps. But the coverage story they tell as they now shape up is so far short of most other coverage claims, not just for Mutual but for all the webs, that the net's toppers are seriously questioning the advisability of unveiling the findings at all.

Mutual is said to have plunked in the vicinity of $180,000 into the engineering measurements over a period of the last two years and isn't anxious to throw away 50% of the findings, represented by the nighttime study. At the same time, however, it's a certainty to those who've had a gander at the nearly completed maps that they aren't going to make anybody in radio very happy.

How the nighttime maps show Mutual's "listenability," or potential audience, compared with the other networks', isn't being peeped. It's a cinch, of course, that the areas are not as similar in size as those shown on the daytime study, which presented Mutual as having practically as much "listenability" as any other net. (Including its dual affiliates, MBS was shown to have more "listenability" than any web except NBC.)

How the MBS engineers overcame such problems as skywave in calculating nighttime coverage also hasn't yet been told. At the time the web easeled its daytime findings, other nets' engineers questioned that Mutual could arrive at any plausible results in applying the "listenability" technique to nighttime coverage. At the same time, E. P. H. (Jimmy) James, Mutual's research veepee, admitted "skywave and other problems" had not been worked out, but he claimed confidence that they would be.

It's recalled that when James and Mutual prexy Edgar Kobak ran off their daytime "listenability" presentation for toppers of rival webs, some of the latter protested that the claims were "too conservative." In view of that reaction to the daytime study, Mutualites know they'll touch off a real explosion, with a new chain reaction of counter-claims, if the nighttime story comes to light.

The nighttime maps are expected to be completed within the next several weeks. The decision on whether to incorporate them into Mutual's promotion, or to quietly pigeon-hole them, will be forthcoming shortly.

ABC's 'Year's Highlights' Documentary Reprise

Now comes ABC with an air version—said to be the first—of the long-established newspaper and newsreel habit of reprising the year's highlights. Network is prepping an hour-long airer for 10 p.m. New Year's Day to spotlight, mainly through recorded flashbacks, the memorable events of the past 12 months. Title: "It Happened in 1947."

Job of tailoring "the high spots of the high spots" into a documentary review is being handled by Michael Roshkind, manager of special events, under the direction of Tom Velotta, news and special events director. Vince Dempsey is scripting the narrative.

Some of the events will be reprised in dramatic form, others via playbacks of selected segments from airers by virtually all of the web's news correspondents, commentators and sportscasters. These will include, for instance, clips from Walter Winchell's attacks on Andrei Vishinsky and Bill Corum's report of the Louis-Walcott fight, as well as on-the-spot pickups such as Howard Hughes' Congressional testimony. Even the year's song hits will be saluted in a medley by an orch.

Salt Lake City—Intermountain Network has inked a contract with Burlington Trailways for five-minute across-the-boarders featuring news, road conditions and weather. Eleven Utah, Montana, and Wyoming stations will be used.

Feathers May Fly

Dallas, Dec. 30.

A certain radio announcer in these parts may get his pretty neck wrung if he doesn't get down off his high perch and attend to business. Rave press notices that this fine-feathered fellow got seem to have gone to his head and he balks at getting up in time to announce the call letters on station breaks. Unless he mends his ways, a recording will be made of his voice and he'll find himself only a bird in a gilded cage.

He's the talking parrot on the staff of KLIF here.

'Blue Book Baby' (WQQW) in New Survival Skirmish

Washington, Dec. 30.

After almost a year on the air, local station WQQW, so-called "Blue Book Baby," has to go through hearing here Jan. 28 to defend its right to the 570 kc wavelength. It is just another headache for the daytime "fine music" station which had a "for sale" sign out after its first six months of operation but is now keeping its head well above water. Hearing will air the case of the Foundation Co. of Washington, which has questioned the qualifications of some of WQQW's 204 stockholders and demanded the 580 kc slot. (Since the two channels are a bare kilocycles apart, the Foundation Co. is in effect bidding for WQQW's channel).

Commission last week okayed a request from Foundation to push back the hearing date to Jan. 28, but rejected dissenting vote from Commissioner Robert F. Jones. Jones wanted the Commission to set aside consent given Nov. 28, 1947, for WQQW to incorporate as a Delaware corporation rather than locally. Station counsel said the shift was under consideration for "tax purposes."

History of the fight between WQQW and Foundation Co., whose principal is Lawrence Heller, former owner of WINX, is an unusual story. Foundation Co. applied for WQQW's frequency exactly 19 days after the latter station was authorized. Commission refused to okay the Foundation request to set aside WQQW's grant and proceeded to dismiss its application for a Washington station on 580 kc. At the time, the Foundation Co. made vague references to the politics of some of WQQW's stockholders, including Clark Foreman, president, who also heads the Southern Conference for Human Welfare.

When the FCC dismissed its petition, Foundation Co. promptly appealed to the courts. The Commission admitted to its own chagrin that the Communications Act requires a hearing before a request for station facilities may be denied and made WQQW a party to a hearing on Foundation's application. Hearing was originally scheduled for Dec. 23.

SCHNOZ UNDER KNIFE; GARRY, SKELTON SUB

Hollywood, Dec. 30.

With Jimmy Durante taken to the hospital yesterday (30) for an emergency operation, he'll be out of two broadcasts, with his ex-Rexall partner, Garry Moore, taking over the first of the brace of programs, along with Red Skelton.

Second show will have Van Johnson, with another name, yet to be set. Just what happens to the proposed Rexall Show's March of Dimes tour remains to be determined, depending on the Schnoz's condition.

Peggy Mann Due Back

Peggy Mann, who went to Europe for six weeks and has stayed six months, is due back in New York after taking ill in Paris, whence she went after summering in an English university.

She's a freelance script writer, formerly with CBS.

GF PLANS REVAMP OF NETWORK SHOWS

General Foods is considering a general revamping of its network program picture, which includes the acquisition of a new show for Jell-O and the reassignment of products to its shows already on the air.

Nothing, however, will be done until Pat Weaver, v.p. in charge of Young & Rubicam's radio department returns from the Coast where he winged yesterday (Tuesday) for a two-week stay with the debuting Danny Thomas stanza.

FCC Gets Set To Crystal-Ball WEGO's Ouija

Washington, Dec. 30.

The Federal Communications Commission last week turned its attention away from horseracing shows, lotteries and evangelists with a gift for soliciting bags of gold over the airwaves and decided to take a long look at the fortune-telling and astrology stints aired over station WEGO, Concord, N. C.

Breaking a 10-year silence on the question of "public interest" aspects of such programs, the Commission called for a public hearing on the renewal license of WEGO and served notice it would inquire "whether programs consisting of fortune-telling or astrological readings by their nature tend to deceive or mislead the public, or are in any other respect contrary to the public interest."

Commission said it was ordering the hearing in response to letters and inquiries received from WEGO listeners. It pointed to one communication which included a newspaper clipping announcing that astrologer "El Haren" would be heard daily at 9:30 a.m. effective Oct. 21.

Other issues in the FCC order hit at the amount of time devoted to such stints and also the proportion of time used by WEGO for the airing of "important public issues." Commission hearing order concluded with significant statement that it wanted to know the policy of WEGO "for the future" with respect to its fortune-telling programs.

Last time the FCC tabbed a license renewal for hearing on this count was in 1936 when hearing was ordered on renewal of KFBI, then operating at Abilene, Kan. The year before, Commission held another license renewal proceeding on bid of station KFEQ, St. Joseph, Mo., which had been airing soothsayers and fortune-telling stanzas.

BURTS BOWS OFF CLEVE. AIR WITH 80G BUDGET

Cleveland, Dec. 30.

Burt's Inc., one of the largest purchasers of time in radio here, is going off the air at the turn of the year. At one time, the department store utilized as much as 40 hours a week, although currently it is sponsoring a two-hour Sunday show and a midday cross-the-board period over WHK. Total annual expenditure is believed around $80,000.

Burts' owners, Mr. and Mrs. L. O. Klivans, appeared on their programs as commentators giving merchandising hints.

Retirement comes after 11 years in radio. There are reports that, when the store remodels, they'll be back with a television show.

Leonard M. Gander
appraises
The Top BBC Radio Programs
* * *
a feature in
VARIETY's
forthcoming
42nd Anniversary Number

Allen to Succeed Benton?

Washington, Dec. 30.

Name of George V. Allen, 44-year-old ambassador to Iran, is creeping into the news here as a possible successor to William Benton, as Assistant Secretary of State in charge of Public Affairs—including the "Voice of America" and other government information activities abroad. Decision is not expected until Sec. of State George C. Marshall returns from his holiday at Pinehurst. The post has been offered to several public figures, most of whom feel the salary is too small and the post too precarious to be attractive. Names of CBS prexy Frank Stanton and Columbia Board chairman William S. Paley were both recommended by Benton in a lengthy list of potential successors he left with Marshall last August.

Meanwhile Kenneth Fry, director of the International Broadcasting Division of the State Dept. for the past five years, last week resigned that post with a mild blast at Congress' failure to appropriate sufficient funds for an effective "Voice of America" schedule. He was also reported to be weighing several job offers in private industry, at a salary well over the one set by Congress on his present position. Marshall promptly named Charles W. Thayer, 37-year-old career foreign service official and West Point graduate, as acting chief, succeeding Fry. Fry was formerly with NBC and is expected to return to commercial broadcasting.

It is believed that Secretary Marshall will momentarily fill both Fry's and Benton's jobs, particularly since he intends to ask Congress next month for a $1,500,000 deficiency appropriation for overseas info activities. The department also intends to seek a 1948-49 budget of approximately $40,000,000 for its overseas program, according to reports here.

Arguments being advanced in favor of Allen's appointment to succeed Benton include his longtime experience as a State Dept. career officer abroad and the fact that he has watched Soviet propaganda at first hand from his present post in Teheran.

Jett's 'Include Me Out' on Voting Blow to N.Y. Daily News in FM Bid

Washington, Dec. 30.

Mindful of the furore kicked up over former FCC Chairman Charles R. Denny's voting on contested cases in his final days with the government, Commissioner E. K. Jett took time out last Friday (26) to assure reporters he would attend no meeting, cast no votes and spend all his time between then and Jan. 1 packing up to leave for his new job with the Baltimore Sun radio stations.

Ironically, Jett's departure from FCC is bad news for the New York Daily News which first raised the issue of Denny's participation in the New York FM cases. Jett, with Rosel Hyde, cast the only two votes in favor of the News' FM bid this time will not be on hand to hear the reargument of the News' case, skedded for Jan. 12.

Situation on the News' bid is now thrice complicated. Commissioner Robert F. Jones, who did not participate in the first vote, will now become eligible to do so if he is on deck for the Jan. 12 argument. It is believed he may favor the News. At the same time, both neophyte members—Wayne Coy and George Sterling—will also be eligible to vote on the News application if they sit in on the Jan. 12 argument. Their votes may mean gain or loss of the News' bid. It was speculated that Commissioners Clifford J. Durr and Paul A. Walker will continue to vote against the News.

However, situation gets even more complicated—but somewhat more cheering for the News—because Commissioner Edward Webster, who voted against the newspaper—leaves next week to attend the safety radio conferences in London.

All of which means the New York Daily News' lawyers will be making case Jan. 12 before an entirely new slate of Commissioners.

Similar situation shapes up for the oral argument on the fate of clear channel broadcasting service, due Jan. 19. It is considered unlikely that Coy will participate in this highly technical decision, although former chief engineer George Sterling may feel less reluctance to cast a vote. Thorough reshuffling of the FCC bench in recent months, is considered conclusive that Commission will recommend few changes in the present clear-channel setup. Webster will be out of the country and (except for Sterling) there will be no commissioner with a technical or engineering background to guide thinking of the other members of the FCC bench in this highly important proceeding.

New Topper

Biggest laugh to date on the "Can You Top This" radio show came last Wednesday (24) night when Harry Hershfield tried to punch across a gag finish and dropped his upper plate.

When the dentures popped out Joe Laurie, Jr., suggested giving Hershfield a rivet for Christmas—to hold his teeth in. Hershfield then removed the plate again, declaring "I wonder how it doubds with them out."

Expect Congress To Play Along On FCC Appointees

Washington, Dec. 30.

Despite rumblings to the contrary from the GOP side of the aisle, Congress is expected to approve President Truman's two latest appointments to the rapidly-changing FCC bench. This, at any rate, is the reaction at the offices of the Senate Interstate Commerce Committee which recommends action on FCC appointments to the upper House.

Moving swiftly last week, the White House named Wayne Coy to the FCC Chairmanship and nominated chief engineer George Sterling to succeed Ewell K. Jett on the FCC bench. Both were interim appointments, made, according to President Truman, to provide the Commission with a full slate in the work-rushed days ahead.

Actually, had the appointments not been made in this fashion, the Commission would have been left with a bare four-man bench for the next several months. (In addition to the resignations of former Chairman Charles R. Denny, Jr., and of Jett, Commissioner Edward M. Webster takes off this week for several weeks' tour at the radio safety conferences in London.)

Coy took his oath of office at the

(Continued on page 22)

WNBC Plots 15-Minute Airer for Elsa Maxwell

Elsa Maxwell has cut an audition platter with Ben Grauer for a possible 15-minute weekly spot on WNBC, N. Y. The party-giver and columnist has given the NBC flagship's programmers quite an incentive to give the stanza an airing. It's said she has "guaranteed" to produce the Duchess of Windsor as the first guest.

Miss Maxwell's last air show was a breakfast gab stint for ABC. It was her recent guestshot on WNBC's "Tex & Jinx" airer that gave the station the idea of whipping up a show around her.

Mutual Likes Cullen

Bill Cullen, who m.c.'s the "Winner Take All" series on CBS, is being talked to by Mutual about doubling over on that network for a comic buildup. The idea is to give him a 15-minute period across the board. MBS has lined up prospective writers for the series.

Under the contract release Cullen recently got from CBS he's free to work on any other type of show but audience participation.

LO! THE POOR STATION REP

All-Industry Group Set for Publicity Tilt Vs. Petrillo; Burnett, Kaye Named

The All-Industry Music committee, in an executive session yesterday (Tues.) in New York, finally settled upon a public relations counsel, naming Verne Burnett Associates, N. Y., and appointed Sydney Kaye, veepee and general counsel of Broadcast Music, Inc., as legal counsel. The two appointments paved the way to actual launching of industry action in the fight with James C. Petrillo's American Federation of Musicians.

Blueprinting of specific strategies will get under way when Burnett and Kaye sit down with the AIMC's executive committee for the first time next Tuesday (6) at 10:30 a.m. Burnett was on hand at yesterday's huddle, but Kaye was ill and unable to attend. Tangible evidence of the committee's public relations campaign will not be long coming, according to Jess Willard, NAB exec veepee and official spokesman todate for the industry group.

While the exact sums being paid for public relations and legal counsel was not officially disclosed, it was reported on the best authority, that both Burnett and Kaye were retained on a per diem basis and will be paid according to the amount of work they are called upon to do.

The seven industry groups represented on the AIMC, it was also learned, are chipping in on costs according to their respective total gross earnings. Which means that the broadcasters, recording companies and radio set manufacturers will foot the bulk of the bill, with such groups as the FM and television interests and transcription packagers tossing in considerably smaller sums.

Burnett, who was vice president in charge of radio advertising for General Foods for 12 years, has done p.r. jobs for such major outfits as General Motors and is said to have figured in labor-management cases involving nearly every major union except AFM. He recently completed an assignment for the copper industry similar to the one he's undertaking for the AIMC.

Kaye has had long experience in music industry battles, including the ASCAP showdown fight of 1939-40.

Burnett's selection followed a disagreement within the AIMC's p.r. subcommittee over the choice of a p.r. counsel. Finally, three names were submitted to the executive committee, which eliminated one and sent back the other two for reconsideration. In a session last week, the subcommittee settled upon Burnett. Runnerups for the job reportedly included Joseph Borkin, p.r. counsel for Decca Records, and James P. Selvage of Selvage & Lee.

One of Burnett's first assignments may be to line up industry witnesses in case Rep. Hartley calls a resumption of House Labor Committee hearings on Petrillo's activities.

ABC RESHUFFLES SUN. AFT. PROGRAM ROSTER

Phillips H. Lord's "Treasury Agent," which ABC knocked off the sustainer list some weeks ago after an unsuccessful effort to snag a sponsor, is due for a revival next month as a result of the web's reshuffling of Sunday p.m. programs.

Crime-smashing airer will get the 5 p.m. spot, opposite Mutual's "Shadow," with Bill Lance being cancelled off this period, starting Jan. 11. Slotting puts two of Lord's packages back-to-back, the 5:30 spot already being occupied by "Counterspy."

New Sabbath sequence, in the works for several weeks, is finally set, according to program veepee Charles (Bud) Barry. Shows doing a fade, in addition to Lance, are "Are These Our Children?" and the Lee Sweetland stanza. Latter, however, is slated for a week night period.

Sequencing now set: 1:30, National Vespers; 2, "This Week Around the World;" 2:30, "Mr. President" (starting Feb. 1 as a co-op following a January run in the 2 o'clock slot); 3, "Lassie;" 3:15, Johnny Thompson; 3;30, Sammy Kaye; 4, "Sound Off;" 4:30, "Metropolitan Auditions."

George Zachary
Producer-Director of
the Ford Theatre
writes on
"Radio Repertory"
in the forthcoming
42d Anniversary Number
of
VARIETY
Out Next Week

Sevareid in D. C. Shift; Koop Named

Washington, Dec. 30.

Eric Sevareid, CBS war correspondent and author of "Not So Wild a Dream," will move over to the new post of chief correspondent of CBS news bureau in Washingtoon, effective Jan. 15, Davidson Taylor, veepee in charge of public affairs, announced last week. Former AP newsman Theodore Koop will take over Sevareid's old job as Washington director of CBS news broadcasts.

In announcing the switch, Davidson said Sevareid had found that the job of preparing his own daily newscasts left him insufficient time for executive duties. As a result, Sevareid asked to be relieved of the latter and said he intends to concentrate entirely on his news stints and outside writing. Sevareid is heard Mondays through Fridays, 6 to 6:15 p.m., under the sponsorship of the Metropolitan Life Insurance Co.

Koop is at present on the executive staff of the National Geographic Society. He served with AP from 1928-41 and during the war held positions as Assistant Director of Censorship and Deputy Director of the Office of Censorship. He authored a book on censorship called the "Weapon of Silence" in 1946.

Transcribers Protest Renewal Fees to AFRA

Chicago, Dec. 30.

Some transcribers here are squirming over payment of renewal fees to AFRA. They profess to doubt that the legality of such fees would stand up in court under the Taft-Hartley Act. No one, however, has come forward to start a test case. Several of the smaller agencies are reported to have refused to pay repeat fees, but neither AFRA nor any other qualified source knows of one such refusal.

Meanwhile, Chi radio lawyers are agreed that the present AFRA Code for transcriptions and recordings does not conflict with the Taft-Hartley Act. Code became effective Nov. 1, 1946, and expires Oct. 13, 1948. Section 102 of Taft-Hartley states: "This title shall not make an unfair labor practice the performance of any obligations under a collective bargaining agreement entered into prior to the date of the enactment of this act."

Ready NAB Meet

Hollywood, Dec. 30.

The NAB's Coast convention plans are rolling. C. E. Arney, secretary-treasurer of the broadcasters group, got in here yesterday (Mon.) to start setting up arrangements for what is hoped will be the association's top gathering to date.

He'll set up semi-permanent residence, rotating between here and Washington, D. C., until May 17 when the conclave starts.

AGENCY BRUSHOFF CRAMPS HIS STYLE

Station reps are beginning to show a marked switch in the pattern of their selling contacts. The trend toward going around the ad agency's time-buying department and contacting the account executive, or even the client company's advertising manager direct, has become quite pronounced in recent months. Such reps who will comment on this policy describe it as a means of overcoming the most serious bottleneck at doing business that they've had to contend with to date.

The new pattern, say the reps, is something they don't prefer, and is certainly not of their own making. The operations of a time-buying department has expanded to the point where the boss just hasn't the time to listen to individual station presentation and must parcel out this duty or function to multiple assistants, with the result that many a rep has begun to feel a sense of frustration. The rep is quick to point out that he has nothing personally against such assistants, but that he does feel from experience that his story can only be fully comprehended and appreciated by one with a background of much experience and analytical habits, and that is the head of the department.

The rep also realizes that there is perhaps no one as jealous of his functional precincts as the head of a time-buying department, but on the other hand the rep is quick to point out that he can not let himself become a victim of expansionist red tape. If a rep is to represent his station as it should be represented, he cannot confine himself to the role of an order, but must keep his office on the initiative, presenting agencies with the latest station information, success stories, etc. He doesn't want to be a mere nap kept on tape by some assistant time-buyer to be phoned for availabilities when a campaign looms or is on order from the client.

Time was, recalls one rep, with no small tinge of regret, when the average head of a time-buying department was looked up to as an important cog in his agency. In no few instances, says this rep, that functionary is regarded now as an information collector, and that is, thinks this rep, because such executives have let the ball get away from them by failing to keep in close touch with reps on the distinct developments along program, promotional and other lines among their stations.

The more critical reps take the view that the business of time buying has fallen pretty much into the state of space buying and that they have no choice but to resort to the device that reps for magazines and newspapers adopted many years ago and that is, deal direct with the account man or the client company itself. It may mean the end of a beautiful friendship, these reps sadly admit, but it's the only method they can conceive of to correct what they regard as a major problem in selling.

WCAU Hopes to Spin-Dry Kids of Juve Bad Habits

Philadelphia, Dec. 30.

In an effort to furnish youth of the area with wholesome entertainment under proper supervision right in their own community, WCAU is sending its "Junior Canteen," featuring disk jockey Hal Moore, into various junior and senior high schools every Friday night. Idea is to help combat juvenile delinquency.

Moore conducts a three-hour session of recorded dance music, well-sprinkled with prizes, gags and contests, and to date has played six performances with crowds averaging better than 400 dancers. And response has been enthusiastic from faculty and parent-teacher groups, as well as the teen-agers themselves.

WCAU supplies tickets, advertising and publicity material, disks and p.a. system. If admission is charged, fee must be under 25c. and all revenue is retained by the sponsoring school.

N.Y. Directors Set to Walk Out On Webs Anytime After Midnight Tonight (Wed.) as Talks Collapse

N. Y. radio directors may be carrying picket signs outside ABC, CBS, NBC and Bamberger Broadcasting Service (WOR) studios any time after midnight tonight (Wed.).

Hopes of averting a walkout against the webs by the N. Y. local of the Radio Directors Guild (AFL) went glimmering late yesterday (Tues.) afternoon when negotiations broke down completely following a day-long, last-minute effort to reach a compromise on wage demands. Both sides "gave in a little" during the session, but they were still "miles apart" when the huddle ended, a Guild spokesman said.

At 5 p.m., William Sweets, N. Y. local prexy, reported that a strategy committee meeting, or possibly even a full membership meeting of the local, probably will be called today (Wed.) to determine final strike plans. "We can't say exactly when the walkout will take place," he said, but he pointed out that the strategy committee already has been empowered to call the strike any time it sees fit after 12 o'clock tonight, when the Guild's contracts with the webs covering staff directors expire.

The Guild was still united on the strike plans, although the local had to put down a minor revolt Monday night (29) in the ranks of freelance and agency directors. RDG leaders admitted they had "a real battle" with a group of five directors, led by one dissenter, who opposed a walkout. Ultimately, the group withdrew its protest and a resolution was passed without dissent that "the committee of the whole of agency and freelance directors hereby goes on record voting full confidence in the negotiating committee and council, its actions and negotiations with the networks."

Later Monday night the local's full membership empowered the local negotiating committee "to synchronize the demands of the local with the demands of the national and to empower the local committee to meet with the national board to determine methods of synchronization of local and national strike strategy."

Earle McGill, national RDG prexy, announced he had conferred with national council members in N. Y. and by phone with members in Chicago and Hollywood, and as a result had sent wires to all four major networks Monday asking them to resume negotiations on a national scale immediately. The nets have indicated willingness to resume the talks, but wanted to postpone them until at least mid-January.

National RDG's immediate objective, McGill said, is to obtain recognition by the nets of the Guild as bargaining agent for freelance and agency directors on a national scale, with a view to setting minimum commercial fees, as the Radio Writers Guild recently did.

Eddie Byron and Lester O'Keefe of the N. Y. local were elected to the national council Monday night, succeeding Jerry Devine, who has been transferred to the Coast, and Lester Vail, who has moved into an executive post at Dancer-Fitzgerald-Sample.

George N. Burns
(Burns and Allen)
Waxes Lyrical
(In Iambic Pentameter, Yet!)
With a Humorous Ode to Radio
"Hiawatha in Hollywood"
in the
42d Anniversary Number
of
VARIETY

ABC Also Trims Its Rate Periods

ABC followed in the path of NBC and CBS yesterday (Tues.) by notifying advertisers and agencies that, due to "increased difficulties in long-range planning," etc., the rate protection period will be reduced from one year to six months, effective Feb. 1. The web added that "for the present" no general rate increase is planned.

At the same time, sales veepee Fred Thrower, coupling calculation with prognostication, predicted that the net's gross time sales in the first quarter of 1948 will reach $11,575,000, an 11,5% climb over this year's $10,387,004 for the first three months. January '48 gross, he said, will be $3,965,000, up 11%.

WHHM's Bill Gordon Even Spins Disks

Memphis, Dec. 30.

Bill Gordon, WHHM disk jockey, whose two-hour 1340 Club from 3 to 5 o'clock each afternoon is big locally, continues to come up with new stunts to keep his audiences listening. Thanksgiving Day, he ate a full turkey dinner with all the trimmings while on the air, with a running fire of appropriate comment and music.

Day before, in order to prepare properly, Gordon had his barber bring over his tools and give him the works from haircut to massage while the program was on the air. He keeps the audience—and the station—guessing as to what may happen next.

ABC Inks With SPG For Coast Flack Payhikes

Hollywood, Dec. 30.

Screen Publicists Guild and ABC network have concluded a year's agreement on wage hikes for flacks, with the deal retroactive to Dec. 15.

Junior publicists get the biggest break with a salary upping to $250 monthly from $200. Other increases are from $300 (starting salary) to $325 after six months and another boost to $350 after one year's employment. Former ceiling was $325 after a year.

Texas' Record Hookup

San Antonio, Dec. 30.

The largest web of stations ever used in the state to broadcast a football game was formed last Saturday (27) to air the championship game of the Texas High School Football Assn.,

Covering all 254 Texas counties, 44 stations were utilized. Program was sponsored by the Magnolia Petroleum Co., and originated in Alamo Stadium here with Bill Hightower and George Mooney handling color and play by play of the Highland Park (Dallas) and Brackenridge of San Antonio.

Barber's Overseas Jaunt

CBS' Red Barber becomes an overseas sports reporter next month. He'll hop the Atlantic Jan. 16 to cover the Winter Olympic Games at St. Moritz, Jan. 31-Feb. 8. At the U. S. Army's invitation, the web's sports director also will visit Berlin and other German cities to talk to American military and civilian personnel.

Barber's reports on German sports and the Olympics will be picked up on top CBS news shows as well as for his Saturday sports stint. The Armed Forces Network also will air his stuff.

BURNETT TO KULA, HAWAII

Salt Lake City, Dec. 30.

Jack Burnett, for seven years commercial manager at KUTA, is on his way to Hawaii to take over his new job as gen. sales mgr. of KULA.

WNYC's UN Coverage Cited in N. Y. Peabody Awards Recommendations

New York Listening Post Committee for Peabody Awards has entered its list of recommendations covering standout local programming in the metropolitan area. The N. Y. group also submitted a resolution to the national Peabody committee urging creation in 1949 of a special award for outstanding international programs originating in the U. S., but designed for listeners abroad.

In the classification devoted to "public service rendered by a local station under 1,000 watts," the committee recommended WNYC, municipally owned station, for "its unparalleled coverage" of proceedings of the United Nations direct from Lake Success and Flushing Meadows while in session. Committee also cites WMCA for night feature, "UN Today," and WOV for Lisa Sergio's daily comments.

In classification devoted to "public service rendered by a regional station over 1,000 watts," committee recommended the series on WOV, "The American Family" for "courageous handling" of controversial subjects dealing with family life and current social problems. National committee was also requested to consider a special citation for WNEW's original jingles on tolerance.

In classification for "outstanding reporting and interpretation of the news," the committee recommended CBS for "As Others See Us" with Larry Leseur as commentator. Special recommendations were made for Ed Murrow, CBS; Morgan Beatty, WNBC, and Caesar Searchinger, WNBC.

"Studio One"—In Part

In the fourth classification for "outstanding entertainment in drama," CBS was cited for two broadcasts in the series "Studio One," the dramatizations of "Earth and High Heaven" and "Let Me Do the Talking." The awards were made to specific shows rather than to "Studio One" as a series, the committee explained, because "the production throughout the series has been uneven and often stylized." ABC's "The Greatest Story Ever Told" was a close runnerup in this category.

In the classification for "outstanding entertaininment in radio," NBC Symphony's "Otello" presentation under Arturo Toscanini was praised. Fred Waring's show was recommended for its high average of program content and standard of performance.

Outstanding educational program award was recommended for ABC's "Town Meeting of the Air." Committee also recommended WOR's "Name Your Poison."

In classification of "outstanding children's program," ABC's "Land of the Lost" was cited with special recommendation going to ABC's "Childen's World" and WQXR's "Youth Forum."

LaGuardia '47 One World Award to Be Handled By Four-Part Commission

The 1947 One World Award conferred upon Fiorello H. LaGuardia shortly before his death has been placed in the hands of a commission composed of Morris Novik, the late New York mayor's radio adviser and close associate; Mrs. LaGuardia; Miss Emily Greene Balch, a 1946 Nobel Prize winner, and Miss Iris Gabriel, founder of the Silent Guest Committee. All of them will be authorized to make trips abroad under the award. It's believed doubtful, however, that Mrs. LaGuardia will be able to undertake any such journey.

Novik, who was due to accompany the former mayor on his globe-circling award trip, said yesterday (Tues.), when the commission was announced, that he was uncertain yet where he would travel and when. Miss Balch is slated to visit the Scandinavian countries and Miss Gabriel is expected to travel extensively in other climes.

Plan is for the commission members to submit a joint report on their world findings. Whether the report will form the basis for a radio series, or just how it will be presented when finally drafted, apparently is yet to be worked out. Norman Corwin, 1946 winner, built his findings into a CBS documentary series called "One World Flight."

Sid Garfield
writes about
"Life With George"
(A Nostalgic Reminiscence of a Fabulous Broadway Figure)
in the
42nd Anniversary Number
of
VARIETY
Out Next Week

Army's Filipino Airer Resumes

Manila, Dec. 23.

U. S. Armed Forces station WVTM, which went off the air after broadcasting daily since the Luzon landing in February, 1945, has resumed operations from its new station in the Fort Stotsenburg-Clark Field site, north of Manila.

Retaining its former call letters and frequency of 1,300 kilocycles, the 1,000 watt station is at present broadcasting on a limited scale, relying heavily on AFRS transcriptions of programs broadcast over U. S. networks.

To avoid the Manila area, which is adequately covered by the city's two commercial stations, KZPI and KZRH, and the government station KZFM, WVTM's antennae are so arranged as to project a directional beam northeast and southeast of Clark Field with a "null" to the capital.

Paradise Duke Deal Set For Several Markets

Olean agency, which tied up Paradise Wine with the Duke Ellington disk jockey hour on WMCA, N.Y., is spotting the show via soundtracks on other stations around the country in behalf of this and another one of its accounts, Alpenbrau beer. A Paradise deal has already been set with WCPO, Cincinnati, while an hour a day across the board has been bought for the beer on KXO, St. Louis.

Other markets where negotiations are going on in connection with Paradise are Columbus and Toledo. Olean's propositions include the sponsorship of half of the hour and the station running the balance sustaining while scouting other commercial interest.

Denver—Ed Scott, former announcer in Seattle, Hollywood and Denver has joined the KLZ staff.

Expect Congress

Continued from page 20

Commission yesterday (29). Sterling cannot be sworn in until Jett has officially departed the FCC on Jan. 1. Both nominations will go before the Senate for confirmation early in January.

Naming of chief engineer George S. Sterling, a Maine Republican and veteran government engineer, to succeed engineer Jett on the Commission is regarded as a merit appointment which will meet little or no opposition on Capitol Hill. His promotion is also expected to bulwark nomination of Coy, whose appointment has already stirred rumblings of protest from the Republican National Committee and GOP Sen. Robert A. Taft of Ohio. Coy fills the bill as a practical broadcaster—one of the first ever to join FCC—but is regarded by the GOP as a Roosevelt New Dealer and a "politico" closely tied to the Administration's coat-tails. He is reported, however, to have the support of the Senate Interstate Commerce Committee.

Balance of Political Weight

The new appointments result in a balance of political weight on the FCC bench, with three Republicans, three Democrats and one independent (Webster). Jett's departure leaves Demo Commissioner Clifford J. Durr the last of the Roosevelt appointees. Durr's term expires June 30, '48. This new balance of power is also expected to sway the GOP vote in support of Coy. Up to this time, the Commission had three Demos, two Republicans and independents (Jett and Webster), respectively.

The 44-year-old Coy promptly resigned the job he assumed in 1944 as vice-president in charge of the Washington Post radio properties. A native of Shelby, Ind., Coy served as an aide to President Roosevelt, and assistant director of the Bureau of the Budget in the war years. Earlier in his career he was assistant to Paul McNutt when he was Indiana governor and Commissioner of the Philippines.

A longtime government employee, new Commissioner George Sterling began working in communications with the Department of Commerce and the Federal Radio Commission, predecessor to FCC. He went with FCC when that agency was created in 1934, has served successively as head of the Radio Intelligence Division, Assistant Chief Engineer and on May 1, '47, became chief engineer of the Commission.

Sterling is the latest of three chief engineers to achieve Commission status. Both Jett and former Commissioner T. A. M. Craven served an apprenticeship as FCC engineering chief. Sterling is 53 years old and a native of Portland, Me.

Springboard Fever

Washington, Dec. 30.

Departure of Commissioner E. K. Jett from FCC last week is expected to be followed by resignations of several other top-level Commission staff—particularly if the present version of the White Bill limiting post-government activities of FCC'ers stays on the books.

Commissioners Edward M. Webster, political independent, and Democrat Clifford J. Durr, are both expected to leave the Commission by another five-to-six-months. Durr, whose term expires June 30, '48, says he has no plans now to leave the FCC before his appointment runs out, but time may alter his schedule.

Webster says, too, he has no plans to quit FCC but reports continue to circulate. They probably spring from the fact that he was drafted for the FCC post and had no great relish for the job. Like Jett, Webster had to sacrifice his retirement pay as a Commodore in the U. S. Coast Guard when he came to FCC. And he took an additional salary cut when he left his former job as director of telecommunications for the National Federation of American Shipping to come to the radio agency. His present term runs out June 30, '49.

Below the Commission level, at least three upper-echelon lawyers are toying with the idea of a speedy FCC departure, while a half-dozen engineers, who refused to be quoted, said they would definitely take a powder if it appears the White Bill provision sealing them in their FCC jobs will become law.

Nielsen Puts 'Per Dollar' Listings Under Wraps as Clients Squawk

A. C. Nielsen's clients have put the squeeze on him to halt publication of the Nielsen Radio Index's Top 20 shows in the "NRI Homes Per Dollar" category.

The classification appeared in Nielsen's initial Top 20 listings a month ago and in the second release of NRI ratings in mid-December, but vanished from the scene when the Nov. 17-22 ratings were shipped out by NRI last week.

In quiry at Nielsen's New York offices disclosed that "several" clients had protested release of the "Homes Per Dollar" honor roll and that "pending settlement of a couple of arguments" on this score, the listing would be omitted from Nielsen rating releases. The implication was that Nielsen himself saw no harm in giving out these figures, but would have to convince some important clients who felt otherwise.

Trade was finding the homes-per-dollar column an interesting feature of Nielsen's new semi-monthly rating tabulation, particularly as a revealing comparison with the Top 20 shows in the "total audience" and "average audience" brackets. In the Nov. 2-8 release, for example, only six of the 20 top-rated stanzas in the "Total audience" column made the homes-per-dollar honor roll. The latter category, on the other hand, gave the spotlight to such stanzas as "Nick Carter," Gabriel Heatter, "Curtain Time" and "Green Hornet," which never come near making the top brackets in Hooper's and Nielsen's popularity polls.

Half-dozen airers that did show up in both of NRI's Top 20's were "Date with Judy," "Big Town," "Mr. DA," "Truth or Consequences," "Duffy's Tavern" and Godfrey's "Talent Scouts."

Mutual Finds a Way

Mutual never makes Hooper's Top 15, but now that Nielsen is releasing Top 20's there is one classification in which MBS is found to shine. Nielsen Radio Index's latest "Homes Per Dollar" scoreboard shows "Nick Carter" in third, Gabriel Heatter in eighth, "Those Websters" in 18th and "Charlie Chan" in 20th place.

"Oh, sure," cracked Mutual prexy Ed Kobak when somebody noted this, "our shows just pay off—that's all!"

ABC Adds 4 VPs In Web Expansion

ABC added four veepees yesterday (Tues.) in a move reflecting the web's recent growth and its plans for future expansion. All of the new veepees formerly held title of director of their respective departments. They are: Ivor Kenway, advertising-promotion-research; Frank Marks, general engineering; Robert Saudek, public affairs, and Thomas Velotta, news and special events.

All four department heads report to exec veepee Robert Kintner.

Anti-Prejudice Series Next on Air Agenda For Democratic Educ. Inst.

The Institute for Democratic Education is prepping a new transcribed series of public service shows in its "Lest We Forget" string, titled "Stories to Remember." Series will be available to stations nationally in the spring.

"Stories" is the 12th series of "Lest We Forget" presentations. It will consist of adaptations of short stories by MacKinlay Kantor, Irwin Shaw, Dorothy Canfield Fisher and others. Sigmund Miller and Milton Wayne are scripting, with Earle McGill directing and Harold Franklin producing. Series is designed to remind Americans that discrimination and prejudice have no place in our democracy.

The 13 quarter-hour transcriptions will have leading radio and legit actors taking part. First three programs have already been cut, with Everett Sloane, Hugh Marlowe and Helen Claire participating.

Previous series, "The American Dream," has been aired to date on 400 stations. Institute is also prepping a series based on President Truman's report on civil liberties.

ABC IN SWEEPSTAKES FOR 'DARTS' SUCCESSOR

There's a miniature sweepstakes under way at ABC for the 9:30 p. m. Thursday spot following General Electric's "Willie Piper" show. At the moment, no less than six packages are getting the o. o. as prospective replacement for "Darts for Dough," which Dr. Pepper axed. Which show gets the nod depends in part, of course, on whether ABC can snare a bankroller for the time. Web has exclusive sales rights on all of them.

The entries include:

The Irene Francis show, "What's My Name?" which has been refurbished since its last ether hitch.

"Holiday at Home," a Frank Cooper quiz package, "with Ken Roberts as emcee, in which the prize is an expense-paid vacation to the old home town.

"Yankee Editor," with Parker Fennelly, scripted by Ford Manley, being a New England newspaperman's observations on the passing parade.

A new Lanny Ross musical stanza.

Henny Youngman's "Going Nowhere," a satire on new-talent shows.

Actor Henry Travers cast as "Pop" in a situation comedy series.

Nielsen Radio Index—Top Night & Day Shows

(Week Nov. 16-22)

NIGHTTIME

TOTAL AUDIENCE*

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Theatre	32.5	+2.9
2	2	Amos 'n' Andy	30.3	+3.5
3	3	Fibber McGee	29.2	+3.0
4	6	Bob Hope	26.1	+2.5
5	20	Red Skelton	25.7	+5.3
6	4	Truth or Consequences	24.8	—0.9
7	NR	My Friend Irma	24.2	+4.1
8	9	Chase & Sanborn	24.1	+1.4
9	8	Fred Allen	23.9	+1.0
10	11	Hit Parade	23.1	+0.9
11	13	Fitch Band Wagon	22.6	+0.9
12	7	Mr. Dist. Attorney	22.3	—1.2
13	16	Big Town	21.9	+1.3
14	12	Date With Judy	21.9	+0.0
15	18	Godfrey's Scouts	21.5	+1.0
16	10	Jack Benny	21.4	—1.0
17	17	Aldrich Family	21.2	+0.7
18	5	Duffy's Tavern	21.0	—2.7
19	19	Life of Riley	20.8	+0.4
20	NR	Kraft Music Hall	20.7	+1.6

DAYTIME

TOTAL AUDIENCE

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	2	Back Stage Wife	10.7	—0.2
2	1	Right to Happiness	10.4	—0.6
3	6	Young Widder Brown	10.4	+0.4
4	4	Stella Dallas	10.3	+0.1
5	13	Wendy Warren	10.3	+1.3
6	3	When Girl Marries	10.2	—0.1
7	8	Our Gal, Sunday	10.0	+0.4
8	9	Portia Faces Life	9.6	0.0
9	NR	Arthur Godfrey	9.5	+1.0
10	12	Big Sister	9.4	+0.4
11	7	Lorenzo Jones	9.4	—0.4
12	15	Rom. Helen Trent	9.3	+0.6
13	11	My True Story	9.2	0.0
14	5	Pepper Young	9.1	—0.9
15	NR	Ma Perkins (CBS)	9.0	+0.5

NR—Not ranked in top brackets on preceding report.
* Includes only once-a-week shows, 15-60 Mins.

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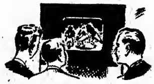
TELEVISION

Comes to Cleveland!



Scripps-Howard has made Television a reality in Cleveland! WEWS—Cleveland's first Television station—inaugurated regularly scheduled Television service on December 17th. Television interest, in this rich North Eastern Ohio market is at fever pitch.

Sponsors already have seized the opportunity to convert Television's mighty impact into sales in the Cleveland area. But there are many choice programs available, from news and sports to variety, audience participation and household features. With interest high and introductory rates low there's an extra value for WEWS advertisers who come in early. Rate card available on request.

THE WEWS BUILDING • 1816 EAST 13th STREET • CLEVELAND 14, OHIO • SUperior 6111

SCRIPPS-HOWARD STATIONS

WEWS-TELEVISION, Cleveland	WCPO, Cincinnati
WEWS-FM, Cleveland	WNOX, Knoxville

FIRST IN CLEVELAND

WEWS

Television

[illegible] S-HOWARD RADIO INC.

AFRA Pushes Its Campaign To Organize Post-War D.C. Stations

Washington, Dec. 30.

Counsel for the local American Federation of Radio Artists (AFL) reported some progress last week in the union's campaign to organize the postwar stations in the Washington area.

WPIK, Alexandria, first daytimer to take to the ether after VJ Day, has agreed to a consent election before a National Labor Relations Board examiner early in January. Station manager Howard Hayes signed up for an election earlier but his Board of Directors wanted more time.

AFRA attorney Jesse Messitte, meanwhile, filed a petition for representation with the NLRB last week to cover WQQW, Washington's new "fine music" station. Election is planned for early January. Several WQQW staffers already hold cards in the CIO American Communications Assn., but so far the ACA board hasn't qualified under the Taft-Hartley Act by agreeing to file anti-Communist affidavits.

Dawson's Lend-Lease Spreads to Networks

Ronald Dawson's lend-lease library, recently set up to syndicate radio scripts, has branched out into network subscriptions. Clients now include Mutual, for "Encore Theatre," and the Canadian Broadcasting Corp at Winnipeg.

Dawson also has signed a contract with Bob Dixon, ex-emcee of the late CBS stanza, "Cinderella, Inc.," to produce and market his program idea, "Whose Speaking?" Initialer has been plattered and will be in distribution shortly.

Alice, Tex.—Leon Lloyd has been named general manager of KBKI, here, coming from KBOW, Butte.

PAT BALLARD

Is Celebrating Quietly

THIRTY YEARS IN SHOW BUSINESS

(SEEMS LIKE A HUNDRED!)

THE SAGA *(Mostly of Interest to My Mother)*

1918—First jazz band appearance—Roricks Glen, Elmira, New York.

1919—Enlisted in Students Army, University of Pennsylvania.

1920—Formed first college jazz band . . . personnel included Ted Weems (doin' O.K.), his brother, Art (ditto), Nelson Kellar (with Warings Pennsylvanians since we broke up the band). First stage appearances with Frank Tinney and Jack Dempsey. Made 1st single reel Talking Picture featuring an orch., for Edison (Now in Vitaphone archives).

1922—Joined Earl Fuller's Rector's Orchestra on Tour (Keith and Pan Time . . . oooh, that week in Saskatoon!)

1923—Went to Hollywood. Worked in a few barn studios but did O.K.

1925—Wrote scores for 2 editions U. of P. MASK AND WIG shows, out of which came first pop song "Oh, How She Radiates on the Radio"—stopped the show, 15 encores, sung by Al Miller, now doing fine as a top radio writer.

1926-46—Pop songs (wrote 300, sold 100—Got about a dozen hits, including "So Beats My Heart for You" with Tom Waring and Charlie Henderson). A stretch with Fred Waring, writing a musical: "Rah-Rah Daze" . . . sold 5 movie scripts . . . over 200 short stories and features . . . radio scripts for enough network shows to give one the Brown Horrors (which they did) . . . Back with Waring in 1940 doing publicity and co-writing 60 College & Service Songs.

1947—Retired.

1948—Back with a radio show on WOR-MUTUAL (Guild Theatre, Saturday Nights at 9:30 EST): "PAT BALLARD'S SONG WRITING MACHINE" with Uncle Jim Harkins, John Winters, Alan Holt, Sylvan Levin & Orchestra. On 2nd show we accidentally produced what looks like a *real song hit* for 1948—it's called "IN INDIANA" (My Heart's Always Singing) . . . recorded and copies soon available . . . Published by Pat Ballard Music Corporation.

We are represented by Mitchell Benson, Gale, Inc.

—Well, that's 30 years and we wouldn't change a one—except perhaps that old 1947. Love & Kisses; and thanks, everybody!

—PAT BALLARD

Employment Angle on Departed FCC Staffers Looks Like Sleeper Bomb

Washington, Dec. 30.

Members of the FCC are preparing to lobby for deletion of one provision in Sen. Wallace White's new radio bill which has them worried stiff. This is the section which would forbid an FCC employee from leaving government and signing up with any outfit doing business with the Commission within a year of his FCC resignation.

Commission is also nettled by a corollary section which prevents a Commissioner from leaving to accept employment with any concern practicing before the FCC before he has served out the Commission term for which he was appointed. Both clauses were inserted in the bill following former chairman Charles R. Denny, Jr.'s departure from FCC to become NBC general counsel and veepee.

As the bill is now written, these rules would apply effective Jan. 1, 1948, but this is expected to be revised to make them effective one year after the bill becomes law. Even with the protection of a 12-month warning, plenty of FCC staffers are getting restless and casting about for lucrative offers on the outside. Rapid changes on the FCC bench and the prospect of upsets in staff with a GOP victory next year have not helped this unhappy situation.

As as result, FCC'ers are expected to put it up to neophyte Chairman Wayne Coy to carry the ball for them on Capitol Hill in an all-out effort to defeat this clause.

As a practical matter, if the provisions stay on the books, most professional Commission employees would be virtually forced to lay off work for a year if they voluntarily left the FCC. Because of its technical and highly-specialized work, only avenue left open for Commission lawyers, accountants and engineers after leaving government is to join up with a network or station or to set up in radio practice for themselves. The White Bill, as now written, would outlaw this.

Presidential Year Turnovers

Here are some of the arguments heard at FCC against these proposals:

1. The Commission men point to the frequent practice after Presidential elections in which the new party cleans out staff and brings in its own men. If the GOP is successful in 1948, the new chairman would probably want to name his own general counsel and assistants. The present incumbents, of course, would be given the option of resigning, but under the White Bill would not be able to devote their talents to radio for a 12-month period. (Edward Cooper, communications adviser to the Senate Interstate Commerce Committee, said the solons had not considered this possibility, but would do so before the bill is reported out of committee. He envisaged some changes in the present language.)

2. Ironclad rule of this type, it is argued, will lower the standards of FCC professionals and make for a "lower than mediocre" type of employee. Persoons with get-up-and-go, brains and/or ambition would not be likely to come to FCC, except as a last resort, knowing they would have to take a year's siesta before using their experience in private industry.

Ditto is true at the Commission level, it is argued. High-calibre men may be reluctant to accept a seven-year term knowing they have no choice but to stick it out, regardless of the circumstances.

3. FCC'ers believe the present regulation is adequate. This forbids a lawyer or engineer to handle any case he worked on within two years of his leaving the agency. This goes for Commissioners as well as staffers. They point out that, outside of the Securities and Exchange Commission, no other agency is subjected to the rigorous prohibition laid down in the White Bill. They concede that some rule limiting "here today, gone tomorrow" proclivities of Commissioners is desirable but believe the proposed rule too strict.

4. Same FCC spokesmen point out that the Senate Interstate Commerce Committee dropped an earlier proposal to give FCC authority to weigh economic factors in licensing new stations. The Senators frankly admitted their voluminous protests from oldtime broadcasters who wanted protection from new competition was behind their original proposal. Now, however, it is pointed out that the committee, while refusing to place an umbrella over broadcasters, is doing just that for those lucky lawyers, accountants and engineers who got out of FCC in time and are now raking in the dough in private industry.

'Get Tough'

Continued from page 19

realize, can't be brushed aside lightly; and it's considered likely that they'll use the coin angle as a weapon in pressuring the industry association to discard the anemic code that grew out of the "Declaration of the Independents" and restore the hard-hitting facets curbing commercial abuses.

Failure of the NAB to come up with a meaningful code, principally through ridding the air of excessive commercials, did not elicit any appreciable public comment, despite the widespread attention focused on a new industry code when it was promulgated in Atlantic City. The fact that the public failed to react one way or the other has been disheartening to some industry leaders. They see it as the tipoff that radio still lacks the stature to create full-blown public indignation, and it's for that reason, too, that they champion a strong code in a bid to elevate the standards of broadcasting.

In addition to the code, major item on the industry's '48 agenda is legislation, but there's more optimism on the code outlook. As for the White Bill legislation, the unhappiness of the industry execs stems chiefly from the fact that Section 326 of the White Bill still gives the FCC control over programming. Under such circumstances, the broadcasters argue, radio will never attain its "long pants" era.

CHI SCRIPTERS GET HALF WEB DEMANDS

Chicago, Dec. 30.

Chicago chapter of the Radio Writers Guild at best got half a loaf in an agreement reached Wednesday (24) with representatives of WENR-ABC, WBBM-CBS and WMAQ-NBC. Explosive issue, centered around guildsmen demands for local and regional script fees similar to those already set for network programs, was shelved with the understanding that negotiations can be resumed at any time.

New pact calls for extension of the so-called interim agreement until Aug. 22, '48. Interim agreement, which supplements the Minimum Basic Agreement, was signed last summer. It provides for net recognition of the Guild and the Guild shop.

Memphis — WMPS, housed for many years in the Columbian Mutual Tower Building here, has closed a deal to occupy the entire third floor of the new $600,000 "Radio Center Building," which the Walgreen drug chain is building.

THERE'S PLENTY OF BUSINESS IN

DAYTON, OHIO

Get Your Share By Using . . .

WING

WEED & CO. National Representatives

ATTENTION

Agencies, Music Publishers, etc.

Offices for lease in new four-story bldg. located in the heart of Broadcasting and Motion Picture Studios.

RADIO CITY BLDG.

6087 Sunset Blvd., Hollywood 28, Cal.

Gladstone 8942

Radio Blankets Snow-Filled Air, Helping New York Ride Out Blizzard

New York radio stations rode through the record-breaking snowfall of last Friday (26) without a casualty worth mentioning. As soon as it became clear that the storm was developing to near-disaster proportions, all local indie and network broadcasters immediately went onto an emergency footing and pitched in to help city officials buck its paralyzing effects. Four days later, with the metropolis practically disinterred from the two feet of snow, Mayor William O'Dwyer and his staff paid high tribute to radio's unstinting and thorough cooperation.

On Friday, the storm took first place on all local program schedules. CBS, leading the nets in coverage, carried a continuous series of announcements on the progress of the storm, informing suburbanites of road conditions, train schedules and the closing of tunnels approaching the city.

Local stations, including WMCA, WNEW, WINS, WQXR, WHN and the others, followed the networks' suit in airing news about the snowfall and blanketing the city with necessary information at a time when the newspapers were having difficulty in getting through due to stalled trucks. Pivot of the entire local news structure, municipal station WNYC kept the other stations on tap with information from the city's bureaus. Sy Siegel, WNYC's director, was member of the overall Planning and Operations Committee which coordinated the attack.

With Saturday dawning in bright sunlight, local stations tapered off slightly in their storm signals but still continued to air all bulletins necessary to help the city dig its way out. Right up until yesterday (Tues.); most of the stations were still cancelling all regular public service plugs for special reports on the emergency.

In the storm's wake came epic and comic tales of woe. Mrs. Eleanor Roosevelt, snowbound in her Hyde Park cottage, mushed a mile and a half through the snow Sunday (28) and rode a jeep to Poughkeepsie to keep her date as the last standin for the late F. H. LaGuardia on the Sunday noonday session on WJZ. The jeep waiting for Mrs. Roosevelt was manned by Morris Novik, LaGuardia's radio adviser, who was trying to get to her during the preceding 24 hours.

Joe DiMaggio, intended guest on the WNBC White Owl sports quiz on Friday, showed up on time but found only an empty studio and an organist filling in. Russ Hodges and Bill Cunningham, co-emcees of the show, were both stranded far from mikes. A couple of NBC's juve shows on Saturday morning were also cancelled due to the inability of kid participants to get to the studio.

Perry Como couldn't make it for the Chesterfield program on Friday evening but after a frantic search for a substitute, Mel Torme was found watching the show at the Capitol theatre, N. Y. Torme stepped into the spot with only an hour of rehearsal and sang three songs specially arranged for Como. Tex and Jinx McCrary were 15 minutes late for Monday's show but gave out with some breathless repartee during the second half after making it from their home in Manhasset, L. I.

Two engineers at WMCA's transmitter were snowed in for 32-hours, but were finally rescued by the Kearney, N. J., police who brought food and brandy. A WOR engineer, Bob Albrecht, trudged six miles from Hackensack, N. J., in time to make the "Information Please" show Friday and won honorable mention on the air from emcee Clifton Fadiman. At WHN, a production man, Alfred Tennyson (a direct descendant of the poet), on his way to a remote loaded with platters, had to get out of a stalled subway train, walk through the tunnel and make his show with only 10 minutes to spare. Which seems like a lot of trouble just to play some platters.

WNEW let nobody down. The local indie was airing special plugs for a horse and buggy sled service in Brooklyn which was carrying pregnant women to hospitals.

COVENY A BLAIR VEEPEE

Los Angeles, Dec. 31.

Carleton E. Coveny, who has been manager of John Blair & Co.'s local office since 1937, is now a vicc-president. A vet of 20 years in the business, Coveny used to be with Ralph Brunton at KQW and KJBS.

L. Hollister Moyer continues as Coveny's associate in the L. A. setup.

WNYC to Be Piped In For WSM Documentary

Unique one-shot hookup with WNYC, New York City-owned station, has been set up by WSM, Nashville, to give wider airing to its hour-long musical documentary next Monday (5), saluting the American Heritage Foundation and its Freedom Train. WSM will foot the bill to pipe the airer east and WNYC-FM will carry it live, 9-10 p.m. Following night (6), at the same hour, WNYC will air the show from a platter on AM.

Stanza will tee off a series of 13 weekly broadcasts on WSM dealing with various phases of U. S. heritage. Station will knock 60 minutes of NBC commercials to air the documentary. Series is being produced by Jack Stapp, WSM's program director.

Inside Stuff

Hollywood, Dec. 30.

Don Lee-Mutual has a new twist on the hubby-wife gab show being readied for a Jan. 4 debut. Designed to take listeners "backstage" in radio and advertising a la "The Hucksters," 9:15 p. m. airer titled "Two Sleepy People" will have an account exec of a mythical ad agency (Gerald Mohr) coming home and telling his wife (Lurene Tuttle) about his accounts and the headaches arising therefrom.

And that—get it?—is how they'll integrate the commercials!

WPEN'S INT'L QUIZ

Philadelphia, Dec. 30.

An "International Quiz" featuring teams of 11 colleges in the Philly area and schools and colleges in England will be broadcast weekly, starting Sunday, Jan. 11, over WPEN.

The show is produced by the local station in co-operation with BBC with questions and answers broadcast from both sides of Atlantic.

Flock New V.P.'s in Ft. Industry's Realignment as '48 Curtain-Raiser

Detroit, Dec. 30.

Fort Industry Co. has put through a sweeping general year-end order. George B. Storer, president, and J. Harold Ryan, veepee and treasurer, have revealed a list of organizational promotions.

Heading the list is Lee B. Wailes, formerly general manager of the company, who has been elected veepee in charge of operations. He'll continue to be located in Detroit, and will direct the operations of the entire company from his present office in that city.

Included in the list of other advancements are E. Y. Flanigan, managing director of WSPD, Toledo; Stanton P. Kettler, managing director of WGBS, Miami, and J. Robert Kerns, managing director of WLOK, Lima, all of whom have been made veepees of the Fort Industry Co. in charge of operations in their respective cities. William E. Rine, managing director of WWVA, Wheeling, has been made veepee of the West Virginia Broadcasting Corp. Allen Haid, managing director of WMMN, Fairmont, has been appointed veepee of Monongahela Broadcasting Co. and James E. Bailey, managing director of WAGA, Atlanta, has been named a v.p. of Liberty Broadcasting Corp.

Ralph G. Elvin, managing director of WJBK, Detroit, newest station to be acquired by Fort Industry, has been named veepee of Detroit Broadcasting Co. in charge of the AM, FM and television operations.

Storer said the organizational changes were made to prepare each operating company of which he is president, for the expected expansion of activities in 1948.

He predicted a continuation of bumper business in the broadcasting industry especially on AM and video broadcasting.

1948

A Happy New Year

and a Hearty "Thank You" from CAMEL CIGARETTES

to Executives and Members of the Screen Guild Players
of the Motion Picture Relief Fund
and to the following distinguished actors, actresses, and studios:

October 6
BING CROSBY
INGRID BERGMAN
JOAN CARROLL
★
Rainbow Productions
for
"The Bells of St. Mary's"

October 13
BOB HOPE
DOROTHY LAMOUR
★
Paramount Pictures
for
"My Favorite Brunette"

October 20
BETTE DAVIS
BRIAN AHERNE
★
Maxwell Anderson
for
"Elizabeth the Queen"

October 27
BETTY GRABLE
TONY MARTIN
★
Twentieth Century-Fox
for
"The Shocking Miss Pilgrim"

November 3
DANNY KAYE
VIRGINIA MAYO
★
Samuel Goldwyn
for
"The Secret Life of Walter Mitty"

November 10
DANA ANDREWS
JANE WYATT
RICHARD WIDMARK
HADLEY REED
★
Twentieth Century-Fox
for *"Boomerang"*

November 17
CLAUDETTE COLBERT
WALTER PIDGEON
DAVID BRUCE
★
Metro-Goldwyn-Mayer
for *"The Secret Heart"*

November 24
FREDRIC MARCH
MYRNA LOY
TERESA WRIGHT
★
Samuel Goldwyn
for
"The Best Years of Our Lives"
(Academy Award Winner)

December 1
RAY MILLAND
BETTY HUTTON
★
Paramount Pictures
for
"The Trouble With Women"

December 8
IDA LUPINO
VICTOR MATURE
ETHEL BARRYMORE
★
Twentieth Century-Fox
for *"Moss Rose"*

December 15
JEANETTE MacDONALD
NELSON EDDY
★
Metro-Goldwyn-Mayer
for *"Sweethearts"*

December 22
FANNY BRICE
HANLEY STAFFORD
★
Walt Disney
for *"Pinocchio"*

December 29
JAMES STEWART
DONNA REED
VICTOR MOORE
★
Liberty Films
for *"It's a Wonderful Life"*

And to writers, producers, and
all others who have contributed to the continuing success of

The Screen Guild Players Program

C.B.S.—MONDAY EVENINGS 7:30 P.M., P.T.

Presented by CAMEL CIGARETTES

CAMEL

From the Production Centres

IN NEW YORK CITY . . .

Hank Warner, of CBS press dept., profiled in current Mystery Detectives mag for his "Inner Sanctum" and "Molle Mystery Theatre" shows.

Scripting over 500 NBC "Honeymoon in New York" shows has had its inevitable romantic effect on Art Henley. He's engaged to Miriam Scott, who's studying for an operatic career...."We the People," which has pushed its Hooper to 12.7, has won a renewal from Gulf Oil....Mort Lewis and Tom McKnight, Coast radio writers, have been pacted to do most of the sketches for the Shuberts' forthcoming "Ziegfeld Follies"....Real tough assignment: Herb Landon, Kenyon & Eckhardt radio flack, off to Miami for three weeks to pick a local pretty as "Miss Psyche" for White Rock....Mutual's "Harlem Hospitality Club" travels to Chi next week for a seven-day stand at the Regal theatre....CBS producer Fletcher Markel, back from an Xmas holiday in Canada, is working up a Broadway musical show idea and talking with Percy Faith about doing the tunes for it....Dick Dorso of Century Artists hopping to the Coast to set up Gordon MacRae's Texaco show and Warner pic stints; also to oversee Lucille Ball's L. A. legit opening in "Dream Girl"....Sylvan Levin will conduct the WOR orch in a special airer Jan. 11, saluting the 25th anni of the League of Composers with the preem performances of two compositions celebrating the occasion.

Commuting radioites bivouacked in offices and hotels to keep the ether show going during the Big Snow....ABC mulling "Meet Your Hero," produced by Herb Moss and featuring sports and showbiz idols, for the Saturday noon slot....Xmas spirit permeated BMB, which issued a news release leading off with: "'Twas the night before Christmas and Broadcast Measurement Bureau'll subscription list stood at 520 AM stations in addition to seven FMs, the four major nationwide networks and three regional networks"....Final judging in the NAB-National Retail Dry Goods Assn. prize contest for outstanding radio shows sponsored by retailers takes place next Monday and Wednesday (5, 7) at WOR....Voice of Freedom Committee to pitch a testimonial dinner for Dorothy Parker Jan. 21 at the Henry Hudson hotel....A.F.M. committee will recommend a public relations counsel to Petrillo's full board in a session in N. Y. Jan. 14-15.

Linda Casazza, longtime sec'y to George Crandall, CBS press info chief, announced her engagement to Dr. Alfred A. Moran, assistant psychology prof at Rider College, Trenton....Charles P. Tyler, formerly exec on the Ford and Lincoln-Mercury accounts and acting manager of J. Walter Thompson's Detroit office, checked in at Biow to become senior account exec on the Philip Morris account. Lloyd Delaney, ex-Kudner, moved in as junior account exec....Warren Stevens into the "David Harum" cast. Arline Blackburn, Mason Adams, Virginia Dwyer and William Griffis new to "Front Page Farrell."...Alan Sands, writer on the "Blondie" program, and Joe Martin, are prepping for audition of comedy series called "Love 'Em Or Leave Em."

IN HOLLYWOOD . . .

Hal Rorke, manager of the J. Walter Thompson radio operation in Chicago, was "wing-man" on the Elgin Christmas show and sticking around for a few days to roam the ol' stamping grounds....Police department credited KECA's spot campaign on safe driving during the holidays with holding down the traffic toll. Dramatized vignettes of agonizing accidents were broadcast 30 times a day from Christmas through New Year's....William Esty agency moves into new quarters early next year, a stone's throw from its present offices. Firm has taken the entire second floor of a new bank building, moving away from Tin Pan Alley....Hollywood Advertising Club also on the move from Roosevelt hotel to Tom Breneman's for its bi-weekly luncheon sessions....Nat Wolff, who alternates between agenting and producing, succumbed to the pleas of Maxie Rosenbloom and flipped the cues on "The Story of Slapsy" for the audition record on KFWB's Preview Theatre of the Air. Ex-pug plays a grownup Henry Aldrich in the situation comedy piece....Robert Lange, director of North American service for French Broadcasting System, here to arrange for an exchange of programs. French shows dubbed in English are now airing on 200 stations in this country....Pat Weaver around for takeoff of the Danny Thomas show and more than incidentally interested. It was Weaver who pitched long and hard with Thomas and didn't quit until the papers were signed....Hal Hackett soaking up our "silly" sunshine (high in the 80's).

Al Rooney being moved here by Lennen & Mitchell to head up the new expanded operation in Beverly Hills. Agency partner, Mann Holiner, still rules the radio roost....KTLA televised last week's "Blondie" as its Show of the Week....Henry Morgan has been finally convinced that twitting the sponsor's products is not the easy way to get back in the commercial picture. He may even go so far as to say the client's commodity is good, whatever it may be....That hilarious laugh of Norman Krasna on the Jack Benny show issues from the versatile vocal chords of Mel Blanc, who plays a half dozen other characters on the program....ABC's frequency modulation station sent out its first signal last Monday....Gracie Allen was floored by the mysterious virus germ and missed her second broadcast in 16 years. Jane Wyman, a sound little trouper, did the show with George Burns after one reading....Charlie Wick of William Morris radio department was married last weekend to Mary Jane Woods.

IN CHICAGO . . .

Frank Sweeney, chief announcer at WJJD since April, switches to the sales department Jan. 5....Bob Tunison resigned Friday (26) as promotion manager of Eddie Hubbard's ABC Club to go into biz for himself as a drape designer. Easter Straker, WIND's assistant program director, replaces Tunison....WBBM's "Shopping With the Missus" marks its 500th broadcast Jan. 5....Don McNeill, toastmaster of "Breakfast Club," bought 75 CARE packages in the name of friends he ordinarily would have sent Xmas gifts. Friends received CARE cards thanking them for their donation....Frank Winge, police reporter for the Chicago Daily Times, is skedded for the $500 journalism award on the Dec. 31 broadcast of NBC's "Big Story." Award is for Winge's sleuthing in a murder case, which resulted in conviction of the real criminal and release of an innocent suspect....The Bob Elson-Ernie Simon "Old Gold Variety Show" will have studio audiences after Jan. 5....Marge Calvert, who has played the Judy half of "Judy and Jane" for 16 years, resigned the role last week. Geraldine Kay takes over....Ed Borroff, ABC v.p., has been appointed to Mayor Kennelly's Advertising Committee on Traffic and Safety...."Breakfast Club" originates in St. Paul Feb. 6, in connection with the annual Winter Carnival.

Maurice Copeland tossed a surprise party Monday (29) for the Nelson Olmsteads, who take off for New York in Jan....Blaze that broke out in Goldblatt's department store last Saturday (20) failed to halt broadcast of "Teens and Tunes." Hank Grant, m.c., held the attention of 350 shoppers until they were ushered to safety....Jack Owens and his flack, Marilita Dutton, back-patting each other on the Hit Parade climb of Owens' "How Soon." Tune hit top place last week....Tom Hargis, former program director for an L.A. station, has joined Feature Productions as exec producer of "Ladies Be Seated"....Newscaster Jim Hurlbut's probe of pistol ammunition sales had lead to framing of an ordinance that will be put to vote at the next city council meeting....Elizabeth Wolcott, of WBBM's dept. of education, lectures at Elmhurst College on "Our American System of Broadcasting," Jan. 8....Packet of a dozen Xmas cards distributed by RCA-Victor plugs its tele show, "Junior Jamboree." Cards were drawn by Capt. Bill Eddy, director of WBKB....Jack L. Cooper making with the q's and a's on WSBC's new "Personality Quiz"....Ernie Byfield's "Celebrity Train" starts traveling at the College Inn Monday (29)....Rex Maupin, ABC's midwest director of music, marked his 25th year in radio last week. The maestro bowed as a band batoner on a Fort Worth station in 1922....Quiz Kids essay contest on "What America Means To Me" brought in 12,000 entries.

INS, Televiews

Continued from page 18

photo package for tele, and CBS and NBC have newsreels.)

The Telenews-INS-INP deal is a cooperative, working arrangement only, involving no new company and officers or stock deal. Telenews, which already has newsreel cameramen both throughout the U. S. and overseas, will produce the tele news films "in association" with INS and INP. Teletype news, a tele service pioneered by INS, will continue to go out under the wire service's label. The still news photos, a daily package service also already established, will continue to carry INP's imprint.

All sales of the service, however, will be handled by the INS-INP television department, managed by Robert H. Reid. A series of meetings between the principals of the new tieup were started Monday (29), to implement actual operation by setting up rate structures, mapping coverage, etc.

Announcement of the tieup was made jointly by Seymour Berkson, general manager of INS-INP, and Herbert Scheftel, prexy of Telenews, who said that the first actual newsreel releases produced under the deal will be available to video stations, networks and advertisers some time in February.

While the same cameramen who produce Telenews' weekly international newsreel will turn out the news films for tele, Berkson said the latter will not be copies of the stuff shot for the newsreel theatres. The tele films will be shot especially for video, employing techniques necessary to this medium.

Telenews officials know that their own theatre screens often will be "scooped" by video, from a time standpoint, using their own reels, but apparently figure the new medium won't hurt the boxoffice seriously for some time yet, and, anyway, since tele newsreels are an inevitable development, they might as well cut themselves in on the new business.

Telenews operates theatres in Chicago, Detroit, Cleveland, Cincinnati, Buffalo, Denver, Dallas, Seattle, Oakland, San Francisco and Tacoma, and additionally supplies reels to news theatres such as Translux in New York.

Omaha — Don McNeil's Breakfast Club moves into the Omaha Auditorium Jan. 17 under auspices of Junior Chamber of Commerce and for the benefit of the new Children's Memorial Hospital.

JWT's Quinn

Continued from page 18

the other will be rehearsing the current Wednesday night session. This policy, if generally adopted, by agencies, will give agency comptrollers cause for a new gripe. In the earlier days of radio the custodians of the cost sheets complained that the expense of a radio department took too big a chunk out of the 15% commission, leaving but a lean profit as compared to other media departments.

A frequent peeve voiced by tele drama producers is that the week's time allowed them is somewhat of a handicap when it comes to setting the right cost. Unlike radio, they can't resort to the same circle of actors used on other programs but must extend their search over a much wider area since they can't use the same faces that appeared on more or less recent telecasts.

ABC to Franco

Continued from page 19

casting. "It's right under his nose," the ABC exec added.

Mutual toppers also welcomed Franco to clocktiming, calling attention to the sale just consummated last week of the "True or False" quiz show to the Shotwell candy company for airing at the same hour in all time zones. Several Mutual stanzas, such as the Peter Paul newscasts, already are on clocktime schedules.

It's true, of course, that CBS and NBC, owing to their policies against plattered repeats, haven't succumbed to the arguments of clocktime advocates. But there's a feeling, privately admitted even in their own quarters, that they will come to it eventually. What many keep asking is, "Why not now?"

Troy — Bill Saunders, former WTRY announcer, has been appointed general manager of the New York State Veteran's Vocational School FM station in Troy.

WANTED FOR NETWORK PROGRAM!

Man whose work requires creative show business qualities to act as writer, producer, publicity man. A man who can "get things done." Must be willing to travel. Good salary for good man.

Write Box 916, Variety,
154 West 46th St., N. Y. 19

TELEVISION
...in action!

WWJ-TV, Detroit's first and only television station, swings into action fast to bring Detroiters televised broadcasts of local activities—quick as they happen! Pictured above is WWJ-TV in action, sending into thousands of Detroit television receivers a broadcast of the newly-elected City Council—the day after election.

In the ten months of its operation, WWJ-TV has done a notable job of televising sporting events, civic activities, public service features and commercial programs. It is this skillful and aggressive programming, in the tradition of its sister station, WWJ, that is solely responsible for Detroiters' enthusiastic interest in television . . . reflected in fast-increasing purchases of home television sets. WWJ-TV is the exclusive voice of television in Detroit today—and will retain its leadership through the television era ahead.

Associate AM Station WWJ
Associate FM Station WWJ-FM

WWJ-TV

FIRST IN DETROIT... Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

ELGIN CHRISTMAS SHOW

With Bob Hope, Edgar Bergen, Amos 'n' Andy, Cass Daley, Doris Day, Lauritz Melchior, Lum 'n' Abner, Leonard Pennario, Harry James, Pied Pipers, Lou Silvers and orch, and others; Don Ameche, emcee.
Producer: Earl Ebl
Scripter: Ed Helwick and staff
120 Mins.; Thurs. (25), 4 p.m.
ELGIN WATCH CO.
CBS, from Hollywood
(J. Walter Thompson)

Elgin's Christmas show, like all perennials, was with us again last Thursday (25), light, entertaining—and just a little bit too much of the same thing. Radio's best talent was lined up for a varied, interesting two hours of fun, music and sentiment, to prove that all was right (for two hours) with the world. There was nothing new or fresh, no startling change, to indicate that perhaps this best of all worlds is changing, or that radio programs should change with it. Relaxed after a hearty Christmas dinner, with defenses down, listeners must have had a good time (the studio audience certainly did, anyway), as quips flew, songs sounded, and corn flourished.

Don Ameche, emceeing for his fifth successive year (and Ken Carpenter, also in his fifth lap as announcer), cracked the whip for a host of personalities, including Bob Hope, Edgar Bergen, Cass Daley, Lauritz Melchior, Doris Day, Lum 'n' Abner, Amos 'n' Andy, Harry James, Leonard Pennario, and others. If only as a change from soap operas, they were welcome.

Accent was on the comedy side. Comedy was of familiar pattern, gags sounded similar to cracks of other years, but general effects was favorable and much of the whimsy was funny. Hope ribbed Cass Daley about her face, figure and voice. He kidded about Bing Crosby, Melchior, his sponsor. (Sounds familiar, doesn't it?) Hope got off a good one when he remarked that Crosby wouldn't be in his next picture—they'd use a transcription.

The amusing commercials were one of the neatest parts of the program. Miss Daley and Hope sang one amusing tribute to Elgin; Lum 'n' Abner had another tricky one; and all were woven in expertly, as much entertainment as plugs.

Melchior, imitating Crosby with his bub-bub-booing, and then for contrast singing an air from "Die Walkure"; Doris Day warbling "Papa, Won't You Dance With Me?"; Leonard Pennario, cleffing a Khachaturian number; Miss Daley tearing "Together" apart, were some of the afternoon's highspots. Don Ameche was his ingratiating self. Everything, in fact, was an pleasant as usual. *Bron.*

Follow-up Comment

Edile Cantor packed quite a lineup of names and miscellany of entertainment into his Christmas night broadcast from the Birmingham Veterans hospital in Van Nuys, Cal. While the event lacked overall sock, it came through with some telling comedy sequences. The best licks were turned in by Bob Hope both with the monolog and his crossfire on a "Road" theme with Cantor. Ralph Edwards dropped in long enough to put the spark to an exchange of water-dousing and pie-tossing between Cantor and Harry Von Zell. Esther Williams' presence on the bill served its purpose well, since the vets got a squint at her in bathing suit, even though her participation in the script wasn't of the bolstering sort. On the musical side Tony Martin contributed "Silent Night," with the convalescents joining him for the refrain, and the program's nine-year-old regular, Toni Harper, giving with a fast verse of "Jingle Bells." Susan Peters, herself a paralytic, took over the final two minutes to lend testimony to the work that Cantor has done for the afflicted and the sick and to tell that the hospital was planting a tree in his name on its grounds.

"Opinion, Please," CBS School of the Air stanza, departed from its customary format last Friday (26) to unreel a review of the year's news highlights under the heading of "1947 On Parade." Result was an unspectacular recapitulation, obviously not intended as a major documentary effort and lacking in real dramatic punch, but not entirely without merit. It presented a well edited panoramic view of headline happenings, as told to a reporter by the oldtimer who kept a newspaper's "morgue." Many of the year's developments were artfully woven into dramatized slices of conversation and re-enactment of important pronouncements. In its effort to skirt controversial issues, however, the show pulled its punches and muffed several episodes, as when a Southern boy asked his father about the Dodgers hiring Jackie Robinson and the father just said "Northerners do funny things" and changed the subject. At another point, a housewife agitated over high prices asked, "What kind of prosperity is this?" But no answer was suggested. At the windup, the script got in a straight pitch for tolerance and freedom, which, however commend-

(Continued on page 28)

HERE'S HARRIET

With Harriet VanHorne
10 Mins., Sat., 6:05 p.m.
Sustaining
WJZ, N. Y.

Harriet VanHorne, radio editor of the New York World-Telegram, began a weekly 10-minute Manhattan chitchat on WJZ Saturday (27). Introduced as the Girl About Town, Miss VanHorne, identified merely as Harriet, lost no time roaming the storm-stricken metropolis.

She peeped into the Metropolitan Opera, the Garden pro tennis matches and the "Cradle Will Rock" preem. She segued back to '88 for a quick wrapup of an interview with the Blizzard Men's Society, parenthetically acknowledged the gift of a Christmas petticoat, knocked off some vital statistics about the Radio City Christmas tree via a recorded q. & a. routine with its custodian, and came into the homestretch with a Christmas Story.

There's no doubt Miss VanHorne gets around—and in this instance without benefit of dog sled. But unfortunately her light and rather cloying voice, lacking any positive character, doesn't make her the ideal Manhattan guide. Her quickie Cook's Tour of Gotham under snow was delivered in an even paced monotone, which was lacking in verve or personality.

With some individual color and more alive delivery, Miss VanHorne's program could probably occupy an entertaining niche as a femme raconteur. *Rose.*

OFFICIAL DETECTIVE

With Craig McDonnell, Kanl Evans, Ernest Sarraclno, Joe DeSantis, Beverly Roberts, Donald Harris; Jack Irish, announcer; Sylvan Levin, music
Writer: William K. Wells, Jr.
Producer-Director: Wynn Wright
30 Mins.; Tues., 8:30 p.m.
Sustaining
MUTUAL, from New York

This series, which has been running on Mutual some weeks, is presented in cooperation with Official Detective magazine and is a fairly presentable dramatization of the sort of murder and crime cases featured by "true" detective mags. On last week's sequence (23), for instance, an ex-con with a wife and kid was trying to go straight, but Tony, an old accomplice in crime with too-heavy accent and a beef against the ex-con, bulldozed him into doing a safe robbery.

The guy-who-was-going-straight tipped off the cops, but Tony was foxy enough to give the bulls the slip, pull the job and then set out to take his unwilling partner for a last ride. The law caught up with the pair in a church—it was Christmas Eve, by the way—and Tony made a run for it, but was shot dead. The ex-con got plugged too, but recovered sufficiently by the signoff to deliver a few reflective words to his son on keeping the Christmas spirit alive the whole year around.

It's a run-of-the-mill production from all standpoints, having no particular factors which set it off as different from the next crime-buster. The best that can be said, on the basis of the caught stanza, is that the producers apparently eschew horror and gore, and always see to it that criminals are brought to book. The scripting is of hack flavor; the acting is par, and direction isn't too bad. Sylvan Levin's music fills the bill. *Doan.*

More Tolerance Spots

Second series of "Little Songs On Big Subjects" is a noteworthy contribution to public service programming. Like the first series, these six one-minute spots spread the gospel of tolerance in a practical way through the guise of clever lyric and good music, well sung and played. The new series is different in concept and style from the first group, less jazzy and punchy perhaps. It's couched on a higher plane, with the songs pleading for international understanding and sympathy, rather than on a local basis. They are as appealing, therefore, though in a different way.

"It Could Be A Wonderful World (If We Could Consider Each Neighbor A Friend)" is perhaps the smoothest of the lot, a western folktune number that has real Tin Pan Alley draw. "American Hymn" is a church-like ballad of taste and integrity. "There Were 13 Colonies" is a little United Nations song, with catchy rhythm. "Ol' Commodore Gray" is a flavorsome sea chantey, showing how opposites can live together in peace. "Traveling Broadens One" has wit and good sense. "I've Got a Church" sounds the right to pray in eloquent terms.

Songs, like the first spots, are the work of Hy Zaret and Lou Singer. WNEW, N. Y. program director Ted Cott is the producer, with Roy Ross, of that station, doing the arranging and doing the music background with his ensemble. Jeff Clark sings the songs with taste and understanding, and in fine voice. Spots will be aired for a while by WNEW, then made available to other stations throughout the country. *Bron.*

GLORIOUS CHRISTMAS

With Thomas L. Thomas, Bob Hannon, Donald Dame, Evelyn MacGregor, Margaret Daum, Jean Dickenson, chorus and orchestra under direction of Vlctor Arden
Producer-Director: Frank Hummert
60 Mins.; Thurs. (25), 4 p.m. (one time)
STERLING DRUGS
NBC, from New York
(Dancer, Fitzgerald, Sample)

The Sterling Drugs serials heard cross the board for a full hour starting at 4 p.m., gave way on Christmas day to an hour-long stanza in which the talent from Sterling's evening shows were utilized. Performers heard on the Bayer Aspirin, Phillips Milk of Magnesia, and Dr. Lyons dentifrice shows replaced, with an excellently produced session by Frank Hummert which stressed the inspirational tone of the holiday.

The 60-minute production admirably captured the spirit of the day. Show was a smooth blend of solo and chorus voices and music that provided as relaxing a session as is possible. Coming at a time when most families have completed the big holiday meal, the program gave the opportunity for reflection on the joys of the day.

The corps of soloists were culled from the varied programs in the Hummert stable. Among them were Donald Dame, Thomas L. Thomas, Jean Dickenson, Margaret Daum, Evelyn MacGregor and Bob Hannon, with an orchestra and chorus under direction of Victor Arden.

There were several memorable highlights on the show including Thomas' delivery of the "Ave Maria" from Cavalleria Rusticana, and the "Allelujah" by Handel, sung by Miss Dickenson.

The choral and orchestral arrangements showed considerable skill and the routining of the show achieved the purpose of providing a maximum of Christmas music with a minimum of talk, so that the entire hour sustained the mood of the program. *Jose.*

THE JOURNEY OF THE MAGI

With Arnold Moss, Francis X. Bushman, William Johnston
Writer: Bruce Stauderman
Producer: True Boardman
30 Mins.; Wed. (24), 9:30 p.m.
Sustaining
Mutual, from Hollywood

"The Journey of the Magi," presented by Mutual's Hollywood staff, was a firstrate dramatic show built along conventional lines for serious-minded Christmas eve dialers. It was reverent in tone, poetic in style and orthodox in its approach to religious doctrines. For those outside

(Continued on page 28)

THEY OUGHT TO BUST ALL PLAQUES INTO A DOZEN PIECES!

THIS MONTH ALL U. S. RADIO EDITORS VOTED "GENERAL ELECTRIC HOUSE PARTY" THE BEST DAYTIME AUDIENCE PARTICIPATION PROGRAM OF 1947.

TIED FOR SECOND AS THE BEST NIGHT TIME AUDIENCE PARTICIPATION PROGRAM IS RALEIGH CIGARETTES' "PEOPLE ARE FUNNY" . . . . FRIDAY'S MOST POPULAR PROGRAM FOR THE LAST SIX YEARS.

BUT WHO DESERVES THE CREDIT SO WE CAN BRAG THIS WAY? . . . . Certainly ART LINKLETTER deserves the biggest pieces of the plaques—He not only stars in both shows—he spouts ideas faster'n anybody . . . . And Production Manager IRVIN ATKINS—what ingenuity . . . . And Script Editor WALTER GUEDEL—what a talent for operation . . . . And PAF writer JACK STANLEY—he's a mercurial necessity . . . . Writer BOB DWAN (who also directs and edits our Groucho Marx show) is a reliable rock with ideas . . . . as is BERNIE SMITH, who wrote for PAF until he shifted to Marx . . . . ELEANOR ROWLAND, six years as office manager . . . . ANNE WADSWORTH, three years on script detail . . . . SHIRLEY SPENCER, two years balancing the books of four different package operations . . . . Then a whole bunch of yearlings, and of course, the valuable guidance of the ad agencies—RUSSEL M. SEEDS for RALEIGHS—YOUNG AND RUBICAM for GENERAL ELECTRIC . . . . Certainly ALL of these swell people deserve pieces of any plaques awarded to "People Are Funny" or "GE House Party."

JOHN GUEDEL RADIO PRODUCTIONS
Hollywood

Radio Reviews

Continued from page 27

the faith, the awe might have been lost but there was sufficient dramatic tension, in terms of human problems, to hold interest. Productionwise, the session was put over neatly by an expert cast of players, good directorial pacing and an attuned musical background.

Script by Bruce Stauderman was based on a poem by T. S. Eliot in which the birth of Christ was presented suggestively through the travail of the three wise old men who journey to Bethlehem to bring their gifts to the divinely born child. Stauderman, expanding on the poem, staged the drama as a conflict among the three men, one of whom devoutly believes in the coming of the Messiah, with another willing to serve as informer to the scheming Herod and the third torn by faith and doubt. Between the theology, there was a plea for a religious faith that would transcend the dry bones of ritual and bind humanity together. *Herm.*

CHRISTMAS '47
With Nancy Douglass, Karl Swenson, Bill Lazar
Writer: Noel B. Gerson
Director: Ted Hudes
Producer: James Sheldon
15 Mins.; Thurs. (25), 5:15 p.m.
Sustaining
WQXR, N. Y.

Amidst the Yuletide cheer, WQXR (N. Y.) aired this dramatic show which was a reminder to dialers of the tragic situation of almost 1,000,000 homeless refugees scattered in camps in the ruins of Europe. Presented under the auspices of the Citizens Committee on Displaced Persons, the program has been transcribed for airing over 140 stations from coast-to-coast. A simple but poignant show, it will serve its intended purpose of needling the conscience of America to its responsibility for the welfare of fellow human beings, even though in other lands.

"Christmas '47—Jesus Stopped at a D. P. Camp" focussed on the plight of a married couple who escaped death by the Nazis and find themselves in a miserable barracks in the American zone of Germany. They attempt to rebuild their lives solely out of hope, and especially on Christmas day, stake everything on their faith in a better future. Suddenly, they are lifted up by a visit from a child, bearing a resemblance to Jesus, who warms them with the power of his own faith in the goodness of man. Thesping chores were handled competently by Nancy Douglass, Karl Swenson and narrator Bill Lazar. *Herm.*

A CHRISTMAS CAROL
With Barry Thomson, narrator; Canada Lee, Sarah Fussel, Abby Lewis, Janet Tyler, Tommy Anderson, Somer Allberg, Arty Malvin, Jack Lazar; music, Roy Ross; lyrics, Shelley Dobbins
Producer: Ted Cott
Director-Adaptor: Jack Grogan
30 Mins.; Wed. 12 (noon)
Sustaining
WNEW, N. Y.

Charles Dickens' Christmas Carol is a Yuletide tradition and WNEW did well by it via a "musical impression" of the classic on Christmas Day. Station also rates a bow on this one-shot sustainer for its casting of Canada Lee as Scrooge. The Negro star breathed life into his role. His portrayal moved from arch-villainy early in the story to a feeling of gleeful penitence in the fadeout.

While the Dickens' story in itself is a masterpiece, special music and lyrics by Roy Ross and Shelley Dobbins offered a nice change of pace and ably captured the spirit of the piece. Barry Thomson registered as the narrator as did other cast members in lesser parts.

Ted Cott provided the half-hour dramatization with an elaborate production while Jack Grogan's adaptation retained all the flavor of the Dickens original. *Gilb.*

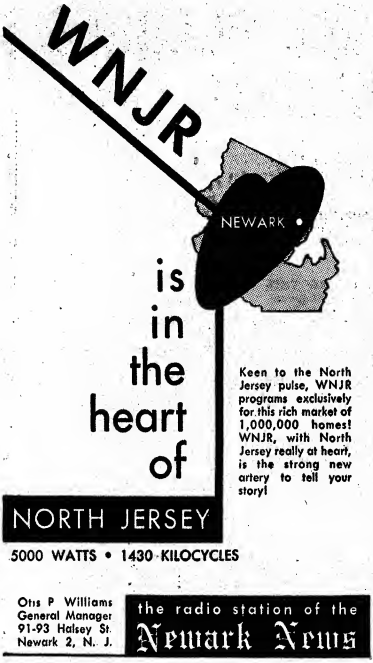
THE MOUNTAIN
With Canada Lee, Whit Burnett, Edward Wragge, Luise Barclay, Janet Tyler
Writer-Director: Virginia Momand
30 Mins.; Wed. (24) 9 p.m.
Sustaining
WOV, N. Y.

Virginia Momand, who scripts and produces the sustaining "American Family" series on domestic problems, put on this special broadcast in the same Wednesday night spot Christmas Eve. For the occasion, she took the potent device of highlighting the paradox of Christian bigotry on the birthday eve of the founder of the "love thy neighbor as thyself" creed. It provided the basis for an arresting drama.

Canada Lee was starred in the two-level story localed in the maternity ward of a big-city hospital on a Christmas Eve. He played a wise and sympathetic listener and inspiration to the experiences of two other prospective fathers, one of whom had his family broken up by the housing shortage and the other had been hampered in his medical studies by entrance "quotas" based on religion.

In the concluding and most stirring portion of the program, Lee read a direct account of a Negro's own climb of the symbolical mountain of bigotry. After first expressing the wish that his own child should die at birth rather than have to endure the humiliation and injury of becoming another of the "walking dead in a white world," he presently recalled the progress that has been made toward equality for people of all colors, creeds and countries. So the piece concluded on a hopeful note.

Particularly in the climactic part, the show was well written and skillfully presented. Lee's performance had authority and conviction, Whit Burnett and Edward Wragge were plausible prospective fathers, while Janet Tyler was an acceptable first young wife and Luise Barclay revealed a warm mike personality as the other. The background music was recorded. *Hobe.*


WNJR
NEWARK
is in the heart of
NORTH JERSEY
the radio station of the
Newark News

Keen to the North Jersey pulse, WNJR programs exclusively for this rich market of 1,000,000 homes! WNJR, with North Jersey really at heart, is the strong new artery to tell your story!

5000 WATTS • 1430 KILOCYCLES

Otis P Williams
General Manager
91-93 Halsey St.
Newark 2, N. J.

Followup Comment

Continued from page 27

able in itself, seemed an unnecessary tag for a news review. Many significant events got quick brush-offs.

Competitively speaking, the stanza took some of the edge off ABC's hour-long 1947 review, skedded for New Year's Day (Thurs.), but left the latter plenty of room to shine.

Procter & Gamble again tied up its various daytime serials for the Christmas Day broadcasts last week. The first block in the 1-2 p.m. sequence on CBS included "Big Sister," "Ma Perkins," "Young Dr. Malone" and "Guiding Light." The second group in the 3-4 p.m. segment on NBC included "Life Can Be Beautiful," the "Ma Perkins" repeat, "Pepper Young" and "Right to Happiness." This has become regular practice for the sponsor in recent seasons. This time, as before, there were no commercials.

There was, of course, a tough job involved for the agencies, producers, writers, etc., in aligning these various shows, particularly since they had to be more or less interchangeable because of numerous local scheduling wrinkles on the two networks. On that basis, the two 60-minute combination broadcasts were impressive. As simple entertainment, the stunt wasn't entirely successful.

The Christmas theme seemed particularly appropriate for daytime drama, with its emphasis on sentiment. The special music was illustrative and pleasant. And some of the dialog itself was reasonably interesting, if no more inspiring than suds saga average. However, the general gimmick used for the multiple broadcasts, involving following the sun as it brought Christmas morning to the various program locales, inevitably became slightly monotonous. In one case, too, the writer revealed palpably inadequate research when he reversed the time differentials between New York and San Francisco, and Chicago and London.

FCC Becomes

Continued from page 19

tag of NBC veepee and general counsel. And Commissioner E. K. Jett followed suit last Friday (26) when he announced his resignation after 37 years in government to become vice-president of the Baltimore Sun radio properties. Jett's salary is pegged at $25,000 a year, which has given rise to a new gag to the effect that an FCC chairman is worth only $10,000 more than a mere commissioner on the open market. Denny went to NBC for $35,000.

And, on the receiving end, the FCC is establishing a new precedent by snagging a vice-president right out of the ranks of radio. Wayne Coy's salary as vice-president of the Washington Post radio properties was reported in excess of $20,000 a year, more than twice his expected FCC stipend.

Financially, it is believed that both former Chairmen James Lawrence Fly and Paul A. Porter probably earned greater financial rewards (without the titles) by leaving the government and entering the private practice of law.

Dallas—John D. Wilson, former radio director of the Grant agency and a freelance writer-director in New York, is manager of the new local station, KIXL.

Television Reviews

Continued from page 18

even though Carradine's young son was in the cast he was not identifiable until an epilog of bows which called out all the players and seemed the best directorial touch of the performance.

This WABD telecast was sent to Philadelphia, Baltimore and Washington. According to announcement the station plans it as an annual holiday event with this first effort having been under the supervision of James L. Caddigan. Technical direction was credited to Frank Bunetta and the sets were designed by Rudy Lucek.

The Kaiser-Frazer auto commercials were placed fore and aft of the piece proper. They were simple, direct and to the point. The narration merely rounded out the illustrating of the cars. Account was placed directly, with no ad agency entering into the deal.

NEWS HIGHLIGHTS OF 1947
Produced and narrated by Paul Alley
20 Mins.; Mon. (29), 8:45 p.m.
Sustaining
WNBT-NBC, N. Y.

NBC television made its strongest pitch to date for the superiority of its newsreel service over all competitors with this roundup of the top news events during 1947. Compiled by news chief Paul Alley from reels aired by the web throughout the year, the 20-minute film show surpassed by far anything yet done by the wire services which have recently entered the tele newsreel field and could be compared favorably with the best work of the commercial newsreel outfits.

Alley edited the material admirably, mixing the more serious events, such as the Texas City disaster, with lighter stuff, such as the British royal wedding, for a well-balanced total. With the worldwide political events that festered during 1947 on the ascendant, however, Alley was naturally hard put to find enough material for the lighter side. He placed due emphasis on the various Big Four huddles, the resuscitation of the Communist Comintern and the domestic political scene. Introduction of the various candidates for the 1948 Presidential race, in fact, gave a good insight into their telegenic qualities.

Alley went out of his way in spots to plug NBC but that, because of the general excellence of the work, can be overlooked. Background music fit in well with the mood of the events depicted and Alley's dramatic narrative voice lent plenty of impact to the film. He wisely steered away from too much editorializing in his commentary, preferring instead to do a job of straight reporting on the events depicted on the screen.

Unless the Associated Press or the projected television newsreel pool of the newspaper-owned stations can do better than this, NBC's current affiliates would be foolish to ditch the web's reel for something of inferior quality, no matter how much less the cost. *Stal.*

PUPPET TELEVISION THEATRE
With Bob Smith, m.c., Frank Paris, Gaudsmith Bros.
Producer-Director: Roger Muir
60 Mins.; Sat. (27), 5 p.m.
WNBT, New York

There is no reason why NBC shouldn't be able to put this Saturday afternoon kid show on a self-paying basis in the near future, angling it, if necessary, on a participating basis. It's the type of show that could be responsible for the sale of lots of sets. In the middle class home there is perhaps nothing as welcome to the mother as something that will keep the small fry intently absorbed, and out of possible mischief, for an hour. This program, at least the one that was broadcast last weekend, can almost be guaranteed to pin down the squirmiest of the brood.

Squiring the hour is NBC staffer Bob Smith, a choice piece of casting. Ingratiating without being unctuous, Smith weaves in and out of the composition of live acts and films with the ease and finesse of a veteran at kid diversion. As part of his own chores Smith has adopted an alter-voice, a character sounding something like Mortimer Snerd, whom he pretends to keep concealed in the lower drawer of the desk he works behind. The alter-voice, "Howdy Dowdy," is a handy bit of conception for mail purposes. The kids are asked to write "Howdy", and tell him just what kind of entertainment they'd like.

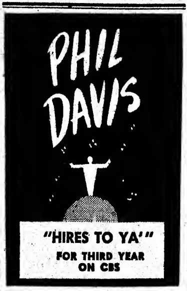
Live items of the bill were faultlessly staged. The puppeteering of Frank Paris was adroitly propped with a story and a central character. Paris and his marionettes are apparently booked for a 10-week run, since the 20-minute routine was described by the m.c. as the first in a series of "The Adventures of Toby, or 10 Weeks with a Circus." While the human and animal characters out of Paris' workshop scanned amusingly, the elements that must have given the youngsters their greatest kick were the precision dances a la Rockettes through which Paris put his troupe on three occasions.

The Gaudsmith Bros., standard vaude turn, brought over their French poodles from the Radio City Music Hall, where they are part of the holiday show, and demonstrated before the WNBT cameras that their clowning can be as effective by electronic transmission as it is on the stage. The results spoke well for the future of vaudeville in the new medium.

Highlight of the film section was a Ben Turpin museum piece. Smith's running comment was kept within the humor scope of his youthful audience and in itself was a model of bright monologing.

WNBT's staff need have no compunction about taking a bow on this one. *Odec.*

Seattle—Martin Wickett, program director at KING, local indie, has resigned. Wickett, who came here from WTOP, Washington, D. C., last summer, has been credited with major share of increase in popularity which KING is now enjoying. Wickett's contract with the station contains a 90-day cancellation clause, and he had no comment on future plans beyond that date.



Touring Bands Caught Plenty Short By East's 'Worst' Snowstorm

Worst snowstorm to hit New York and the eastern seaboard from Virginia up into New England just about murdered the band business in key cities, but, strangely enough, didn't make as big a dent in one-nighters as might be expected even though such dates are mostly in small towns.

Of the three major booking agencies, only Music Corp. of America got caught in the transportation snarl produced by the 25 to 30 inches of snow; Charlie Barnet, who had played a one-nighter on Long Island, one of the hardest hit areas, couldn't get to Ray Hartenstein's Sunnybrook Ballroom, Pottstown, Pa., Saturday (27). His bus and instrument truck were stalled.

Only other band, according to reports, to miss a date was Vaughn Monroe, booked direct by the Willard Alexander office. And Monroe's was the most unusual—he couldn't make it from New York, where he had been home for Xmas with his family, to Newark, a matter of 15 miles, on Friday (26), during the storm. No bus, rail or road travel was possible. On top of that he missed an RCA-Victor recording date that afternoon because his instrument truck, coming in from Jersey, couldn't get to the Victor studio and then couldn't get back to the other side of the river. Even if Monroe and his men could have reached the Newark spot they would have had no equipment.

Jersey area, incidentally, was hit so badly Frank Dailey didn't bother to attempt to open his Meadowbrook Friday. On Saturday roads were still so bad that Art Mooney's orchestra played to only 250 people. Earlier in the week, Stan Kenton played to 480 Monday (22), 900 the next evening and 700 Thursday (Xmas Day), doubling from the Paramount theatre, N. Y.

In New York itself the storm, plus Xmas week, hit the various hotel rooms hard. Strangely enough, on the night of the blow itself business in the dine-dance rooms ran from excellent to fair, due mostly to people occupying quarters there who, with no place to go outside and no way of getting there if they did, patronized the only entertainment at hand. But other evenings were far off due to the holiday.

In New England, business was hit Saturday evening as well as the night before because the storm was heaviest the second day. Totem Pole, Auburndale, Mass., was almost deserted that night though it had opened for biz.

British Musicians Ask Theatre B'cast Scale Hike; Threaten Ban

London, Dec. 30.

British Musicians Union has threatened to ban all direct broadcasts of theatre performances over the British Broadcasting Corp. unless demand for higher pay is met by Jan. 1. Negotiations are now current between the union and entertainment managers in an effort to avert the shutdown. Original demands for a rate hike for theatre and music hall musicians participating in direct broadcasts, were presented on Oct. 1. Last month managers asked for an extention, but request was denied by the union.

Frederic Dambman, secretary-general of the BMU, consisting of 22,000 men, declared that relay broadcasts currently amount to 12 shillings ($2.40 per man) per show, while BBC musicians get approximately $10 per show. There was no reason why broadcast rates should not be equalized. Theatrical spokesman say that a rate increase would have to be contingent upon increases granted to managers by BBC.

Beecher Joins MCA

Cleveland, Dec. 30.

Gene Beecher, local bandmaster for 15 years, joined local Music Corp of America branch last week as its new club booker handling bands as well as acts. Beecher will contine his conducting activities on the side, but only for one-night private dances.

Replaced Stan Wood, who resigned because of health and family reasons to move to Florida, where he intends to set up an indie booking agency.

Levy Signs Lance

Lou Levy closed a deal last week in Hollywood with Walter Lantz whereby the former's Leeds Music will publish all tunes stemming from Lantz's cartoons. Initial tune is said to be "Woody Woody Woodpecker," title of one of the cartoon series Lantz produces.

Lantz had been releasing through Universal-International, but recently had his studio closed down for a brief period.

Barton Music Arranges For Creditor Payoff

Barton Music, in financial trouble the past few months, which was responsible for the recent unsuccessful attempt to sell the catalog, has completed an arrangement with creditors under which the latter will be paid as money comes into the firm.

Ben Barton and Hank Sanicola, co-owners of the firm with Frank Sinatra, and operators of it without Sinatra, agreed last week to the establishment of a fund in a separate bank account for the payment of creditors. This fund will be fed by royalty payments from recording companies, sheet sales jobbers and other sources. Included in the debts is a $1,000 government income tax obligation.

Though Barton recently published "I Have But One Heart," which became a hit, the company has been far behind in satisfying financial obligations, including a considerable sum owed Johnny Farrow and Marty Symes, writers of the "Heart." Barton tried to sell the catalog for cash, said to have been $5,000 to each of the three partners, the buyer to assume the debts. Since there's said to be approximately $40,000 of the latter, the firm found no takers.

STILLMAN POND FORMS METRO ARTISTS AGCY.

Hollywood, Dec. 30..

Metro Artists Agency has been formed by Stillman Pond with Harry Connor as his associate and Milt Rosner as flack for firm. Outfit will headquarter here.

Pond will handle Boyd Raeburn's orchestra, in which he already has an investment of $150,000, plus Betty Bradley, Hollywood Four Blazers, Anita Boyer, Narda Mandrake, Lucille Gillman, Ruell Shayne and Debra Paget.

Taunton, Mass., Dancery Destroyed by Fire

Boston, Dec. 30.

Roseland ballroom, Taunton, Mass., about 60 miles from Boston, was completely destroyed by fire Friday (26) evening. A dance scheduled for that evening had been cancelled earlier because of the snowstorm. Blaze was caused by a short circuit in a neon sign. Damage was estimated at between $100,000 and $150,000, including a string of bowling alleys, in the basement, operated by Charles Shribman, Boston band booker.

Several fireman were hurt fighting the blaze, one, the local department's chief, very critically. He and two of his men were blown out of the burning building by an explosion.

Ownership of the building itself is listed under the name of Rose Kaplan, though she did not promote dances at the spot. Shribman did most of the latter as well as operating the bowling alleys. Spot ran dances three and sometimes four nights weekly.

Butcher Labor Exec Pays to Cut, Perform Self-Written Tunes

Louisville, Dec. 30.

Pat Gorman, International Secretary of the Amalgamated Meat Cutters & Butchers Workmen of North America, in addition to his union activities, likes to write songs. He's written hundreds of them, and arranger Billy Taylor, former trumpet player and now an auditor for the meat cutters organization, puts them in shape for performance.

WHAS here aired a 15-minute stanza titled "Musical Gems" Saturday (27) completely based on Gorman's recorded compositions. Tunes were waxed by Tower Records, Chicago disk outfit, with Ed Ballantine's orchestra directed by Taylor and presumably paid for by Gorman. Wayne Van Dyne, and couple femme warblers handled vocals on tunes titled "Hattie Lee," "Oh! Gosh Dang It," "I'm Going Home" and "Wrong Way Guy." Gorman even uses a theme, his original "Golden Years." Local airing was sponsored by Butcher Workers Local 227. Another stanza of Gorman's tunes will be aired by WHAS Saturday (3).

Gorman occasionally stages dances at his own expense at a downtown hotel for invited friends, hiring orchestra, vocalists, etc., and every number played or sung is a Gorman composition. Labor leader says he gets a kick out of hearing his tunes played. So far, none have turned up with commercial possibilities, but Gorman claims it's all worth the personal satisfaction he gets.

Monroe's Kid Album

Vaughn Monroe has completed an album for RCA-Victor designed to satisfy the kiddie trade, which is a new form of recording to be done by him and his band. Book, titled "Around the World In Song and Story," follows that title theme. It covers eight sides.

Album won't be released until next spring at least.

Speculate On Wallerstein's Shift at CRC

Shift of Edward (Ted) Wallerstein from the presidency of Columbia Records to the position as chairman of the disk company's board of directors (details in radio section) has launched considerable speculation in New York among rival diskers and bandsmen. Columbia states that Wallerstein continues as "chief executive officer," but most tradesmen point out that management of a company usually is invested in the president's chair and that the occupant of the board chairmanship is usually an advisor.

It's felt that either Wallerstein is going into semi-retirement due to the fact he has not been feeling well lately, or that CBS, which owns Columbia, is reshuffling in preparation for a future move. It has been said in N. Y. that the company is preparing "something big," but what the latter might be is uncertain.

Frank White, veepee and treasurer of CBS, replaces Wallerstein as CRC. He has been a veepee and director of CRC right along. He takes office Jan. 5.

LOCAL 47 MAINTAINS POLITICAL RELATIONS

Hollywood, Dec. 30.

Local 47 of the American Federation of Musicians played Santa Claus to the city this year. Local sent out seven orchestras to city and county departments—jail, supervisors office, Mayor's office, sheriff's headquarters, district attorney's and state auditor's suites and General Hospital wards.

Orchestras, constituting 15 to 25 pieces, were Local 47's yuletide spirit offering to the city and county. Orchestras played dance music in some offices and serenaded others. Outfit assigned the county jail serenaded the prisoners from cell to cell. Band men got scale from the Local's fund.

Diskers Risk Over $2,000,000 Plus Artists Due to Midnight (Wed.) Ban

Hollywood, Dec. 30.

Major recording companies, with a minimum of $2,000,000 invested in post-disk ban masters, are risking plenty as of midnight tomorrow (31) when Petrillo's disk ban goes into effect. Tangible portion of their chance-taking lies in the 2,000 or more masters, each costing a minimum of $1,000, regardless of how they have been underwritten—by hard cash, juggling of artists royalties, etc.—while the intangible risk they take involves artists whose combined b.o. value to each company runs into a considerably larger slice of coin.

The latter is an important sidelight of the disk ban which hasn't up to now received much attention—the fact that after the disk deadline none of the recording companies will retain contractual ties with artists some have spent years and money building. One clause of the expiring contract between the diskers and AFM provides that in the event of a strike, ban, or whatever it may be called which prevents the making of records, all members of the AFM are automatically released from contracts. This, in many cases means top name singers, too, such as Bing Crosby, who holds an AFM card. Theoretically, therefore, any artists now tied to a disk company is free after the deadline to move to any new label affiliation they choose. Such occurrences are unlikely for several reasons, chief of which is the precedent set by Charlie Spivak during the last ban.

In Spivak's case, he made his move to Victor just prior to the announcement of work stoppage, and he was caught between companies. He never was able to cut a disk for Victor, and Columbia, in retaliation, withdrew all pressings of his previous releases from the market and withheld subsequent masters, which, incidentally, have never been released. At the time, Spivak had a hot-selling version of "White Christmas," which was pushing his band's b.o. rep smartly. The same procedure would probably be applied to any name switching to another company during the imminent ban.

Another legal aspect has been mentioned consistently recently, but it looms larger as a source of bitter argument with each day. That's whether or not the AFM will continue to receive royalties for each recording sold. According to the Taft-Hartley bill, companies such as the diskers are, after July 1, lawfully prohibited from paying any sort of money into union funds, etc.

(Continued on page 35)

Petrillo's Trial Over Lea Act Violation On In Chi; Waives Jury

Chicago, Dec. 30.

James C. Petrillo's trial on charged violation of the Lea act got underway in U. S. district court here this morning (30) before Judge Walter J. Labuy. AFM prexy, as expected, waived jury trial.

That Petrillo is basing his defense on constitutionality was seen in opening statement of attorney Daniel Carmell, who said AFM had merely exercised traditional rights in calling a strike vs. Chi station WAAF in 1946. Union action was within constitutional rights, he asserted, and, if declared illegal at this time, it will evidence unconstitutionality of Lea act.

Carmell also characterized as "vague" Supreme Court ruling under which case was referred back to Judge Labuy, who previously had dismissed it.

Original suit was brought by WAAF management which charged strike had been called to force employment of unneeded music librarians.

Pluggers Prep Shindig

Music Publishers Contact Employees union is starting already on its annual shindig, scheduled for next spring. This year, instead of raffling off a car, it will put up three television sets on which chances will be sold, and three others will go to sellers of the winning tickets. Chicago MPCE branch also is beginning to plan for its annual affair.

Bob Miller, MPCE prez, heads coastward Jan. 31 to start lining up ads, etc., for the journal.

42nd Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 7

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING DEC. 27

Pos. this wk.	Pos. last wk.	No. week in log	Artist	Label	Song	Pub.		N. Y.	Chicago		Los Angeles		Boston	Detroit		Dallas	Syracuse	S.F.	D.C.	N. O.	Charlotte		K.C.	Cincinnati		St. L.	Phil.	Denver	Phoenix	Memphis	Pitt.	TOTAL POINTS
								Art Ford—WNEW	Ernie Simon—WJJD	Jim Hamilton—WIND	Bill Anson—KFWB	Don Otis—KLAC	Sherm Feller—WEEI	Warren Kelly—WJR	Ed McKenzie—WJBK (Jack the Bellboy)	Dick Norman—WRR	Ed Murphy—WSYR	Les Malloy—KYA	Ed Gallaher—WTOP	Johnny Murray—WDSU	Alonzo Squires—WAYS	Kurt Webster—WBT	Wayne Stitt—KCKN	Bill Dawes—WCKY	Paul Dixon—WCPO	Rush Hughes—KXOK	Joe Grady—WPEN	Ray Perkins—KFEL	Dick Gilbert—KRUX	Bill Gordon—WHHM	Art Pallan—WWSW	
1	1	11	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	1	5	3	2	1	1	3	1	..	2	9	1	1	4	8	..	1	2	..	..	4	3	..	1	156
2	2	14	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	4	..	1	4	4	..	3	1	1	1	10	5	..	2	..	4	3	..	9	6	8	..	2	118
3	5	4	Bing Crosby	Decca	White Christmas	Berlin	ASCAP	6	1	2	..	..	..	1	..	5	4	..	8	..	2	..	..	..	..	1	..	3	..	1	..	87
4	4	11	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	3	..	4	3	10	9	..	6	6	..	..	..	8	4	..	3	8	4	..	2	..	..	10	74
5	11	5	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	..	10	..	3	6	2	4	10	4	..	10	6	..	..	5	..	6	10	..	..	9	..	..	6	62
6	5	7	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	5	9	8	6	8	..	..	8	..	7	..	4	..	..	..	..	..	..	2	..	..	..	4	8	52
7	8	15	Louis Prima	Victor	Civilization	Morris	ASCAP	..	..	..	9	..	7	..	..	2	..	..	..	10	..	..	..	5	6	..	..	1	..	10	..	38
8	3	15	Francis Craig	Bullet	Near You	Supreme	ASCAP	..	..	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	1	..	..	..	..	5	3	31
9A	7	9	Andrews Sis-D. Kaye	Decca	Civilization	Morris	ASCAP	..	..	9	..	2	..	..	..	..	..	2	7	..	7	..	..	..	..	..	..	..	9	..	..	30
9B	17	5	Jo Stafford	Capitol	Serenade of the Bells	Morris	ASCAP	..	..	1	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	3	10	..	..	..	30
11	34	4	Ray McKinley	Majestic	Civilization	Morris	ASCAP	3	..	..	..	..	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	5	..	..	..	28
12	12	15	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	..	5	..	7	2	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	26
13A	13	12	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	2	7	..	..	..	..	..	7	25
13B	9	15	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	3	..	..	5	7	..	..	4	..	..	..	..	..	..	25
15	24	9	Perry Como	Victor	So Far	Williamson	ASCAP	..	..	4	..	..	..	..	..	..	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	23
16	37	10	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	4	22
17	18	8	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	9	..	..	1	..	8	5	..	..	..	..	..	..	21
18	36	4	Margaret Whiting	Capitol	Pass That Peace Pipe	Crawford	ASCAP	..	..	..	..	..	..	..	8	..	..	..	..	2	..	..	..	..	..	..	..	..	4	..	..	19
19	10	10	Bing Crosby	Decca	How Soon	Supreme	ASCAP	2	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	18
20	38	5	King Cole Trio	Capitol	Christmas Song	Burke-VH	ASCAP	..	8	..	..	..	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	17
21A	29	7	Doris Day	Columbia	Papa Won't You Dance	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	..	..	..	1	..	..	16
21B	16	5	Jo Stafford	Capitol	Gentleman Is a Dope	Williamson	ASCAP	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	6	..	16
23	40	8	Frankie Laine	Mercury	Two Loves Have I	Miller	ASCAP	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	15
24A	14	7	Sam Donahue	Capitol	Whistler Song	J. L. Lester	BMI	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	14
24B	..	3	King Cole Trio	Capitol	Those Things Money Can't Buy	Robbins	ASCAP	4	..	..	..	..	..	..	9	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	14
24C	20	10	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	5	14
27	..	1	Frankie Laine	Mercury	Shine	Shapiro-B	ASCAP	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	11
28A	32	3	Andrews Sis	Decca	Your Red Wagon	Leeds	ASCAP	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	10
28B	..	1	Johnny Mercer	Capitol	Jingle Bells	P. D.	P. D.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
28C	35	3	Tony Pastor	Columbia	Gonna Get a Girl	Billa-Monet	ASCAP	..	..	..	8	..	8	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
28D	..	1	Tony Pastor	Columbia	Your Red Wagon	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	9	..	..	..	..	..	..	..	10
28E	39	3	Revens	National	Would You Believe Me	Remick	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
33A	21	3	Rose Murphy	Majestic	I Can't Give Anything But Love	Mills	ASCAP	8	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	9
33B	..	2	Bull-Moose Jackson	King	I Love You, Yes, I Do	Lois	BMI	..	..	..	..	..	..	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9
33C	19	4	Dinah Shore	Columbia	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
33D	..	1	Tu-Tones	Mercury	Mickey	T. B. Harms	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37	..	1	Dinah Shore	Columbia	At Candlelight Cafe	Witmark	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7
38A	..	1	Bing Crosby	Decca	Pass That Peace Pipe	Crawford	ASCAP	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
38B	30	3	Buddy Greco	Musicraft	Ooh Look Ain't She Pretty	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	6
40A	44	9	Andrews Sis	Decca	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5
40B	..	1	Vic Damone	Mercury	I'll Always Be in Love	Shapiro-B	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5
40C	15	5	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
40D	..	1	Johnny Long	Signature	Jingle Bells	P. D.	P. D.	..	..	..	..	..	..	10	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	5
40E	..	1	Freddy Martin	Victor	Beginners Boogie	Martin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5
40F	..	3	Dinah Shore	Columbia	Golden Earrings	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	5
46A	..	13	Perry Como	Victor	A Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4
46B	..	1	Benny Goodman	Capitol	Gonna Get a Girl	Billa-Monet	ASCAP	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
46C	47	2	Dinah Shore	Columbia	Best Things in Life Are Free	Crawford	ASCAP	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
49A	48	2	Lonzo-Oscar	Victor	I'm My Own Grampa	General	ASCAP	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
49B	26	2	Uptown String Quar.	Krantz	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9	3
51	41	2	Frank Sinatra	Columbia	Dum-Dot Song	Sinatra	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	2
52	..	1	Guy Lombardo	Decca	I'll Dance at Your Wedding	Simon	ASCAP	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1

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Jocks, Jukes and Disks

By Ben Bodec

Jo Stafford—"I Never Loved Anyone," "Best Things in Life Are Free" (Capitol). Looks like La Stafford has primed herself with a new clickeroo. "Anyone" may be compared to her fine performance with an oldie, "Symphony." In any event it's a dilly for all purposes. Riffy lift she applies to "Best Things" makes that side a perfect match.

Ink Spots—"When You Come To the End of the Day," "I'll Lose a Friend Tomorrow" (Decca). "End of the Day," a dusted off Frank Westphal-Gus Kahn collaboration, may be marked dowr as a jukebox natural. Also a counter favorite. It drips with the sort of sentimental quiver that has made of the Spots' lead-boy a trademark, and for him it's a fieldday. Flipover is a Buck Ram item embellished with piano. "Day" makes far simpler pabulum for the Spots' clientele.

My Favorite Five

EDDIE HUBBARD

(WIND, Chicago)

- "One For My Baby" (Johnny Mercer)
- "White Heat" (Jimmy Lunceford)
- "Shine" (Bing Crosby, Mills Bros.)
- "Moonglow" (Artie Shaw)
- "Prisoner of Love" (Perry Como)

Erskine Hawkins—"Sammy's Nightmare," "Ain't I Losin' You" (Victor). Instrumental side, "Nightmare," has all the makings of a solid rocker for the counter-callers as well as the nickel-feeders. It's as jammy as Hawkins and his specialists can wrap 'em in wax. Jerry Mitchelle does a telling treatment with the other side's bluesfull ballad, with sharp from the maestro's trumpet.

Stan Kenton—"I Told Ya I Love You, Now Get Out," "Unison Riff" (Capitol). The way audiences currently at the Paramount, New York, are reacting to June Christy's vocalizing of "I Told Ya" is in itself a clincher as to where this platter is headed. Not only does the grooving looms as a distinct bellringer but the chances are that Miss Christy will from now on be more readily identified with this number than anything else she's done to date. On the strictly instrumental side Kenton's henchmen pitch up an exciting assortment of their refined rebop. "Unison Riff" not only spotlights Ray Wetzel, Chico Alverez, Eddie Safranski and Eddie Bert but the more recently recruited bongo specialist, Jack Castanza.

Deep River Boys—"What Did He Say (Mumble Song)," "I'm Sorry I Didn't Say I'm Sorry" (Victor). Solid pairing is this smooth bit of comedy production and a sentimental composition of the type in which the group excels. Juke ops especially will like.

Perry Como—"Pianissimo," "I've Got a Feeling I'm Falling" (Victor). Como pipes lend much melodic lift to the Benjamin-Weiss tune and invest "Falling" with a nifty bounce.

Dave Franklin and His Franklinsteins—"Snore Your Blues Away," "I Love to Listen to Listen to the Echoes" (Capitol). Performing songwriter seems headed for major slotting. This one may do it. Both sides tingle with sock comedy and they're cleverly contrived. Style and method are exclusively Franklin's.

Charlie Barnett—"Desert Sands," "Share Croppin' Blues" (Decca). Kay Starr delivers a crack sample of blues lyricizing by the Willard Robinson-Ray Mayer composition, but it will probably be the band's punchy sendoff of "Desert Sands," inked by Leroy 'Stuff' Smith, that will get the upper nod. "Sands" is jammed with the stuff that makes 'em hop and want more.

Freddy Martin—"Sierra Madre," "Don't Call It Love" (Victor). A pushover—this topside—for those who like their sentiment dipped in syrup. Band goes all out on the tremolo and Stuart Wade's vocalizing should tickle 'em hard in the suds parlors. Martin injects more piano and a livelier tempo into "Don't Call It Love." Item also holds potent promise at the counters.

Spike Jones—"My Old Flame," "People Are Funnier Than Anything" (Victor). "Flame" is upper bracket Jonesian nonsense. The sound effects on this one are well integrated and the Peter Lorre takeoff by Paul Frees is a laugh collector. Dick and Freddy Morgan do a bangup job with the vocal of the calypso-slanted "People."

Platter Pointers

Esey Morales, Latin-American flutist, has come up with a slick novelty in his bongo-rhumba treatment of his own script, "Jungle Fantasy" (Rainbow) Could turn out a sleeper ....Guy Lombardo has another smoothly grooved twin in "Two Loves Have I" and "They're Mine, They're Mine" (Decca)....Tampa Red's "Let's Try It Aagain" (Victor), with Big Maceo at the 48s, sbould get an exceptional rise in the juke spots where they favor lowdown blues....Ace Harris' pianistic novelty, "Jook" (Sterling), deserves special attention from collectors as well as the jukes....Shorty Sherock's "laughing trumpet" is now on wax. It's in his perky arrangement of "Wabash Blues" for Commodore ....Johnny Mercer works "That's the Way He Does It" (Capitol) into a hot item for the jukes. Pied Pipers help give it that ingratiating hop ....Ann Cornell, Sterling blues stylist, hits the target with "Mad About You"....Jimmy Saunders' knack for fine melodic phrasing shows up in his "The Things You Left in My Heart" (Rainbow).

Albums

"Allegro" (Victor). Grooved with members of the original cast of the current Rodgers-Hammerstein smash, and splendidly produced on all 10 sides. Standouts are Gloria Mills' "So Far," William Ching's "A Feller Needs a Girl" and Annamary Dickey's "Come Home."

"High Button Shoes" (Victor). Likewise with the original cast involved, the Jule Styne-Sammy Cahn score of the current Broadway hit is imprinted on eight sides. Show's top hits, "Papa, Won't You Dance With Me" and "I Still Get Jealous," are represented here quite likeably by Nanette Fabray and Jack McConley. Phil Silvers' innings are "Nobody Ever Died for Dear Old Rutgers" and "There's Nothing Like a Model T."

Fortunio Bonanova has formed the Bonanova Music Publishing company in Hollywood. Firm will handle Latin-American compositions and tees off with a catalog of 15 numbers.

Disk Jockey Reviews

SATURDAY NIGHT DANCING PARTY
With Glen Elroy
105 Mins.; 11:10 p.m., Saturdays
Sustaining
KOMO, Kansas City

This is a record session for stay-at-home hoofers and listeners, and fills a neat gap in the local Saturday schedules. Time is Glen Elroy's to do with as he wishes, and he's developing the show along lines which could make it an unusual jockey session.

Strictly informal and ad-libbed all the way, show makes no pretense at anything other than playing a flock of records—a dandy idea for that time of the week. Mood is somewhat described by Elroy's crack last week that he just stumbled into the studio with 30 or so records and nothing to do but play them. If the kid can keep that pitch and sharpen up his ad-libbing throughout the show, while holding the chatter to a minimum, he'll fill a need that's missing among local jockeys.

Quin.

MIDNIGHT MERRY-GO-ROUND
With Tom Hanlon
One Hour, 12m., Mon. thru Sat.
Kelley Kar Co.
KNX, Los Angeles

Jack-of-all-chores for CBS and its local outlet, KNX, Tom Hanlon is also one of the four vet disk pilots hereabouts in point of service, running close behind the Otis-Jarvis-Potter contingent with some nine years at discapering and 13 years in all with CBS here. When not piloting, Hanlon doubles as night supervisor, senior station director, staff announcer and sportscaster for this 50,000-watt clear channeler

Highlights and audience pullers of his one-hour show are quiz contests with 'phone answers for which he ladels beaucoup largesse, obtained for free plugs tie-ins. He dresses up a "brass ring ride" on a mythical merry-go-round with running racetrack commentary and hoopla, replete with a sound effect record of crowd roars for winners. Semi-serious conversational interviews of winners over 'phone also helps enliven the program into which he gets an average 13 plates of wide variety and vogue.

There's not much in the way of platter patter, though Hanlon obviously knows his stuff. He's content to let the disks speak for themselves, except when he's at his contest and interviews. He used to have a participating show but now has had the same bankroller for four years—which proves something or other.

Hurl.

Film Firms Okay Until '49 on Ban With Elaborate Disk Precautions

On the eve of the Petrillo waxing ban, a check of the film companies' music publishing affiliates revealed that records as an exploitational medium for Hollywood product won't be written off the ledger until 1949. Practically all of the majors have taken elaborate precautions to etch scores from forthcoming filmusicals on wax as well as cutting a number of title songs from unreleased dramatic pix.

Paramount is fairly well covered, according to Eddie Wolpin, general manager of Par's wholly-owned publishing subsidiaries, Paramount and Famous Music. Already grooved are "Don't Call It Love" from Hal Wallis' Lizabeth Scott-Burt Lancaster starrer, "I Walk Alone"; title song from the Edward G. Robinson starrer, "Night Has a Thousand Eyes"; title songs from "Dream Girl" and "My Own True Love" as well as "Buttons and Bows" from the Bob Hope pic, "Pale Face."

Scores from two upcoming Walt Disney cartooners, "Melody Time" and "So Dear to My Heart," already have been cut by all the major platter firms, according to Georgie Joy, co-owner of Santly-Joy, publisher for Disney. "Time" is tentatively slated for release next July, while "Heart" won't hit the screens until January, '49. Former film has about eight songs but only about half of them have been waxed. In recording only a select amount, Joy admitted that potential hits may be passed up but added that's the chance one had to take.

Already on shellac are "Blue Shadows on the Trail," "Little Toot" and "Pecos Bill," from "Time," while tunes handled from "Heart" include the title number plus "Lavender Blue (Dilly Dilly)," "Stick-to-itivity" and "It's Whatcha Do With Whatcha Got." Joy emphasized that the songs will be restricted until a strategic moment when their plugs will be timed slightly in advance of the films' release.

Columbia's unreleased tune pix also have been taken care of, declared Elliott Shapiro, of Shapiro-Bernstein. To date, at least one song each has been recorded from "Sign of the Ram," "Lady From Shanghai," "Woman Order," "Let's Fall in Love" and "Sing While You Dance." Shapiro was reluctant to disclose titles of the tunes, pointing out he was taking a precautionary measure to prevent lifting of the titles by writers for submission to other publishers.

Filmusicals of Metro and 20th-Fox won't be lacking plugs from disk jockeys inasmuch as platters are out of the way on the former's "Three Daring Daughters," "On An Island With You," and "The Kissing Bandit," a Frank Sinatra starrer, while 20th's Betty Grable pic, "This Is the Moment," has also been waxed. According to a spokesman for Robbins Music, whose ownership is divided between Metro and 20th (latter as minority stockholder), ballads and production numbers have been chiefly culled for disking. Drives on the scores will be timed about six weeks in advance of the pictures' release dates.

However, tunes have been cut from films which spot an occasional song in their footage. These are "Your Dangerous Cherie," from "To the Victor"; "Just for Now," from "Whiplash," and "At the Candlelight Cafe," from "Girl Called Tisa." Warners' "My Wild Irish Rose," now in release, was waxed long ago, of course. RKO's "Miracle of the Bells," due for distribution around Easter, is another film with a title tune wrapped away on wax.

VARIETY 10 Best Sellers on Coin-Machines

Week of Dec. 27

1.	BALLERINA (9) (Jefferson)	Vaughn Monroe Jimmy Dorsey	Victor M-G-M
2.	HOW SOON (8) (Supreme)	Bing Crosby Jack Owens	Decca Tower
3.	TOO-FAT POLKA (8) (Shapiro-B)	Arthur Godfrey Andrews Sisters	Columbia Decca
4.	GOLDEN EARRINGS (4) (Paramount)	Peggy Lee Dinah Shore	Capitol Columbia
5.	SERENADE OF THE BELLS (2) (Morris)	Sammy Kaye Jo Stafford	Victor Capitol
6.	I'LL DANCE AT WEDDING (1) (Simon)	Clark-Noble Tony Martin	Columbia Victor
7.	CIVILIZATION (11) (Morris)	Louis Prima Andrews Sis.-D. Kaye	Victor Decca
8.	NEAR YOU (16) (Supreme)	Francis Craig Larry Green	Bullet Victor
9.	AND MIMI (8) (Shapiro-B)	Dick Haymes Art Lund	Decca M-G-M
10.	YOU DO (17) (BVC)	Dinah Shore Margaret Whiting	Columbia Capitol

Coming Up

I WISH I DIDN'T LOVE YOU (Paramount)	Betty Hutton Vaughn Monroe	Capitol Victor
TWO LOVES HAVE I (Miller)	Frankie Laine Perry Como	Mercury Victor
SO FAR (Williamson)	Perry Como Frank Sinatra	Victor Columbia
GENTLEMAN IS A DOPE (Williamson)	Jo Stafford	Capitol
PASS PEACE PIPE (Chappell)	Dinah Shore Kay Kyser	Victor Columbia
FELLOW NEEDS A GIRL (Williamson)	Perry Como Frank Sinatra	Victor Columbia
THOSE THINGS MONEY CAN'T BUY (Robbins)	King Cole Trio Clark-Noble	Capitol Columbia
POPPA WON'T YOU DANCE (Morris)	Guy Lombardo Doris Day	Decca Columbia
DON'T YOU LOVE ME ANYMORE (Oxford)	Freddy Martin Buddy Clarke	Victor Columbia
I STILL GET JEALOUS (Morris)	Harry James Three Suns	Columbia Victor
YOUR RED WAGON (Leeds)	Andrew Sisters Tony Pastor	Decca Columbia
HOW LUCKY YOU ARE (Leeds)	Andrews Sisters	Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

L. BARNET STILL IN NEW YORK HOSPITAL

Larry Barnet, head of Music Corp. of America's band department, who was scheduled to be discharged from Flower hospital, New York, twice during the past three weeks, is still there. And he's likely to remain for several weeks more; doctors cannot rid him of the virus germ that caused the pneumonia attack that laid him low almost a month ago, and he's still running a temperature.

Barnet will go to California upon his discharge for a long rest.

Bothwell Reorgs After Clearing Union Debts

Johnny Bothwell reorganized his orchestra last week, after making peace with New York Local 802 of the American Federation of Musicians and paying off salaries owed sidemen. New band has so far cut eight platters for Vitacoustic, with Jeanne Williams, of Jose Melis orchestra at College Inn, doing vocals.

After recording, Bothwell will expand orch to 17 for series of one-nighters. He had been in trouble with 802 over one-nighter salaries for his men.

ASCAP Files 3d Suit Vs. D.C. Club for Infringement

Washington, Dec. 30.

Club Kavakos was hit last week with its second ASCAP suit in three years on charges of using copyright music without a license. Current action, filed in the District Court, asks an injunction plus the legal minimum of $250 damages for each copyright violation. Tunes involved are "Honeysuckle Rose," "Ain't Misbehavin'," "Easter Parade," "Sunny Side of the Street," "Tea for Two," "Once in a While," "Girl That I Marry" and "All of Me."

Washington attorneys Philip G. Loucks and Joseph F. Zias represent ASCAP, Mills, Harms, Shapiro-Bernstein, Irving Berlin, Miller, Bourne, and Santly Joy, music companies.

Weems Balks Ex-Vocalist

Cleveland, Dec. 30.

Bob Edwards, former singer with Ted Weems' orchestra, had to cancel a two-week date at the Golden Dragon club when he was unable to get a release from Weems to use arrangements he did with band. Wary of doing straight stock stuff in his hometown, Edwards is postponing all club work until his arranger completes special material for him. While here he also got a release from a contract held by Sammy Watkins, Hollenden hotel, maestro, who discovered and groomed him.

As a replacement Tuesday (30), Golden Dragon operators brought in Glenn Sterling, another Cleveland vocalist who sang with Skitch Henderson band.

Prospective Buyers Poised to Grab Small Publishers in Ban Aftermath

The tough row small-caliber publishers will be forced to pull, to remain in business in the face of the forthcoming disk ban, already has prospective buyers poised to snap them up at bargain prices. Attorneys for several unknown clients are already on the prowl in New York for catalogs that owners may be forced to put on the market.

It's figured that most of the potential purchasers are larger music pubs already in business who are seeking to strengthen their own holdings. Again, other attorneys, from the way they talk, represent clients wholly new to the music biz, who are seeking a spot to deposit surplus coin by buying up and consolidating as many small firms as possible. In the event that whatever firms they could pick up each included only a couple of valuable copyrights, such a consolidation could form the nucleus of a tidy annual return for their investment, from American Society Composers, Authors and Publishers revenue, mechanical royalties, etc.

Nemo Roth Critically Ill

Nemo Roth, vet music man, is in poor condition at Lenox Hill hospital, New York, following a heart attack a week ago.

He has had a cardiac ailment for some time.

'FOUR-LEAF CLOVER' ANOTHER DISK REVIVAL

Hollywood, Dec. 30.

Old tunes are still coming back strong and in many cases stronger than when they went out for the first time. "I'm Looking Over a Four Leaf Clover," published by Remick Music in 1927 and cleffed by Mort Dixon and Harry Woods, is currently hitting again in much the same way that "Heartaches" hit recently.

Ditty, instead of being dug up by a disk jockey as was the case with "Heartaches," was hit on by M-G-M label by Art Mooney's orchestra featuring Mike Pingatore, who has been with Paul Whiteman since he first started 25 years ago, on banjo and also by the Minor Krantz label, featuring the Uptown String Quartet. Latter click is mostly confined to the Pittsburgh and Philadelphia areas.

Big four are now going into action with platters by Dorothy Shay, Columbia; Russ Morgan, Decca; and RCA-Victor and Capitol.

Remick is already drawing mounting sheet sales out of the click of the two disks.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	12	2,075	28,775
Charlie Spivak	Pennsylvania (500; $1-$1.50)	6	1,650	9,800
Larry Clinton*	New Yorker (400; $1-$1.50)	1	1,300	14,350
Johnny Pineapple	Lexington (300; $1-$1.50)	59	550	54,450
Guy Lombardo	Roosevelt (400; $1-$1.50)	11	1,075	25,425
Buddy Rich*	Commodore (400; $1-$1.50)	1	1,025	1,025

Carlos Ramirez and Estelle Sloan at Waldorf; Ice Show at New Yorker; Mel Torme at Commodore.

Chicago

Chicago, Dec. 30.

Murray Arnold (Empire Room, Palmer House, 650; $3.50 min.-$1 cover). Arnold and Phil Regan bowed in Friday (26) sharing the week with Griff Williams" orchestra. Nifty 4,900.

Jose Melis (College Inn, Sherman, 700; $2-$3.50 min.). Nellie Lutcher brought in okay, 4,000 for the holiday week.

Ray Morton (Mayfair Room, Blackstone, 300; $3.50 min.-$1 cover). Victor Borge kicked the take up here to fancy 2,400.

George Olsen (Marine Room, Edgewater Beach, 700; $1.50-$2.50 min.). Drew family trade for trim $3,700.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Last week of Tucker with Skitch Henderson, Dorothy Shaw bow in New Year's Eve. Moderate 2,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Fine 3,200 covers.

Jan Garber (Biltmore; 900; $1-$1.50). Also 3,200, okay.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 550; $3.50 min.). Dean Martin and Jerry Lewis seem to be holding up well. Staunch 5,200 on week.

Eddy Howard (Trianon; $1-$1.15 adm.). Local fav doing fine on south side; 15,600 for the week.

Phil Levant (Blackhawk; 500; $2.50 min.). Picked up a bit from last week's slump. Nice 2,300.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Not much happening; slim 2,500.

Lawrence Welk (Aragon; $1-$1.25 adm.). Welk doing well; strong 18,000.

Los Angeles

Tex Beneke (Palladium B. 1st wk.). Alright 16,000 admishes on kickoff.

Connelly to Nassau, Then Sails Home With Dash

Reg Connelly, British music publisher (Campbell - Connelly), leaves New York Saturday (3) for a three-week visit with his family in Nassau, B. W. I. He plans to return to Gotham in time to sail for Britain Feb. 4 on the Queen Mary.

Here on one of his periodic business trips, Connelly arrived Dec. 15 accompanied by his fellow publisher, Irwin Dash. Latter came over to scrutinize the American music mart as well as see his two grandchildren for the first time. He also sails Feb. 4 on the Mary.

Ellington Grosses Big $10,000 Despite Storm at Concert

Duke Ellington scheduled the first of his annual two-night concerts at Carnegie Hall, New York, last Friday (26) for the night that the biggest snowstorm in the history of the burg blew in; luckily, the major portion of both nights' tickets had been sold in advance, so playing the first night to half a house wasn't so painful. Saturday evening, despite paralyzed transportation conditions, the house was comfortably filled.

Ellington grossed approximately $10,000 on the two days, a take that made the affair a boxoffice success. Slightly less than 500 tickets of the $4.80-top category were unsold the first night, and some 75 went begging the second. Not one ticket was sold at the b.o. either night, which points up the effect the storm might have had on the promotion had the advance sale not been so great (Ellington's Carnegie affairs may be artistic, but basically they are promotions underwritten by himself).

Ellington's crack combo, which for years has been studded with outstanding soloists, and still is despite the absence of Rex Stewart, Cootie Williams, Juan Tizol and many others who helped make the early days of the band so outstanding, worked well. There were lapses not generally expected from such a combo, but on the whole the group attacked its chores with spirit and enthusiasm, and completely sated the appetite of Ellington fans who haven't had an earful of his material, except for a date at the Paramount theatre, N. Y., since his Carnegie concert of last year.

Ellington was wiser this year in laying out his program. He achieved an even balance of old and new items, topped by his usual performance of things that have become standard with him, such as "Cotton Tail," "Mood Indigo," etc. Highspot in the performance was the four-part "Liberian Suite," which Ellington composed on commission by the Liberian Government to mark that country's 100th anniversary. Here Ellington avoided the long controversy that surrounded his "Black, Brown and Biege" composition of a few years ago by confining the Liberian musical salute to what might be termed "typically Ellington" composition. Some of it was brilliant; other parts just acceptable. In any case, there never will be any discussion over its depth. How far the composition of it carried its author into the musical stratosphere was glaringly spotlighted when Tyree Glenn, trombonist, doubling on vibraharp during the second movement, came up with a perfect duplication of a riff that every band worth its jive salt has used during the past three years.

Wood.

Unknown Maestroes Use Disk Ban To Promote Selves in Wax Gimmick

Local, nationally unknown bandleaders are seizing upon the disk ban, which is effective at midnight tonight (Wednesday), as a means of possibly getting themselves on wax with almost any sort of fair-sized label. They are working through music publishers, playing upon, without pointing it up in so many words, the pubs' awareness of the number of song hits made this past year by comparatively unknown disk companies.

Procedure being used by many of these maestroes is to record at their own expense tunes they may have written themselves or picked up by various means from obscure writers. Acetates of the masters of the recorded songs are being shipped to publishers in New York with the advice that the pubs can have publishing rights to the material in the event the latter can induce any one of the major or minor, but nationally known, disk firms to purchase the masters. Maestroes set a price on the masters covering only the cost of making them. For example, Leeds Music alone got two shipments last week of acetates of locally made masters. One set of five tunes had been made with a five-piece band (and weren't bad, either) and the leader of the outfit involved sought only $190 and some change for the cost of the masters in the event Leeds could sell them. If that was accomplished Leeds could have the songs for publication.

Another set was shipped to another publisher from San Francisco under similar terms. And it goes without saying that the pubs are giving the tunes involved a close once-over in view of the origin of recent hits such as "Near You," "For Sentimental Reasons," which Leeds got from a Manor recording last year, etc.

Songs With Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of December 19-25, 1947

A Fellow Needs a Girl—*"Allegro"	Williamson
—And Mimi	Shapiro-B
Ballerina	Jefferson
Best Things Are Free—†"Good News"	Crawford
The Christmas Song	Burke-VH
Civilization	Morris
Don't You Love Me Anymore	Oxford
Home Is Where the Heart Is	Advanced
How Lucky You Are	Maurice
How Soon	Supreme
I'll Dance At Your Wedding	Simon
Kate	Berlin
Let's Be Sweethearts Again	C-P
Little Old Mill	Shapiro-B
Near You	Supreme
Papa You Dance With Me—*"High Button Shoes"	Morris
Parade of Wooden Soldiers	Marks
Pass the Peace Pipe—†"Good News"	Crawford
Santa Claus Is Comin' To Town	Feist
Serenade Of the Bells	Melrose
So Far—*"Allegro"	Williamson
Those Things Money Can't Buy	Robbins
Treasure Of Sierra Madre	Remick
True	Santly-Joy
Two Loves Have I	Miller
What Are You Doing New Year's Eve	Famous
White Christmas	Berlin
Winter Wonderland	Bourne
With a Hey and a Hi and a Ho Ho Ho	BVC
You Do—†"Mother Wore Tights"	BVC

The remaining 21 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

Almost Like Being In Love—*"Brigadoon"	Sam Fox
Christmas Dreaming	Leeds
Golden Earrings—†"Golden Earrings"	Paramount
I Still Get Jealous—*"High Button Shoes"	Morris
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I'm A Comin' A Courtin' Corabelle	Dreyer
I'm Sorry I Didn't Say I'm Sorry	Shapiro-B
Just Around the Corner	Broadway
Love Is So Terrific	Mellin
Made For Each Other	Southern
Mickey	T. B. Harms
My, How Time Goes By	Chappell
Peg O' My Heart	Feist
Put Yourself In My Place, Baby	Burke-VH
Stanley Steamer	Warren
The Stars Will Remember	Harms
They're Mine, They're Mine, They're Mine	Sinatra
Too Fat Polka	Shapiro-B
Whiffenpoof Song	Miller
You've Changed	Southern
Zu Bi	Republic

†Filmusical. *Legit Musical.

From M-G-M's New Hit
'THREE DARING DAUGHTERS'
Freddy Martin's
THE DICKEY-BIRD SONG
VICTOR RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE., NEW YORK 19, N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

A CINCH DISC CLICK!
GET IT—IT'S GOLD
Francis Craig's
BEG YOUR PARDON
BULLET RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE., NEW YORK 19, N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

From M-G-M's New Hit
'THREE DARING DAUGHTERS'
Blue Barron's
THE DICKEY-BIRD SONG
M-G-M RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE., NEW YORK 19 N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

A CINCH DISC CLICK!
GET IT—IT'S GOLD
Eddy Howard's
BEG YOUR PARDON
MAJESTIC RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE., NEW YORK 19, N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

From M-G-M's New Hit
'THREE DARING DAUGHTERS'
Larry Clinton's
THE DICKEY-BIRD SONG
DECCA RECORDS
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK 19 N. Y.
MURRAY BAKER, Gen. Prof. Mgr.

THE What'll I Do STORY

A few months ago ELI OBERSTEIN told IRVING BERLIN he was making a PERRY COMO recording of Berlin's twenty-four-year-old song hit, "*WHAT'LL I DO.*" "Wonderful!" thought Berlin, because any Como record is a break for writer and publisher. Beyond that, he didn't think much more about it.

Shortly after that, in a night spot, Berlin heard the KING COLE TRIO sing "*WHAT'LL I DO*" . . . was enthusiastic about their conception and said so. "That's great," said King Cole, "because we've just recorded it for CAPITOL." At that point, Berlin thought, "Well, well!"

During this period, METRO was readying a JOE PASTERNAK picture called "THE BIG CITY." When Joe asked Berlin if he'd sell the synchronization rights to "*WHAT'LL I DO*" as the theme song, Berlin not only sold the rights, but began to think in terms of starting a revival.

FRANK SINATRA, making a picture on the Metro lot and hearing about the deal, phoned MANIE SACKS at COLUMBIA RECORDS suggesting he'd like to record "*WHAT'LL I DO.*" By this time Berlin had stopped thinking about starting a revival and hurried home to take care of the one which was already started. He called JACK KAPP at DECCA and broke the news of the "*WHAT'LL I DO*" revival. Kapp laughed. "Maybe you'd like to hear the DICK HAYMES recording we made last week." What Berlin thought at this point is NOT recorded.

At any rate, Irving Berlin and the rest of us here at 1650 caught up with our revival about the time EDDY HOWARD recorded "*WHAT'LL I DO*" for MAJESTIC and ART LUND disked it for M-G-M.

. . . and that's the "*WHAT'LL I DO*" story! No one can predict the success of an old song in revival . . . but this million-copy hit of 1924, fore-runner of "All Alone"—"Remember"—"Always"—"The Song Is Ended But the Melody Lingers On" has appealed to a new generation of performers. We have a strong hunch "*WHAT'LL I DO*" will appeal to a new generation of song-lovers as well.

All the recordings will be released immediately, the Pasternak picture will be out toward the end of February and we are making "*WHAT'LL I DO*" our number-one plug song starting with the New Year.

IRVING BERLIN
Music Corporation
1650 Broadway, New York 19, N. Y.

Escrow in U.S. Key To Armstrong Date At French Festival

Whether or not Louis Armstrong and his small combo, consisting of Jack Teagarden, Barney Bigard, Sidney Catlett, etc., goes to France in February for the "Jazz Festival" being drummed up there depends entirely on whether a portion of the salary offered him is posted in this country before departure.

Last week French government reps in New York had refused to put up half of the $8,000 weekly, plus transportation, Armstrong had been offered, and so the deal was stymied. Now, however, it's probable that the cash will be put down and the trip made.

"Festival" is being staged at Nice in mid-February and from there Armstrong's troupe is likely to go to other concert and theatre appearances in Paris and elsewhere c the Continent.

Group staging the "Festival" has also arranged for Norman Granz's "Jazz At the Philharmonic" troupe to make the trip.

ELLINGTON'S BIG HOOPLA IN DISK JOCK TEEOFF

Duke Ellington teed off his transcribed disk jockey show on WMCA, New York, Monday (29) at midnight with a big hoopla marked by almost an hour of interviews and congrats by top talent now in N. Y. Show rides WMCA one hour each evening at the same time and one hour daily in the morning. WMCA's execs are handling the program for sale to other stations similar to the way the Lou Cowan agency sells the Tommy Dorsey disk show over the country. Ellington, incidentally, will rival T.D.'s program on WMCA, the latter occupying three hours daily.

Since there are quite a few names in N. Y. currently, Ellington had a long string available, headed by Dorsey, Stan Kenton, Tony Pastor, Ziggy Elman, Buddy Rich, Vic Damone, Mel Torme, Sy Oliver, June Christy, et al.

JACK MILLS
SUGGESTS FOR YOUR PROGRAM
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
MILLS

She's an Old Sweetheart with the New Look !
MARY LOU
●
The Nation's Record Hit
I Can't Give You Anything But Love
Rose Murphy (Majestic 1204)
●
HOME
MILLS MUSIC, Inc.
1619 Broadway New York 19

MAYBE WE'RE JUST LUCKY
Anyway, These 2 New Songs Are Kicking Up a Lot of Smoke
A REAL "HEART SONG"
IN INDIANA
By JEWEL PARKER, JOHN WINTERS and PAT BALLARD
AND A GREAT JUKE BOX NOVELTY
THE OLIVE SONG
(OLIVE, OLIVEYOU)
By PAT BALLARD
Published by
Pat Ballard Music Corporation

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 27th

National Rating This wk.	Last wk.	Artist, Label, Title	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Krey's)	Indianapolis—(Pearson)	Minneapolis—(Schmidt's Music Co.)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Cleveland—(G. Schirmer Music)	TOTAL POINTS
1	1	VAUGHN MONROE (Victor) "Ballerina"	1	1	1	1	1	1	3	1	1	1	2	107
2	3	PEGGY LEE (Capitol) "Golden Earrings"	2	4	..	5	7	..	4	..	3	8	5	50
3	2	ARTHUR GODFREY (Columbia) "Too Fat Polka"	3	5	6	..	9	..	..	..	7	3	1	43
4A	4	FRANCES CRAIG (Bullet) "Near You"	..	2	7	..	5	..	..	6	4	..	8	34
4B	5	JO STAFFORD (Capitol) "Serenade of the Bells"	4	..	..	6	10	5	..	9	5	4	..	34
5	10	ANDREWS SIS-D. KAYE (Decca) "Civilization"	..	..	2	9	3	..	..	..	2	..	..	28
6	6	BING CROSBY (Decca) "Whiffenpoof Song"	..	3	..	..	6	..	8	..	..	..	3	24
7	..	DINAH SHORE (Capitol) "How Soon"	..	..	..	2	2	..	..	..	..	..	..	18
8A	..	ROSE MURPHY (Majestic) "I Can't Give Anything But Love"	5	..	..	..	..	..	1	..	..	..	..	16
8B	11	PEGGY LEE (Capitol) "I'll Dance at Your Wedding"	..	..	8	..	..	3	..	7	..	..	10	16
9	14	MARGARET WHITING (Capitol) "Pass That Peace Pipe"	6	..	..	..	..	..	..	2	..	..	..	14
10A	..	SAMMY KAYE (Victor) "Serenade of the Bells"	..	..	3	..	..	..	..	..	..	..	6	13
10B	9	BING CROSBY (Decca) "White Christmas"	..	..	9	..	..	6	..	..	..	5	..	13
11	..	VAUGHN MONROE (Victor) "How Soon"	..	..	..	..	..	..	..	..	..	6	4	12
12A	..	B. CLARK-NOBLE ORCH (Col.) "I'll Dance at Your Wedding"	8	..	..	10	..	..	5	..	..	..	..	10
12B	..	JACK OWENS (Tower) "How Soon"	..	..	..	..	..	2	..	..	10	..	..	10
13A	16	MARGARET WHITING (Capitol) "You Do"	..	..	..	..	4	..	..	..	9	..	..	9
13B	..	GUY LOMBARDO (Decca) "I'm My Own Grandpa"	..	..	..	..	..	..	2	..	..	..	..	9
13C	..	WOODY HERMAN (Columbia) "Civilization"	..	..	..	..	..	..	..	..	..	2	..	9
14	..	VAUGHN MONROE (Victor) "You Do"	..	..	5	..	..	..	..	..	..	9	..	8

FIVE TOP ALBUMS	1	2	3	4	
	"XMAS CAROLS" Bing Crosby Decca	AL JOLSON Album No. 1 Decca	"GOES TO TOWN" Dorothy Shay Columbia	"NIGHT XMAS" Fred Waring Decca	KING COLE T. No. 3 Capitol JOLSON No. 2 Decca GOOD NEWS M-G-M

GENE NORMAN JAZZ CIRCUS BIG IN L.A.

Hollywood, Dec. 30.

Jazz concert promoted by Gene Norman at Shrine Aud Saturday (27) night grossed smash $7,300 at $3.60 top with more than 4,000 admissions. Troupe played Long Beach auditorium Friday night, drawing 2,550 customers for stout $4,700. Norman's profit hefty each night.

Talent lineup topped by Benny Goodman sextet at $3,000 for twin dates. Kay Starr on vocals drew $250 for pair. Subbilled Vido Musso, Peter Johnson, Joe Turner, Harry Babasin, Barney Kessel, and flock of other sidemen each drew double scale. At Shrine, Johnny Mercer appeared gratis as gesture to KFWB diskjock Norman.

On the Upbeat

New York

Tommy Dorsey gave $100 bonds to each of his musicians and employees for Xmas; Stuart Foster, incidentally, back with that band after a brief lapse....Modernaires into Slapsy Maxie's, Hollywood, Jan. 4 for two weeks....General Artists set up a concert booking bureau under separate corporate setup, Tom Rockwell and Art Weems as directors.... Andrew W. Johnston named veepee of Brunswick Radio Corp., wholly owned subsid of Decca Records.

Pittsburgh

Options of Charley Chaney and Pete Evans' Symphonuts picked up for four weeks at Hollywood Show Bar...Herman Middleman, maestro at Carousel, back on job after being out nearly a month as a result of injuries suffered in an automobile accident...Louis Armstrong troupe slated for late January date at Carnival Lounge...Tommy Carlyn back for two weeks at Bill Green's following Bernie Cummins... Harry Walton, pianist, back into Mercur's Music Bar, alternating with Errol Garner...Stan Kenton's band booked for concert date here night of Feb. 18.

Chicago

Russ Carlyle will cut "Hello My Darling" for Bullet Records; number was written by Chi pianist, Derryl Keith, for femme disk jock Rosemary Wayne who uses phrase as program opener...Johnny Moore's Three Blazers at Savoy Ballroom ...Art Van Damme cutting 10 sides for Capitol, including two with the Dinning Sisters...Dean Hudson at Prom Ballroom, St. Paul March 28-April 13...Max Targ elected treasurer of the American Music Conference...Mel Brandt at Schroeder hotel, Milwaukee, until Jan. 19... Del Courtney comes back to the midwest at Aragon Feb. 24...Chuck Foster set for Peabody hotel, Memphis, for five weeks, as of May 15... Joe Vera waxing Latin American album for Vitacoustic...Duke Ellington plays Riverside theatre, Milwaukee, week of March 5...Ronnie Eastman, moves into the Kilbourne hotel, Milwaukee, Jan. 4...Hal Otis inked into the Park Plaza hotel, St. Louis, Missouri, Jan. 9.

Hollywood

Les Brown band inked for three-day stand at Avadon ballroom, starting Jan. 30 at $2,750...Barbara Nelson will occupy alto sax chair in Johnny Otis' otherwise all male orchestra when crew opens at Meadowbrook ballroom Jan. 2... Dan London, from San Francisco's St. Francis hotel, in town trying to induce Freddy Martin to bow out at Ambassador's Cocoanut Grove in February and play long stand at the upstate spot...Anita O'Day and Johnny White foursome opened at Santa Monica's Angelino's nitery Friday (26) for an indefinite stay... King Cole Trio inked for fortnight at Oriental, Chicago, opening Feb. 19. Preceding, combo plays week of Jan. 20 at Hi Hat, Chester, Pa., for $3,750 and will get same figure for Jan. 23 stanza at Club Tijuana, Cleveland...Stan Kenton band inked for jazz concert at Lincoln auditorium, Syracuse, N. Y., Feb. 12 at straight 50-50 split of gross... Harry James set for six three-day weekends at Aragon ballroom, Santa Monica, starting Jan. 16. Ted Lewis playing same room on New Year's Eve and Jan. 3.

N.Y. AFM Appeals Bd. Decision Favoring Wald on Band Pay

New York Local 802, American Federation of Musicians, has crossed up maestro Jerr. Wald by appealing a ruling of the AFM executive board stemming from 802's scale jump of two years ago.

Wald at the time of the boost was playing the New Yorker hotel, his contract for the job itemizing scale payments to his men, though in many instances he was paying more. Later, two of his musicians applied to 802 for the difference between the old scale and the new, pointing out they had never been upped in accordance with the scale jump. Local then sought the differences for all Wald's men despite the fact that some had actually been receiving more than scale.

Case finally went to the AFM board, which decided in favor of Wald. Last week 802 appealed the decision though AFM body had agreed unanimously in Wald's favor.

JOHN HAMMOND NAMED MERCURY RECORD V.P.

Chicago, Dec. 30.

Mercury Records here last week spotlighted John Hammond's appointment as veepee in charge of classical catalog and recording. Firm last month pacted with Keynote, Hammond's own diskery, for rights to masters cut by Gramaphone, Czechoslovakian company. First releases will be out Feb. 1, with four or five classical platters skedded to hit stores monthly thereafter.

Mercury officials meanwhile have stated they won't tangle with Vox, odd label which maintains it owns Grama masters and will press, too. Matter, say Mercury men, is strictly between Keynote and Vox. Rest of the Keynote catalog, which leans heavily on jazz and folk songs, is rumored as set to follow Hammond into Mercury.

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D.C. May Ask Halt To Jukebox Production To Conserve Steel

Washington, Dec. 30.

Government will seek to have the production of jukeboxes suspended voluntarily by the manufacturers as one step in the program to conserve steel. Steel is needed both for construction and also for export in connection with the program to aid western Europe.

Secretary of Commerce Averill Harriman and steel officials are scheduled to meet here Jan. 8 to consider a conservation program which will include also no production of beer cans, no fancy trim on automobiles, etc., all on a voluntary basis. Government is permitted to work out such deals without compulsion—if it can—on the basis of the limited anti-inflation bill which the special session of Congress passed.

Col. Disk Co. Readies Coast Layout for Jan. 15

Hollywood, Dec. 30.

Columbia Records figures to have its new pressing plant and offices here in operation about Jan. 15. Office equipment and machinery are now being moved to the new site in Beverly Hills, the latter supplementing completely new equipment not yet fully installed.

Capacity of the new plant is so far unknown to the Columbia execs, the latter assert.

$2,000,000 Risk

Continued from page 29

Petrillo says will continue to pay and estimates the AFM will collect for years to come. The companies say that if they do pay the royalties they'll be liable to government retaliation for breaking the law. There's no question but that Petrillo will get his due up until July 1, but by that time a legal tussle of sharp proportions is likely to develop over payments beyond that date.

The companies would like to continue their royalty deal with Petrillo in the event the disking ban is rescinded. That has been cited time and again by company execs. But, at the same time, they are not going to continue building up for the AFM a fund, which, if retained would increase their own profits when at the same time Petrillo is trying to put them out of business by refusing to allow fresh cutting.

Meanwhile, the majority of the majors will continue cutting until the last minute, and possibly longer (Columbia has a 9 p.m. date with Buddy Clark New Year's Eve, which could conceivably go beyond midnight in the event a master was begun before that precise minute). Columbia had scheduled eight dates between Monday (29) and today on the Coast alone and a similar number in N. Y. Victor is cutting so furiously that it leased a 20th-Fox studio in N. Y. Monday (29) night for Tommy Dorsey because its other studios were occupied.

Decca is the only company which hasn't found itself going at a breakneck pace, principally because it has been methodically building up a backlog for some time in expectation of the ban.

Coast Recording

RCA-Victor has been recording its top talent on both Coasts weekly since the AFM edict. Tex Beneke and Beryl Davis, both of whom have just arrived here from the East, are currently waxing in all day sessions. Sammy Kaye has 39 logged. Columbia has piled up 40 masters by Dinah Shore and 25 by Kay Kyser's group here, while Frank Sinatra, Harry James and Woody Herman have been etching sides in Chicago and N. Y. as well as here. Decca's Coast figures run well over 200 masters with 140 by their top three artists: Bing Crosby, 70 sides; Dick Haymes, 40 and the Andrew Sisters, 30. Capitol would make no statement other than to say that they are well protected on all artists. Margaret Whiting, though, has at least 36 sides tucked away and a great deal can be seen by noting that Frank DeVol made 20 masters in one week backing the firm's artists.

Sidemen are currently piling up from $750 to $1,000 weekly. Contractors, who gather musicians for dates backing name vocalists are also knocking down a goodly share. But, the catch is that post ban they'll go hungry for pay checks for some time, perhaps.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Dec. 27th

National Rating This wk.	Last wk.	Title	Publisher	Chicago, Lyon and Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles—Denel's Music Shop	San Francisco, Sherman-Clay	Boston, Krey's	Indianapolis, Pearson's	Minneapolis, Minn., Schmidt's Music Co.	St. Louis, S. S. Kresge Co.	Seattle, Sherman-Clay	Cleveland, Grossman Music Co.	TOTAL POINTS
1	1	"Ballerina"	Jefferson	2	1	4	1	4	3	6	1	1	3	1	94
2	2	"Near You"	Supreme	3	2	5	3	1	..	..	4	3	5	2	71
3	6	"Serenade of the Bells"	Morris	1	4	1	5	..	2	5	2	..	2	7	70
4	3	"How Soon"	Supreme	5	3	2	6	..	1	4	10	6	1	3	69
5	4	"Civilization"	Morris	4	6	3	..	2	..	..	5	2	8	6	52
6A	9	"Too Fat Polka"	Shapiro-B.	6	..	..	4	..	10	..	9	5	6	4	33
6B	11	"Golden Earrings"	Paramount	9	..	10	2	..	7	..	7	8	4	8	33
7	5	"And Mimi"	Shapiro-B.	..	5	6	..	5	..	..	3	10	10	9	29
8	8	"You Do"	BVC	..	..	9	..	7	..	7	..	4	7	10	22
9A	10	"Whiffenpoof Song"	Miller	7	..	7	10	8	4	..	..	9	..	..	21
9B	13	"I'll Dance at Wedding"	Simon	10	..	..	9	..	5	8	8	..	..	5	21
10	7	"White Christmas"	Berlin	..	..	..	..	6	..	2	..	..	..	..	14
11	12	"Here Comes Santa"	Bourne	..	..	..	..	..	..	1	..	..	..	..	10
12A	..	"Pass That Peace Pipe"	Crawford	..	..	..	8	..	..	..	6	..	..	..	8
12B	..	"Winter Wonderland"	B.V.C.	..	..	..	..	..	..	3	..	..	..	..	8

Storm Makes Rough Going for Suburban N.Y. Talent, Publishers

Last Friday's snowstorm forced a number of cancelled porformer dates in New York among music people, particularly among those who require the Long Island Railroad for transportation. The L. I. railway system was completely stalled.

Perry Como, for example, couldn't make it in from his Port Washington, L. I., home for his Chesterfield broadcast, and Mel Torme substituted. Buddy Clark was due for a Columbia recording date Friday evening and couldn't made it; Mitch Ayres, conducting the date, cut the music anyhow because the accompanying band had been contracted for and had to be paid. Clark will insert the vocals tonight (Wednesday), which may make his session just about the last one to be done by any disking company. He lives in Great Neck, L. I.

Others halted by the snow were Larry Clinton, who couldn't reach the New Yorker hotel, N. Y., where his band is working. He lives in Manhasset, L. I. Harry Link, general manager of Feist music, spent six hours on a train headed for his Great Neck home, got off enroute, took a subway back into N. Y. and finally got home Sunday (28) afternoon. Grady Watts, formerly with the Casa Loma band, spent 14 hours on a train, starting for Manhasset at 10 p.m. Friday evening and reaching it Saturday noon.

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The Passing of Vaude at the State

By Joe Laurie, Jr.

"He shall return no more to this house, neither shall his place know him any more." . . . JOB VII, 10th Chapter.

On Tuesday, Dec. 23, 1947, I saw vaudeville laid out in State—or, maybe, I should say laid out at the State! It was the last vaudeville show for Loew's State, on Broadway, after a continuous run of 26 years. They hung the closing notice on the Christmas Tree.

These wakes are nothing new to me. I was at the closings of Hammerstein's, the New York theatre, and the Palace. It wasn't a surprise when they went. They were ailing for years and when the finish came we were not surprised. But with the State it all came so sudden. The doctors in the main office claim that death was caused through high blood pressure—the red ink running high in the State's heart—the Boxoffice!

In memory, 26 years is just a short step. To me it seems like only yesterday when the State opened with great fanfare. What a day that was for show biz in general and for Marcus Loew in particular. Loew watched this child of his grow up from the laying of the foundation. From his office window in the Putnam Bldg. diagonally across Times Sq. (now the site of the Paramount) he kept seeing his dream grow and grow until that day of Aug. 29, 1921, when the doors were opened. All of show biz came to pay tribute to this great showman, Marcus Loew. Even E. F. Albee, whose Palace was just up the street, sent the Keith Boys Band to serenade the opposition. They played in front of the State, and what's more, they played good! Inside the theatre, Will Morrisey, one of Broadway's wittiest and able children, acted as Master of Ceremonies, introducing great stars of vaudeville and musical comedy who dropped in to pay their tributes to this new home of vaudeville and pictures. And what a big belly laugh Morrisey got when he saw Loew walking down the aisle and yelled to him, "Hurry up, Marcus, there's somebody in the store!" Then the great finale with all the "Ziegfeld Follies" beauties, led by David Warfield and Marcus Loew! How proud Nils T. Granlund (N. T. G.) was, for he master-minded the great publicity job. Joe Vogel, now one of the top execs of the Marcus Loew Circuit, was the first manager of the house. Nick Massa, the stage manager, started when the house opened and pulled the last curtain down. Joe Jordan was the first leader, followed by the great Ruby Zwerling, who retired lately after more than 20 years of expert batoning. Louis Samelson, doorman for the past 18 years, knows more actors intimately than anyone around Broadway. They ran four shows a day with the acts doing three, five acts to each show. Small time was putting on its long pants; vaudeville actors smiled, another week added to the fast growing Small Time.

No 'Opposition,' No 'Blacklist'

I was sitting there Tuesday night wondering what Marcus Loew was saying to his cronies "Upstairs." I imagine they were all kind of sad Up There, where now there is no "opposition," no "blacklists" no jealousies. I am sure they all felt badly seeing the only bit of memory of vaudeville on Broadway passing away. B. F. Keith, E. F. Albee, Tony Pastor, Percy Williams, F. F. Proctor, Oscar and Willie Hammerstein, Martin Beck, Mike Shea, Alex Pantages, Sylvester Poli, Sullivan & Considine, the great vaudeville giants and pioneers. I am sure they all shed a tear when they saw the passing of vaudeville from the State theatre . . . the poor man's Palace!

In the days when the actor stopped filling his scrapbook with glowing notices from the two-a-day to fill his bankbook with notices of the future day, they began to play the State. The topnotchers of the two-a-day slowly yielded to the steady routes and bigger money and played at Marcus Loew's Theatres—of which the State was the show-window. Van & Schenck, Four Mortons, Amelia Bingham, Eva Tanguay, James J. Morton, Jack Norworth, Trixie Friganza, Irene Franklin, Jim Barton, Harry Breen, Imhoff, Conn & Corinne, Clark & Verdi, Johnny Burke, Lillian Shaw, Sophie Tucker and so many more vaudeville greats—they all would shuttle back and forth between the Palace and the State, when the barriers were broken down by the demand for talent. The actors saved their dough and bought homes, farms, businesses. They were tired of being stalled and kicked around and blacklisted and salary-sliced. So they played for Loew—and Loew was happy. He was building a great circuit, and now it is still a great organization, excepting now it hasn't got the old clerks: the vaude actors who got the good will of the customers and made it all possible.

From my seat on the mourners' bench in the balcony I watched the last rites given to my old girl, Vaudeville. They were administered by the children of vaudeville. Jack and Charlie Brick said a few words in the only way they knew how, with a fine routine on the trampoline. They were followed by George Andre Martin, who spoke for vaudeville with his dancing fingers, and tapped out a eulogy. Then out came a little girl who has been a great part of vaudeville all over the world, Molly Picon, a swell trouper, who on this last show sang with a catch in her throat. As one of vaudeville's favorite children she was a true mourner. She was followed by Dave Apollon, another one of vaudeville's family, he played the Requiem on his magic mandolin. Then came one of vaudeville's younger children, Jack Carter, who paid his tribute as a youngster should, with laughs. Laughs are the foundation of vaudeville. He didn't feel the closing of the State as a great loss. He is young and talented and has many places to go. He was followed by Harold & Lola in their novelty "snake-dance." Lola represents a snake while Harold is the snake-charmer; they dance and finally the snake bites the charmer and he dies. A very fitting closing act for the occasion.

I saw a few other mourners on the bench. Joe Phillips, who was practically in stock at the State; Harvey Stone, a newcomer to the comedy ranks and a good one; Earl Wilson, the columnist, who is just old enough to remember the last great days of vaudeville. To him the last show at the State was like sticking a pin in a blown-up bra. Then out on the stage stepped George Jessel, dressed in black tails and white tie; he sort of made it a high class funeral. He received a great reception. I thought, well, here is where George tells 'em in his own inimitable way about the heart of vaudeville and what these closings mean to old-timers who still have a song and dance in their hearts. What a great job of reminiscense Georgie could have done, but he just said, "I wasn't invited here. I heard vaudeville is finished here tonight. So I thought I'd drop in and tell you folks that Talent never can die." With that he bowed and walked off. And here was I waiting for the eulogy delivered by a master showman. Maybe George was right—why talk about something about which very few know or care about. The only ones interested were our own little family circle.

Oh, well, tempus fugits and managers figit. There are a lot of kids practicing songs and dances and juggling and acrobatics and magic and comedy routines, all the things that made vaudeville great. And maybe they will bring vaudeville back at some future date when the world is at peace and we all are able to settle back and enjoy themselves.

And as I sat there listening to Vaudeville's Exit March being played off the State theatre stage by the very able Louis Basil and his Statesmen Orchestra, I couldn't help wondering where vaudeville is going. Is it going underground? Or maybe it is going on the air and on television?

"Hurry up, Marcus, there are no customers in the store."

Night Club Reviews

Persian Room, N. Y.

(HOTEL PLAZA)

Hildegarde, with Salvatore Gioe; Joel Herron and Mark Monte Orchs; $2 and $3 cover.

Hildegarde has been such a Persian Room perennial at the Hotel Plaza that, twice-a-year, the reviews are invariably the same, excepting that the gradations and changes are so marked that it's not quite as pat as that. That this year marks her 10th visit in five years to the Hotel Plaza, and also the 10th anniversary in the same Central Park Plaza sector—the first five years were at the across-the-avenue Savoy-Plaza—merits a brief recap of what makes Hildegarde tick.

A definite personality now as she has been more decidedly in the last three or four years, to the degree they have started to mimic her trademarked upstretched arm gestures, the "bless you" smalltalk, and the like, Hildegarde is a chanteuse who possesses a special something which is undeniable. It's a curious blend of wholesomeness with sophistication and personality which combine to make her something "special" in nitery show business. It's peculiarly unique in a saloon. No matter the class aura of the Persian Room, working in a hotel boite is the same as in any other nitery. Only difference is that your hangover comes with a different minimum or cover charge, or with a French accent. And Hildegarde makes no bones about hustling that grape trade. She throws away the drink-up and where-are-the-wine-buyers? small-talk, but it's as trademarked as the roses which have become a symbol of curtsy to some of the guests in the room.

The joie de vivre that Hildegarde projects is a canny blend of showmanship which is as much visual as aural. The visual ranges from a very easy-to-look-at, sartorially distinguished personality, exceedingly well blended with the usage of lights and shadows to accompany her mood music. The aural is a shrewd change of pace, between piano and vocal—and there's an increasing tendency to the Mason & Hamlin—along with a know-how change of pace in her songalogs. They're as broad as the old Jolson opener, "Good Evening, Friends" and "Be Good to Yourself"; to the sentimental such as "Ask Your Heart" and "I'll Be Seeing You"; to the pianistic medleys of pop oldies with serious four-handed versions of Liszt and Strauss (wherein Salvatore Gioe is the alternating pianist). "Heart," incidentally, is by Anna Sosenko, her manager, who also authored Hildegarde's thematic "Darling Je Vous Aime Beaucoup." And Miss Sosenko's knowledge of lights, etc., is now a show biz standard.

On her Xmas night opening Hildegarde waxed frankly sentimental with "Silent Night" and "White Christmas." (If she only knew what a trailer for the latter her Berlinesque lyrical "dream" was fulminating!) The manner in which she transforms a saloon into a drawing room atmosphere, and then just as effectively catapults it back into the joint-is-jumpin' idiom, is an object lesson for almost all intime entertainers. It's a case not only of what she does but how she does it. Nor is it all a setup. Somehow, perhaps because so-called polite rooms get a better type of customer, there are occasions when their IQ gets the better of their Emily Post. Paradoxical as it may seem; when that occurs it's really from the igloo department. It's a double-barrelled chilleroo in that they're sophisticates who have been around and they just want to be dared into having a good time, or it's a case of the grape and the romance department—especially true around the holidays when the co-eds are home from school—taking precedence over the paid-for theatrical attraction. None the less Hildegarde's skill in wearing down that opening few minutes' aloofness and then get-

(Continued on page 38)

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Lack of Food, Fuel, Transit Main Blocks to Storm-Bound N. Y. Cafes

The Broadway niteries had the worst attack of white-on-white in its history starting with the record-breaking snowstorm which hit New York Friday (26). By nightfall they were hit with the jitters caused by a white exterior and a white stretch of tablecloths. Business dropped to its lowest point in many years that evening, and continued over Saturday, with Sunday registering big improvement as streets were cleared and transportation improved.

The bonifaces' most pressing problems (aside from getting customers) were deliveries of food, fuel and arrival of entertainers and help. However, in the big spots, every performer showed up and only a few musicians failed to make an appearance Friday and Saturday nights. The food and fuel problem, however, was serious. In fact, Leon & Eddie's, with a low larder and insufficient oil for the heating plant, closed down around 9 p.m. Friday and will remain closed until tonight's New Year's eve celebration.

Heating problem was minor in most of the other spots since the buildings in which many are housed are serviced by the N. Y. Steam Co.

As for food, nitery owners were able to dig up enough provisions by buying stock in nabe groceries and butcher shops. Although they were able to get only minute amounts, they figured that would keep them going inasmuch as business was going to be light anyway.

The Embassy club reopened that evening as per schedule, but played only to a scattered collection of customers. Some of the 52d street spots decided not to reopen on Friday, but relit Saturday. The Copa, Latin Quarter, Harem, La Martinique and Carnival played virtually to empty houses.

At the Carnival, where the joint was almost empty, a party of 24 was cancelled, and the secretary of the organization handling the party succeeded in contacting all but one. That lone soul showed up.

One of the oddest instances occurred at Bill Miller's Riviera, Ft. Lee, N. J. It was futile for Miller to open on Friday inasmuch as the spot was virtually isolated. However, Miller had a more important problem—that of moving his expectant wife to a hospital should the time come. He therefore made arrangements with the N. Y. Port Authority to have a snowplow clear a path to the George Washington bridge. That emergency never arrived, and since then Mrs. Miller has moved to N. Y.

At the Harem, where Beatrice Kraft is doubling from the Roxy, the theatre schedule was moved ahead by 31 minutes on Friday. Miss Kraft consequently couldn't make the dinner show.

Effect on New Year's Eve Biz?

However, the near-empty houses gave the operators time to reflect on the possibilities of tonight's New Year's eve business. Most clubs have reservations accounting for an average of 35%-40% capacity. They're depending on a last-minute flood of phone calls and transients to fill the space.

Whether this will materialize is highly problematical in the light of the storm. Transportation in the suburbs is about 75% of normal, but it's still hazardous to travel. Authorities are urging that autos be used only for emergencies and whether the clubs can fill up without the car trade remains to be seen. The suburban trade is an important part of nitery revenue, and Stem operators fear that they'll be seeking amusements nearer to home.

The storm's effects are combining with the decline in spending evident during the past few months to make the operator more apprehensive about this holiday celebration. Business ordinarily ranges from 35-50% below that of two years ago. And even if the customers do flood the place there'll be less spenders than ever before.

Snow Cancels Show

The Majestic theatre, Paterson, N. J., cancelled stageshows Friday (26) because of inability of acts to reach the theatre due to the snow storm. Performers playing that house, generally travel from New York, but storm disrupted rail and bus schedules.

One of the acts, Bobby Byron was stranded in a bus at Secaucus, N. J., for 11 hours.

Lou Martin, house operator, filled in with an extra film.

"My Favorite Story"

Annual Symposium of Anecdota

as recounted by

CARL BRISSON
OSCAR STRAUS
EDWARD G. ROBINSON
SOPHIE TUCKER

in

VARIETY's

42d Anniversary Number
Out Next Week

Meal Services Cut In On Nitery Biz in Mpls.; More Fun Staying Home

Minneapolis, Dec. 30.

Hot meal services, which deliver elaborate repasts when you telephone for them, have been springing up here in considerable numbers and threaten to be one more thorn in the side of slipping supper and night clubs, giving people at home another of the services provided by the niteries at a higher cost.

One of these services claims to have 1,000 New Year's Eve orders from people celebrating at home instead of in night clubs. It points out that these home celebrators will enjoy radio dance music and other entertainment, serve their own liquors and save considerable money.

Supper and night club reservations for New Year's Eve are far behind those of other recent years, but the town's two top spots, the Hotel Nicollet Minnesota Terrace and Hotel Radisson Flame Room, are confident of capacity crowds just the same. Their tariffs, the highest here, are $7.50 per person plus tax. For that price the customer gets a dinner, favors and entertainment, but no beverages.

Mills Bros. Tee Off Vaude at State Lake, Chi

State Lake theatre, Chicago, will tee off its vaude activities Jan. 8 with a bill topped by the Mills Bros. No other acts have yet been set. Bills at the State Lake will be limited to two weeks in compliance with the decree handed down in the Jackson Park case.

With the Jan. 8 State Lake layout vaude will exit from the nearby Chicago theatre. Latter goes on a straight pix policy, but will run top product. State Lake, on the other hand, will get the lesser pix to be buttressed by the vaude shows.

Belle Baker, Damone Set For Harem, N.Y., Jan. 24

The Harem, N. Y., is going after a lineup of top names to snag the post-New Year's Eve business. Spot has already signed Vic Damone and Belle Baker for its Jan. 24 show and is currently dickering with the Ritz Bros., Eleanor Powell and Jackie Miles.

Martha Raye, current at that spot, is in for a minimum of four weeks.

State's (N.Y.) 20G With Pix Fails To Down Hopefuls

Although, the opening week of Loew's State, N. Y., double feature policy hit a sharp $20,000, those hoping for the return of vaude to that house aren't giving up hope. The State, until Tuesday (23) night was the last Broadway stronghold of vaudeville, and many declare that the tribulations of the house with its double features will really start when the second run of "This Time for Keeps" opens there a week from today (Wed.). By that time all the holidays will be over and a really fair week-to-week comparison can begin.

It's pointed out that the house under the present policy will have to do an average $18,000 weekly to equal the earning power of the vaudfilm policy. With vaudeville, the State averaged around $28,000, but talent, music and stageshow costs ran $10,000 weekly. Every week that the theatre drops below $18,000, Loew's will be out that much. It's figured it will be a pretty hard figure to keep up when the house gets the pictures that have been run dry at the Paramount, Capitol and other Stem houses.

The State, it's pointed out, was fortunate in getting a picture from the Radio City Music Hall. Traditionally the house does well with films from that house. However, any advantage the picture might have had was offset by Friday's record breaking snowstorm. During Christmas week of last year, with a vaudeville bill topped by Joey Adams, with "Two Years Before the Mast" as the film, the house did $24,000. Consequently, for this week, the house gained $6,000 in the policy switch.

Withal, the acts and agents aren't giving up hope. They're pointing to the $75,000 worth of new stage equipment being installed backstage. A switchboard costing around $40,000 is still being worked on by a staff of electricians and a rail lighting system was completed last week in time for the flesh-finale. However, Loew spokesmen point out that the equipment was ordered about a year ago, and having been completed, it must be installed.

Shelvey 'Injunction' vs. 4A's Talked Of, But Fails to Be Served

The affairs of the American Guild of Variety Artists were thrown into further confusion last week by Matt Shelvey, deposed national administrator, when he sent telegrams to AGVA branch heads throughout the country stating that a court order had been obtained preventing the national committee appointed by the Associated Actors and Artistes of America from functioning as AGVA's acting administrator.

Actually, the writ obtained by Morris L. Ernst, Shelvey's New York attorney, had never been served and was therefore inoperative. The injunction was answerable Monday (29) and consequently expired on that date because of lack of service.

Since then Ernst and former Judge Samuel I. Rosenman, of the law firm of Rosenman, Goldmark, Colin & Kaye, have been conferring in an effort to find a solution to the situation without going to court. Rosenman was retained by the 4 A's last week to handle the anticipated court fight. The 4 A's also retained Bill Feinberg, former secretary of Local 802, American Federation of Musicians, now an independent labor consultant, to handle labor disputes that may arise from the fight for the union's control.

Meanwhile, AGVA is mailing a statement of its position to the membership. Document declares that Shelvey was fired on Dec. 1 "for deceit and sabotage." Statement says that Shelvey on Nov. 20 obtained a sick leave, and two days later showed up in Chicago and elsewhere and issued illegal orders designed to "sabotage" the work of the committee appointed by the 4 A's to take over in Shelvey's absence. Statement also charges that the 4 A's had been after Shelvey for more than a year to set up a convention so that autonomy could be returned to AGVA. It charges that Shelvey was at first unwilling, and when he acceded to the request, rigged many membership meetings to perpetuate his "personal dictatorship."

Statement closes with the declaration that the 4 A's wants AGVA to have full autonomy, and is therefore calling a convention for March. "But, meantime, we have a responsibility to the performers in the variety field and we cannot allow and will never allow the establishment of a totalitarian dictatorshop over the lives of free American trade unionists."

Ernst, meanwhile, is pressing for an immediate referendum of the membership on the question of whether Shelvey is wanted back as national administrator of the Guild. Shelvey is currently operating out of Philadelphia, where he has set up his own organization.

Joe Browning

recollects

"Two to Fill—and Didn't"

in the 42d

Anniversary Number

of

VARIETY

Out Next Week

AGVA Taps Bond Coin To Bring Back Stranded Troupe From Honolulu

Chicago, Dec. 30.

Troupe of 34 performers who appeared in Honolulu with Mickey Rooney and Olson & Johnson last month was stranded there last week when promoters Louis and Max Herman failed to pay off. Acts had played four weeks and two days of six week engagement, landing in Honolulu, Nov. 22.

Rooney and O&J only worked eight days and were paid out of bond posted with American Guild of Variety Artists. However, grosses fell off and Matson steamer lines had a $15,000 lien on boxoffice take. Back salaries amounted to $7,400 and transportation by charter plane, $6,393. Bond amounted to $15,000 and difference was forwarded to troupe. Group, which hasn't returned as yet, includes Tientsie Lieu Quartet, Gertrude Avery Revue, Mel Hall, Johnnie Laddie, Sanger, Ross and Andre, Doris Bay, Red Carter, Whitey Boyd and Edythe McWee.

Rival Bonifaces Het Up Over Billy Rose Ads

Midtown N. Y. bonifaces are peeved at Billy Rose's ads for his refurbished Diamond Horseshoe, which reopened Monday (29). They object to his contention that the general public is ready for fiddles instead of floy-floy, ballerinas instead of boogie-woogie, and candlelight instead of confusion.

Several operators claim that the wording of the ad is a knock at every neighboring cafe having large floorshows, and could have been reworded to say the same thing without hitting at anybody else. One cafe-owner declared that an action like this was unbecoming of one who is president of the Allied Food and Entertainment Industries.

MONROE CANCELS BUFF. DATE IN 'STANDBY' MIX

Vaughn Monroe last week ran into a snag with the Buffalo Local of the American Federation of Musicians and resulted in the cancellation of a week at Shea's Buffalo theatre starting Jan. 15. Band will now play the RKO theatre, Rochester, instead.

Buffalo union insisted upon a house band during Monroe's stay, which theatre wouldn't agree to, and consequently cancelled out the band. Willard Alexander, Monroe's booker, was able to fill in with the Rochester date.

Laine's Concert Tour

Frankie Laine is set to do his first series of concerts. He starts a three day tour Jan. 9 in Philadelphia, where he will do a matinee and evening show at Town Hall. He follows with Town Hall, N. Y., the following night and winds up in Boston Jan. 11. Sam Donohue's orch will accompany him.

Ernie Anderson and Sam Gutwirth are promoting the affairs. Laine will get 50% of the gate out of which he'll pay the orch.

CHI NITERY HOLDUP

Chicago, Dec 30.

Paper Doll Club, north side nitery, was robbed by two bandits last week. Robbers escaped with $165 and patrons' cash and jewelry.

Bandits forced Glenda Green, singer, to continue act while they frisked patrons and entertainers.

42nd Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 7

Night Club Reviews

Continued from page 36

Persian Room, N. Y.

ting, literally getting, them into the act (for the posy business on the floor, etc.) is an exhibition all its own. When the resistance is a bit too vivid she frankly announces she'll "get 'em" with her "ice-breaker song" (whatever that may be, of her current repertoire). What's more, she does.

Chanteuse who, on the Xmas preem, had a truly international group of ringsiders—a German junker-type family, a Danish boy studying at Harvard Business College, and a Swiss youth (probably also a student)—was frank in stating she'd essay something not entirely in her Milwaukee French by doing a tiptop rendition of Charles Trenet's "Je Chante." Then, confessing to a greater application to her piano studies (she's been tutoring with Isador Achron), she took obvious pride in her improved virtuosity on the 88.

Songstress plays the Plaza twice a year as regularly as the seasons. Her last winter stint ran six months; this return marks a four-month engagement. In between she's been hitting the road, from Atlanta, to Miami, to New Orleans, to prove to herself how the hinterland accepts her. Proof of the advance-trailerizing of her Decca disks and radio was evident in the same b.o. response as here where, as maitre d'hotel Fred will tell any customer at the drop of a cover charge, the Persian Room is strictly intermission when Hildegarde hits the road. *Abel.*

Minnesota Terrace
(HOTEL NICOLLET, MPLS.)

Minneapolis, Dec. 20.

Al Morgan, Arnaut Bros. (2), *Daryl Harpa Orch* (12) *with Margo Paige;* $2.50 *minimum.*

If his reception at this class nitery, which in recent months has quartered such sterling performers as Bert Wheeler, the Merry Macs, Senor Wences, Frank Libuse and Hi, Lo, Jack & the Dame, is any criterion, Al Morgan, song and piano stylist, one year in the show business and just graduating from the theatre-bar circuit into the supper club "big time," is headed for the top Broadway spots. At any rate, here he's a sensation and if local cafe society knows talent it's only a question of time before important scouts will "discover" him.

Coming here an "unknown," Morgan is playing his second engagement at the Terrace within three months, the fastest return in the room's history. Moreover, he's evoking what is undoubtedly record audience enthusiasm for the spot. The customers simply go ga-ga over this short, thin-faced, beaked-nose young performer, who looks like a cross between Hoagy Carmichael and a hillbilly, but who projects a terrifically dynamic personality. And they acclaim his distinctive vocalizing and ivory tickling as socko entertainment. He's a veritable riot—at least here.

Morgan throws in a little trick piano playing with a lot of singing, playing his own accompaniments. He has the same vigorous, forceful, energetic vocal style of Jolson, Cantor and Georgie Price, but with a number of original comedic trimmings. These trimmings comprise mostly grimaces, gyrations of the hands as he massages the ivories, and amusing interpretations and twists of the numbers that lend themselves to such treatment. An original trick of punctuating his playing with a fast, sudden pawing-like movement of the hands from high over his head provides an eccentric comedy effect and never fails. His voice is more robust than tuneful or on-key, and his piano playing more corny, hokum and tricky than artistic, but the numbers are put over in great shape. It's the sledge-hammer style and the customers eat it up.

Giving out apparently inexhaustively, Morgan reels off song after another without stopping. His repertory is huge and his vigor and vitality belie his short stature. One of his tricks is to play numbers on a tablecloth-covered keyboard. He has a remarkable sense of showmanship and he cleverly mixes up show tunes, pops, the old and new song hits and novelty numbers. At this show caught, he sang, among other numbers, "Old Shillelagh," "Jealous Heart," "Martins and McCoys" (he's especially adept with the hillbilly stuff), "Peg o' My Heart," "When a Fellow Needs a Girl," "Dark Eyes," "It Had to Be You" and "Huggin' and Chalkin.'" He had to beg off.

The always surefire Arnaut Bros. score solidly, too, with their familiar violin and other clowning and their whistling romance. It's their first supper club engagement here and they're the same big hit as on the stage.

Daryl Harpa's band has established itself as one of the most popular and best-liked dance and show outfits to hit the town, as is attested by the fact that it originally came for four weeks and will round out a 17-week engagement. It's a topnotch Latin-American rhumba crew with an alluring singer-dancer in Margo Paige. *Rees.*

Diamond H'shoe, N. Y.

Billy Rose production of "Violins Over Broadway," featuring Mata & Hari; staged by John Murray Anderson; dances, Esther Junger; settings, Herman Rosse; costumes, Thos. Becher; arrangements - musical supervision, Gleb Yellen; featured violinist & conductor, Harold Sandler; choral arrangement, Morris Levine. Cast: Manolo Alvarez Mera, Jack Gansert, Billy Banks, femme choir of 8; line comprising June Kirby, Rosemarie Kittleton, Lee Perkins, Jean Tyler, Laura Gunall, Beverly Michaels, Joan Brandon; orchestra of 20 violins, two harps, two pianos, one viola; $3.50 *and* $4.50 *minimum.*

Billy Rose who, so successfully, has hitched his wagon to a nostalgic star for some nine years at this spot, has done it again. But different. And in spades. This curious blend of old-world charm with that "new look" in saloon divertissement should pay off.

It's a daring experiment but if there is a market for something new and different this is it. In these unstable times it's rather daring for impresario Rose who, between his Ziegfeld theatre, ASCAP, radio and his column, probably doesn't know when his next coupon-clipping session is coming, but none the less the joint looks like it had plenty of fresh money poured into it.

Converting a West 46th street (near 8th avenue), Hotel Paramount downstairs saloon into what Rose calls his "basement Carnegie Hall" called for daring backed by a sizable cash outlay. Suggesting the famed Monseignor, Paris, idea of beaucoup fiddles — although the simulation ends there—Rose proves the Yank idiom: when we do it, we do it in spades. Where the Paris boite gives 'em soft lights, dreamy music and a dozen fiddlers, Rose doubles everything.

The lights aren't as soft mayhaps—but then that's kinda difficult in a 700-capacity room. But the fiddlers and their music are just as dreamy, and the showman has fortified it with some socko interludes and a bushel of babes to act out the schmaltzy melodies, so it's a surefire parlay.

As the opening (dinner) show unfolded it was evident that the 65 minutes was 10-15 minutes overboard. One can get surfeited by fiddles but pronto cuts—a good "Las Vegas" number by the late Jimmy Monaco (lyrics by Rose) and other clisions—did the trick. Switch of Georges Enesco's exciting "Rumanian Rhapsody" to next-to-close the show, with the Lehar medley as the finale, is a surefire accelerator.

The ingredients otherwise are surefire. Mata & Hari are socko, save for the fact they overdo a bit. (That, too, has since been corrected.) Manolo Alvarez Mera kills the customers with "Granada" and "Moreno." Jack Gansert is a good specialty dancer.

But dominantly the production values count for most. Gleb Yellen has done a socko musico-routining job. Tom Becher's costumes are good. Esther Junger's dance-staging, Herman Rosse's lighting and settings, and the general flash values add up to a surefire score. Harold Sandler is an effective featured violinist and conductor, playing a difficult assignment and handling it well. His men give him excellent support. Furthermore they're a personable set of lammisters from local 802, obviously having been judiciously screened by Rose. (When La Martinique essayed a road company Monseignor policy that N. Y. spot's neo-Strauss fiddlers looked like Yorkville layoffs come to life).

There are other external values to the show. Billy Banks conducting the Harlemesque dance band is a solid performer up front. There are two auxiliary orchestras. One of them, Sandler's string ensemble, comes back for a post-10 p.m. recital of Herbert, Friml, Kern, Rodgers, et al., and they should encourage drop-in trade for diners who want to break the jump into a supper spot.

Withal, it looks like the G-string cycle may give way to the strings of G in the saloon circuits. *Abel.*

Sert Room, N. Y.
(WALDORF-ASTORIA HOTEL)

Carlos Ramirez, Estelle Sloan, Nat Bandwynne Orch, Mischa Borr Orch; $2 *couvert.*

The Sert Room's holiday show continues the class tradition that's been associated with this hostel. With a pair of first-timers for the room, Estelle Sloan (New Acts) and Carlos Ramirez, it's a lively and full-bodied layout that will entice its share of holiday customers from the carriage trade.

Ramirez has been around in many of New York's boites and is considered a valuable asset to a cafe because of his ability to draw the expensive wine trade from the upper crust of Manhattan's Latin residents. Ramirez is a polished performer having a big voice that can reach the outer reaches of this room sans mike. He manages to combine power and melody which is comparatively rare for the big baritones. His informal manner and ability to give out with small talk makes for a good-all-around impression.

Ramirez handles most type of numbers from pops to opera. He diversifies his selections, hitting a good stride with his opener "Yo Quiero Mucho" and building with pop tunes including "Beguine." He did a trio of encores starting with the "Toreador Song," "Granadoas" and "Rica Pulpa," and came back for a begoff.

Miss Sloan is an energetic dancer with picturesque and well-contrived routines who makes her mark in this room.

The showbacking is by Nat Brandwynne with Mischa Borr doing the rhumbas. *Jose.*

Harem, N. Y.
(FOLLOWUP)

Martha Raye's return to New York cafes is a boxoffice event. She hasn't been here in a couple of years, since preeming at the Carnival. Her appearance at the Harem for a minimum of four weeks and options should mean a healthy siege of business for the Nat Harris' operation.

Miss Raye is a natural comedienne of considerable talent. Her broad style of comedy is yock-insurance for any large room and she can overwhelm almost any audience to get maximum salvos. However, she's gotten into the habit of relying too greatly on indigo. By now, she's eschewing triple-entendre and goes in for the mccoy, eliminating subleties to become broad in every sense of the word.

Her big number, the bit with the Ben Yost Guardsmen, is one of the prime examples of what not to do in order to entice family trade. Her Paganini bit, similarly, has been embellished with blue notes that hardly resembles the number that she did originally. Her line of chatter and asides are of the type that bring embarrassment and yocks, depending on the outlook of the individual customers.

Even at that, she's toned down considerably for the Harem date at Harris' request. Her Baltimore and Washington appearances preceding this stand relied more on the off-color than her current stand. In comparison to her Carnival appearance, though, she's like a campfire girl. Withal, she can handle a nitery audience to the point where every line pays off in laughs.

However, her name should mean business at the Harem, since she does a highly competent job. From a performer of lesser stature — her lines would empty a room.

The Beatrice Kraft Dancers, doubling at the Roxy theatre, have a tough assignment inasmuch as they follow the Jack Cole Dancers. Miss Kraft at one time was with Cole and follows his terp style closely. Nonetheless her group fills this spot admirably.

There are two more new acts on the surrounding show. The song spot is now assumed by the Mack Triplets, a fetching femme group who work well in their own spot as well as the production numbers.

The Kanazawas (3), replacing Paul Remos and Toy Boys, give an expert risley demonstration that draw mittfulls, while the Yost Guardsmen (5) make further contributions with a "Student Prince" and operatic medley for handsome returns.

Rest of the show remains as is, with Elissa Jayne doing her personable contortion work, and the line by now is doing its chores with terrific assuredness. *Jose.*

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BILL SMITH, Billboard
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Dir. KENNETH LATER
WM. MORRIS AGENCY

PHIL FOSTER
Nite-Life's Newest Laff-Sensation
NOW IN 4th WEEK
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HOLLYWOOD
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SOL TEPPER, RKO Bldg., New York 20

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Direction:
MUSIC CORP. OF AMERICA

OBITUARIES

JOHN A. WALDRON

John A. Waldron, Metro accountant, died Dec. 26 at his home in Westwood, Cal., following a heart attack. A pioneer in the film industry, he was formerly general manager for Mack Sennett.

He came to Hollywood in 1917 for Biograph as accountant, subsequently joined Sennett in the same capacity, becoming manager a short time later. In his managerial post he signed such stars as Mabel Normand, Louise Fazenda, Gloria Swanson, Wallace Beery, Virginia Fox Zanuck, Ben Turpin, Andy Clyde and others. He went into the life insurance business after Sennett folded and then moved into the Metro auditing department eight years ago.

Wife, daughter and two sons survive.

ROY PORTER

Roy Porter, 40, former NBC and Associated Press overseas correspondent, died at Fairfield, Ia., unexpectedly last Thursday (25). He had come here to attend his mother-in-law's funeral. His body was found slumped in a chair. A coroner's report said he died of natural causes.

Porter left NBC about six months ago and was to have joined the William H. Weintraub ad agency Jan. 15. He was in Paris during the Nazi occupation and was the author of a book, "Occupied France," published by the Dial Press. He left the AP in 1943 to join NBC, taking an assignment to India. He later covered NBC assignments elsewhere in the Far East and in Europe.

His wife, Florence, and a son, Michael, survive.

JOHN SALT

John Salt, program director of the British Broadcasting Corp.'s north region office in Manchester, died there last Friday (26). He was North American director of BBC in New York from May, 1944, to June, 1945. He was in his early 40's.

Salt joined BBC in 1936. He was director of European Service from 1939 to 1942, then was sent to N. Y. as assistant North American director. He was assigned to the Manchester post on returning to England in 1945. Salt's wife, Olive Shapley, is known to British radio listeners for her occasional talks on BBC children's broadcasts.

Besides his widow, Salt leaves three children.

WILLIAM (BILLY) SMYTHE
January 5, 1946
We Miss You
GLADYS, WILLIAM, JR., ROBERT and PHILIP

HENRY L. SALSBURY

Henry L. Salsbury, 62, with Paramount in the New York production end, died in his sleep Dec. 24 at his New York home. A practicing dentist, he joined the company 28 years ago when Jesse L. Lasky, then a production executive, offered him a job on his staff.

He first worked on the acquisition and construction of theatres. Later he became chief assistant to Walter Wanger, general manager of the company's production department. When Wanger was succeeded by Russell Holman, Salsbury was placed on the latter's staff in New York.

Wife, three brothers and four sisters survive.

MARIE TAYLOR

Marie Taylor, 90, retired legit and radio actress who in private life was Mrs. Emma Taylor, died Dec. 23 in Philadelphia. She appeared in many Broadway productions in the early 1900s, including "Get Rich Quick Wallingford" and "The Virginian." She also played character roles in many of the productions of the late George M. Cohan. Her last Broadway appearance was in "At the Inn," in 1938.

After retiring from the stage she was a radio actress until her permanent retirement in 1942, when she entered the Edwin Forrest actors' home in Philadelphia.

A. SEYMOUR BROWN

A. Seymour Brown, songwriter and one of the founder-members of the American Society of Composers, Authors and Publishers (ASCAP), died Dec. 22 in South Philadelphia. In recent years he had been a real estate broker there.

Brown wrote many popular songs and made occasional excursions into vaudeville in what was then termed a piano act to help popularize his numbers. Probably his best known songs, among others, were, "Oh, You Beautiful Doll" and "If You Talk in Your Sleep, Don't Mention My name."

Wife survives.

PAUL BRACHARD, SR.

Paul Brachard, Sr., 69, circus and vaude performer, died of a heart attack Dec. 14 in Hollywood. A noted contortionist and equilibrist, he had appeared with such circuses as Ringling Bros. & Barnum & Bailey and Sells Floto, both in the U. S. and in Europe. He later trouped in vaude in the Paul Brachard Family act.

Brachard was active as a performer until 1941 when his two sons, Paul, Jr., and Joseph, entered the Army. Since then he had been in retirement.

Besides his sons, a daughter, Mrs. Verna Sweeney, also survives.

VLADIMIR SHAVITCH

Vladimir Shavitch, 50, orchestra conductor, died Dec. 25 at Palm Beach, Fla. He was the husband of Tina Lerner, concert pianist, who survives him.

He had conducted the Syracuse (N. Y.) Symphony orchestra from 1922 until 1931, when it disbanded. Since then he had conducted widely, both in this country and abroad. He recently completed an engagement in Buenos Aires.

FRED F. SCHUERMAN

Fred F. Schuerman, 51, an official of Sherman-Plaza Theatre Enterprises, Stroudsburg, Pa., died Dec. 23, after a long illness.

He had operated theatres since 1916, when in partnership with his father, he ran the Grand and later the Sherman and Plaza theatres in Stroudsburg.

A. C. MERCIER

A. C. Mercier, a pioneer in the exhibitor field in southeastern Missouri, died Dec. 15 at his home in Perryville, Mo., after a long illness. Two sons, Val Mercier and Bug Mercier, operate theatres, constructed by him in Perryville and Fredericktown, Mo.

THOMAS A. MURRAY

Thomas A. Murray, 73, owner and operator of the Thalia theatre, Chicago, died Dec. 23 in that city. Two of his children are former vaud artists, known as La Petit.

Wife and two other children survive.

JOSEPH M. PARSONS

Joseph M. Parsons, 66,, a former minstrel singer and, until a year ago a performer on the Chicago National Barn Dance radio show, died Dec. 22 in Long Beach, Cal.

Wife, daughter and son survive.

MORTON VAN PRAGG

Morton Van Pragg, 47, general manager of All-American newsreel, Chicago, and former head of the Screen Guild office there, died Dec. 25 in Chicago.

Wife survives.

MEYER B. STROUSE

Meyer B. Strouse, Philadelphia film man, died Dec. 24 after a short illness. He was manager of the Grange, North Philly nabe, operated by William Goldman chain.

JOSEPH E. BLACK

Joseph E. Black, 26, orchestra leader, died Dec. 17 in Portsmouth, O., of injuries suffered in a truck-car collision.

Wife and three children survive.

HARRY WISE

Harry Wise, 76, former vaude performer, died in New York, Dec. 26. For many years he had done a singing act in vaudeville.

ARNOLD AHLERT

Arnold Ahlert, 34, son of songwriter Fred Ahlert, died of Hodgkin's diseases at Veterans Hospital, Bronx, N. Y., Dec. 23. He had been in failing health since his discharge from the service in 1944. Born in New York, he held a B.A. from Ohio State University and also studied journalism at Columbia University.

Also surviving besides his father are his mother, Mildred, and two brothers, Richard and Fred, Jr.

Mother, 72, of Arthur Pryor, Jr., v.p. in charge of radio for the BBD&O agency, and Roger Pryor, radio m.c., actor and television program director of Foote, Cone & Belding, died Dec. 27 in Los Angeles. Her husband was the late Arthur Pryor, band leader and composer.

Wife of Michael R. Hannon, head of the Cornell Univ., station WHCU, Ithaca, N. Y., and member of the board of the National Assn. of Broadcasters, died Dec. 29 in Ithaca.

Frank H. Mahery, 54, of Dayton, advance advertising manager for Ringling Bros., Barnum & Bailey Circus, died Dec. 24 in Tampa, Fla.

Father of Stanley Broza, former WCAU (Philly) program director and grandfather of Elliot Lawrence, bandleader, died Dec. 24 in Philadelphia.

Rex Ernest Faulkner, 65, founder and former manager of the American Newsboys Quartet, a vaudeville group, died Dec. 24 at his home in Los Angeles.

Mother of Mannie Greenwald, manager of Barry theatre in Pittsburgh, died at her home in that city last week after a long illness.

Wife, 35, of James A. Byron, Jr., news editor of WBAP, Ft. Worth, died Dec. 21 in that city.

Father, 83, of Johnny Olsen, vaude and radio comedian, died in Windom, Minnesota, Dec. 26.

Wife of M. Coates Webster, screenwriter, died of influenza Dec. 28 in Hollywood.

MARRIAGES

Priscilla Pointer to Jules Irving, New York, Dec. 28. Both are legit players.

Barbara Read to Bill Josephy, Santa Barbara, Dec. 27. She's a screen actress; he's an agent.

Rosslyn Leiber to Len Litman, Pittsburgh, Dec. 28. Groom, former circus p.a., owns Carnival Lounge in Pitt.

Janis Paige to Frank Martinelli, Jr., Los Angeles, Dec. 27. Bride is a screen actress; he's a Frisco restauranteur.

Maude Paxton to Charley Earley, Pittsburgh, Nov. 25. Groom is news editor of station KDKA there.

Esther Cohen to Seymour Eichman, New York, Dec. 27. He's ad manager of Astor Pictures Corp.

BIRTHS

Mr. and Mrs. William Sabo, son, Pittsburgh, Dec. 15. Father is on the WCAE staff there.

Mr. and Mrs. Tony Bartley, daughter, Hollywood, Dec. 27. Mother is Deborah Kerr, film actress.

Mr. and Mrs. Steve Blumberg, son, New York, Dec. 25. Father is a former legit agent, now an executive of Brooks Costume Co.; mother is Patricia Bright, cafe comedienne.

Mr. and Mrs. Richard Cohen, daughter, Los Angeles, Dec. 22. Father is production assistant to Edward Small.

Mr. and Mrs. Skip Nelson, son, Pittsburgh, Dec. 13. Father formerly sang with Glenn Miller and Tommy Dorsey bands.

Mr. and Mrs. Harry Lush, son, Dublin, Dec. 7. Father is manager of Adelphi Cinema, top Associated British house in Ireland.

Ex-Con Hits 20G

Continued from page 1

$15,000 mark and clothing and food received totalled an estimated $5,000 in value. The family, far overstocked by now, distributed some of the surplus goods to needy neighbors and agreed the balance should go to the Community Service Organization of NYC for other needy. The cash, by the family's agreement, is being set up as a trust fund to provide education for the children. And the head of the family has constituted himself a liaison agent to pass along all—except one—of the job offers he received to other men who need work.

Alexander next Sunday (4) will read on the air a very grateful thank-you from the ex-convict and his family.

A department to handle 16m pix and their exhibition in many parts of Mexico has been organized by Peliculas Nacionales, distrib center of four of Mexico's biggest pic producers. Guillermo Haza heads the department.

Variety Bills

WEEK OF DECEMBER 31

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 31
Tommy Dorsey Orc
Jimmy Edmondson
Church & Hale
Music Hall (I) 1
Lucile Cummings
Myrtill & Pacaud
Acromaniacs
Gaudsmith Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 31
Stan Kenton Orc
June Christy
Martin Bros
Stump & Stumpy
Vic Damone
Roxy (I) 1
Lanny Ross
Wiere Bros
Beatrice Craft Co
Hollace Shaw
Senor Wences
Strand (W) 31
Ink Spots
Herbie Fields Orc
Frank Marlowe
Miriam LaVelle
BRONX
Windsor (I) 2-4
3 Reddingtons
Doris Faye
Al Ferguson
The Barretts
Terri La Franconi
BROOKLYN
Flatbush (I) 2-4
Bob Sydney
3 Honey Boys
Joan Barry
Jordon & Parvis
Ann Brewster
Pearl Bailey
Joey Bishop
Vilma Sherry
Carl Sands Orc
CLEVELAND
Palace (R) 1
Gautier's Ste'l'h'e
Lane Bros
June Richmond
Johnny Morgan
HARTFORD
State (I) 31-4
King Cole 3
Ray Eberly Orc
Pat Henning
Ann Russell
MIAMI
Olympia (P) 31
Elgins
Ted Lester
Wayne Marlin 3
Camargo
Gil Lamb
NEWARK
Adams (I) 1
Frankie Laine
Sam Donahue Orc
Artie Dann
Betty Riley
Lou Wills, Jr
OMAHA
Orpheum (P) 31
H Heidt Orc
PATERSON
Majestic (I) 1-4
Faye & Andre
Mags & Karr
Chester Dolphin
Alan Drake
Apus & Estrellita
5-7
Joyce & Selden
June Farnay
Dawn Bros

PEDRO and DURAND
IN
"TOPSY TURVY"
CABANA CLUB, PROVIDENCE
JANUARY 1 TO 14
Booked by EDDIE SMITH AGENCY
1501 Broadway New York

QUEENS
Jamaica (I) 31-3
Hermines Midgets
Joe Allen
F & K Watson
Allen & Kent
(one to fill)
BALTIMORE
Hippodrome (I) 1
Crosby Sis
Lewis & Van
Cy Reeves
Jim Wong Troupe
State (I) 1-3
Joyce & Selden
Danny Chang
George Freems
Henry & Tony
4-7
Wolandi
Bobby Pinkus Co
J Reading & Don
(one to fill)
BOSTON
Boston (R) 1
Johnson & Owen
C Byrd & Leroy
Dick Buckley
Helen Forrest
CAMDEN
Towers (I) 2-4
Pat Rooney Jr
Harry Steffen
Dawn Bros
Harris & Lillette
H Sands Girls
CHICAGO
Chicago (P) 1
Ritz Bros
DiGatanos
Boggoni Troupe
Connie Russell
Oriental (I) 1
Harmonicats
Jack Owens
Pat Rooney Jr
The Reddingtons
READING
Rajah (I) 1-3
C Thornhill Orc
Tim Herbert
Virginia Austin
Herman Hyde
ROCKFORD
Palace (I) 2
"New Year Revels"
Martells & Mignon
Freddie Stritt
Bob & Evelyn
Terry Vance
Jan Risko
Miss Nina
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 31
Desi Arnaz Orc
Dulcina
Jerry Mann
Garcias
SPRINGFIELD
Court Sq (I) 31-4
Hicks & Berry
Red Benson
Bob & Diane
Hickory Nuts
Well Sis & Paul
(one to fill)
WASHINGTON
Capitol (L) 1
V & G Haydock
Sunny Sparks
Ade Duval
Smith & Dale
WOONSOCKET
Capitol (I) 4 only
3 Ponis
Harris & Allen
Bobby Rollins
Jim Jamie
Max & Gang

BRITAIN

BRISTOL
Hippodrome (I) 31
Babes in Woods
Arthur Lucan
Jean Adrienne
Bert Platt
Finlay Bros
Valerie Lawson
Jeanne Goddard
Josephine Anne
Harry Sims
Carol Lane
Doreen Davies
Pamela Roye
Rita Baker
Yeoman 6
Campb'll & Rog'r'n
E Flying Ballet
Dassie Bros
Peggy Barnes
12 Little Olivettes
CARDIFF
New Theatre (I) 31
Sleeping Beauty
Freddie Forbes
Nita Croft
Phil Strictland
Bert Murray
Billie Love
Isobel Marden
Jill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Treveiyan
Vilma De Boer
Hobbs 3 Globe Gis
Balmoral 4
Charles Ancaster
Beaton's 12 Juves
CHISWICK
Empire (I) 31
Cinderella
Freddie Foss
Nancy Burne
Gwyneth Lascelles
Jones & Thomas
Johnny Cavanagh
Anne Wheatley
Leslie Barker
Alec Harland
Helen Jutson
Renee Nichols
Anthony Gordon
B & H Nicol
Court 4
Beam's 12 Babes
Lawson's Ponies
DERBY
Grand (I) 31
Babes in Woods
Sandy Lane
Norman Griffin
Patricia Gail
Ruby Riggs
Pamela Denis
Diana Lincoln
Arnold Bell
Gordon Court
Malpass & Brown
George Stevens
Beryl Crook
Keith Brereton
Chollerton Babes
Zio Angels Co
HACKNEY
Empire (I) 31
Babes in Woods
Ernie Lotinga
Joan Edmondson
Chris Wortman
Kenneth Jackson
D Elphinstone
Valerie Turner
Christine Moors
Storr Bros
Leo Eno
Carol Gays
Jerry Lane
Sylvia Oldendaal
Wizard Prangs
K Empire Babes
Ellis Debutantes
LEICESTER
Opera House (I) 31
Humpty Dumpty
Duggie Wakefield
G Huntley-Wright
Stan Little
Doreen Lavender
Harold Childs
Roy Jefferies
Hugh Harden
Little Jack
D Harris & Stan
Biel's 12 Juves
Palace (I) 31
Ross' Imp Circus
Stoll (I) 31
Stars on Ice
SHEPH'RDS BUSH
Empire (I) 31
Vera Lynn
Ronald Chesney
Wright & Marion
Joey Porter
R Salman Co
Margerite & Chas
A Carthy &
Mechanical Man
Vic Ray 3
WOOD GREEN
Empire (I) 31
Chuck Aladdin
Freddie Frinton
Pat Taylor
Johnson Clark
Gwen Hayes
Billy Nelson
Chuck O'Neil
Harold Gibson
Nick Tanner
David Banner
Gwenda Grayson
Ella Drury
Erica York
Pim & Win
Spence Davies
Beam's 12 Babes

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Amanda Laine
Kaye Ballard
Pearl Bailey
Jay Marshall
Hal Cooke
Three Flames
Carnival
George Jessel
Elsa & Waldo
Graham Sis
Luba Malina
Ray Jacquemot
Chas Irwin
Chas Blackman Or
Gao Orc
Cafe Society (Downtown)
Rose Murphy
Dorothy Jarnac
Hope Foye
Diamond Horseshoe
Mata & Hari
Choral Octet
Gleb Yellin Orc
Juenger Ballet
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
fl Curbello Orc
Jack Prase Orc
Copacabana
Peter Lind Hayes
Jet MacDonald
Mary Healy
Blair & Dean
Ray Arnet
Michael Durso Orc
Fernando Alvarez O
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Harem
Martha Raye
Beatrice Kraft Dcrs
B Yost Guardsmen
Elisa Jayne
John Elliot
Mack Triplets
Nevada Smith
Kanazawa 3
Fausto Curbelo O
Art Roman O
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Phyllis Grey
Wilson & Hosley
Hazel Webster
Downey & Fonville
Highlights
Belmont-Plaza
Romo Vincent
Jon Laurenz
Taylor Line
Castillanos Orc
Eddie Stone Orc
Hotel Biltmore
Russ Morgan Orc
Tom Grant Orc
Hotel Commodore
Sonny Dunham
Mel Torme
Hotel Lexington
Alomas Hawaiians
Hotel New Yorker
Larry Clinton O
Marshal Beard
Phil Romayne
Terry Brent
Jay Martin
Helen Lee
Hotel Pennsylvania
Chas Spivak Orc
Hotel Pierre
Landre & Verna
Chas Reader Orc
Van Smith Orc
G Ray Terrell
Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Glorie
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Hotel St Regis
Raye & Naldi
Nype & Cote
Rolly Rolls
Andre Andres & Bonnie
Laszlo & Pepito
Ted Straeter Orc
J Guarneri 3
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Havana-Madrid
Noro Morales Orc
Bobby Capo
Joaquin Garay
Pann Merryman
Sacasas Orc
Iceland
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Blimpy Blank Orc
La Martinique
Jan Murray
Miguelito Valdez
Ralph Font Orc
T & P Rodriques
Ann Triola
Leon & Eddie's
Eddie Davis
Art Waner Orc
Mayo Bros
Marion Manners
Roy Davis
Rita Lopez
Wally Dean
Shepard Line
Old Roumanian
Sadie Banks
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Harvey Stone
Campagnons
Georgie Tapps
Smith Sis
Patricia Adair
C & T Valdez
Gueneth Omeron
Bon Vivants
Vincent Travers O
Ruban Bleu
Sonia Cortis
Connie Sawyer
Jean Palmer
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Thelma Carpenter
Garland Wilson
Versailles
Ilona Massey
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Toni Palmer
Lou Apparetl
MacArthurs
Ranch Orc
Village Vanguard
Irwin Corey
Lee Wiley
Max Kaminsky 3
Don Frye
Waldorf-Astoria
Carlos Ramirez
Estelle Sloan
Nat Brandwynne O
Misha Borr Orc

CHICAGO

Blackhawk
Phil Levant
Ray Olsen
Howard Brooks
Shirley White
T & J Mahoney
Chez Paree
Marty Gould Orc
Kitty Kallen
Martin & Lewis
Betty Bruce
Paul Sydell
Hotel Blackstone
Ray Morton Orc
Victor Borge
Hotel Bismark
Pierre Cartier
Benno Delson O
The Stewarts (4)
Tony DiPardo Orc
Maurice & Maryea
Helsings
George Gobel
Bill Chandler Orc
Patti Page
Phil D'Arcy
H Edgewater Beach
George Olsen Orc
Sharkey the Seal
Les Canova (2)
Preston Lambert
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Nellie Lutcher
Marty Hogan
Freddie Slack Orc
Jeanne Williams
Carl Marx
Pat Curran
Latin Quarter
Billy Vine Co
Lenny Kent
June Richmond
Latin Lovelies (12)
Buddy Shaw Orc
Dick Hyde
Vilma Sherry
Palmer House
Phil Regan
Murray Arnold Or
Andrea Adagio Trio
Rudy Cardenas
Hotel Stevens
Dorothy Shay
Skitch Henderson O
Pryde & Day
Boulevar-dears

Sert Room's Spring Talent

The Sert room of the Waldorf-Astoria hotel, N. Y., has set of headliners that will take them to the end of the season for that room. Following current run of Carlos Ramirez and Estelle Sloan, Victor Borge starts on Jan. 18. Emil Coleman's orch will replace Nat Brandwynne's orch on that date.

Others set are Lucienne Boyer, who started Feb. 16, to be followed by Don Richards of "Finian's Rainbow," and then Tito Guizar.

Paramount, N. Y.

Stan Kenton orch with June Christy; Vic Damone, Stump & Stumpy, Martin Bros.; "Where There's Life" (Par), reviewed in VARIETY, *Oct. 8, '47.*

This holiday bill plays even better than it reads. There's an unusual verve and element of class about the performance.

Time was when the trade viewed a stage bill primarily in terms of balance and diversification. Nowadays the touchstone is more inclined to be a combination of urgency and excitement. By urgency is meant the recruiting of personalities who are "hot" of the moment because of their achievement in a currently highriding medium, such as phonograph records. Excitement, which is less easy to gauge beforehand, is the lather of enjoyment and emotional response that comes from these same personalities selling themselves to the audience.

What makes the show a honey is that the excitement derives not only from disk-makers Stan Kenton, June Christy and Vic Damone but from the two buttressing vaude items. As a unit they couldn't help but do standout business anywhere. Another virtue about this lineup is it carries on with an unbroken momentum, making it seem a short 60 minutes.

As has been his trait from the start, Kenton conveys his sense of showmanship not through any posturing but rather through his orchestral interpretation of the dance idiom. That's not saying that he's immune to the old hoke, because there's a solid chunk of it for the squares in his clowning around with the band on the theme of "St. James Infirmary." But when it comes to music, Kenton's pride is that he has stuck to concepts and ideas of his own and tried to keep a step ahead of the others. Again, he has steadfastly spurned suggestions of deflecting toward the "commercial." That all this has paid off is attested by the fact that today he rates as the No. 1 band on the road and, perhaps, tops among presentation bands.

The upper-age brackets may be somewhat puzzled by the progression of discords dished up by his brass section, particularly the trumpets, but that doesn't prevent them from getting a kick out of this flight into the ultra-modern. The palming he gets for his "Collaboration" proves it. The band's other two high spots are "Artistry in Rhythm," which tees off the show, and the brass and bongo-ridden version of "The Peanut Vendor," which wraps up the proceedings.

Perhaps no other girl vocalist in the business has proved to be as much an integral part of a dance combo as June Christy in relation to Kenton's. The tie is almost Siamese-twinish. Anyway, it's not easy to imagine Miss Christy carrying the wallop she does before any other aggregation. When caught Wednesday (24) her "I Love You—Now Get Out" stopped things cold. They forced her back for three bows, but that wasn't enough; she had to do an encore. "Get Out" incidentally, is Kenton's latest release.

For Vic Damone, as he tells it from the stage, the date has all the flavor of an Horatio Alger story. Two years ago the Mercury Records crooner, who is also featured on the Pet Milk program (CBS), worked in this same house as an usher. His moment of triumph, when caught, was attended by the sort of reception that was once Frank Sinatra's exclusively; the bobbysockers screeched lustily. And Damone apparently is no slouch at knowing how to prod the outbursts. For instance, slurring the word "kiss."

Aside from that inconsequential byplay, Damone, though but 20, shapes up as a performer with a solid foundation. His vocal equipment is rooted in fine tonal quality, flexibility of range and an exceptional ease of expression. Endowed with one of the most lyrical voices in his field, Damone should have a minimum use for tricks. For a newcomer he handles himself unusually well on the stage. His tendency to pull his hands suddenly away from the mike suggests a reflex action to somebody's warning not to hold on to the instrument because it might be taken as an imitation of the Sinatra habit. In any event, by the time he has finished his six-week stint Damone should have established himself as a Paramount click of repeat standing.

The Martin Bros., spotted in the fore part of the runoff, make heavy with the chuckles as they put their uncommon marionets through cuteish cutups and dance routines. It's a novelty in a class of its own, with the skeleton and blackface bits especially of surefire calibre.

Stump and Stumpy, as the topoff act, have easy sailing with the customers regardless of whether they toss off a fast shuffle or tap, or just go in for clowning. The stuff that has an air of the casual seems to jolt 'em for the biggest laughs. Altogether, a comedy package of prime worth for theatre and niteries—and even television. *Odec.*

Capitol, N. Y.

Tommy Dorsey's Orch (15) with Ziggy Elman, Stuart Foster, Audrey Young, Town Criers (4); Jimmy Edmundson, George Church & Marilyn Hale; "High Wall," reviewed in VARIETY, *Dec. 17, '47.*

There's an unfamiliar sight on the Capitol stage where Tommy Dorsey, who has been coming in with bands of 40 pieces or thereabouts, has trimmed down to a crew of 15 instrumentalists. While the smaller crew doesn't make the impressive appearance of his previous band, the entertainment potential isn't lowered. Dorsey still carries a retinue of applause-winning vocalists and a music library capable of getting the maximum rise from the audience.

The surrounding layout, however, isn't up to par. Jimmy Edmundson ("Prof. Backwards") does his usual line of gab, and the backward-writing stint, which while hitting the house, is pretty mild fare. The other act is George Church and Marilyn Hale, a duo of accomplished dancers, but their routines aren't designed for a twosome. They work in solo most of the time, and constant walking off and on the stage, after soloing, makes it look like they're trying to stretch the act. A pair of punchy twosome sessions would get better audience appreciation.

Dorsey's instrumentals, including "And the Angels Sing" with Ziggy Elman soloing, and the wild instrumental flights by tenor sax and clarinet sidemen in the inappropriately titled "Sleep My Darling," bring full returns.

The vocal contingent is topped by Stuart Foster, who does nicely with "Almost Like Being in Love" and "Ol' Man River." Femme chirper, Audrey Young, comes on stage with a low-cut strapless gown built to reveal every curve she's got. She starts off singing "All of Me, Why Not Take All of Me," and the wolf-calls indicate there could be many takers. When the whistles die down, she does "Try a Little Tenderness" and "Near You." The voice and delivery are passable, but the applause returns are big.

The Town Criers, Dorsey's two-couple singing group, make a pleasant impression in a variety of tunes. Gordon Polk of that outfit does a couple of comedy solos, generally weak, but they're well received. *Jose.*

Chicago, Chi

Chicago, Dec. 26.

Ritz Bros. (3), *Jayne & Adam Di Gatano, Connie Russell, 5 Bogginos, Lou Breese Orch; "It Had to Be You"* (Col.).

No further evidence is needed than the packed main floor at the first show to prove that house has a sock show for the next two weeks. Bill is well balanced and neatly paced.

Ritz Brothers race through the bill and are in everyone's act. After a numble-jumble hello, comics flash back to their early days, in 1920, a la Jolson; 1930 hurries by with a kudo to the Palace (Bridgeport, Conn.) and brings the boys up to their first opera appearance, "Samsom and Delilah." Walk on of Harry Ritz, bare waisted with leopard strip across his shoulder and died mop hairdo, breaks up the aud. Brothers return as wardens of a blood bank to assist Frankie (Harry) Sinatra wheeze out a ditty. Repeat of hoke standard, "Dark Eyes," whams the audience and trio begoff with tap dancing to "Tiger Rag."

Di Gatanos, Jayne and Adam, bring an interlude of refreshing quiet in their dance sequence. Femme is gowned in a split skirt sequined creation while male works in blue tux. Team opens with the trite, "Begin the Beguine" but smoothness is in marked contrast to other terpers' efforts. Encore with dance set to music of "A Jennie With the Light Brown Hair" for additional salvos.

Five Bogginos, youthful European tumblers, work fast and sure with toe and seat catches. Femme and four youths work in blue tails and dispense with the usual waits and buildups of most acros.

Connie Russell, svelte brunette, chants a bit too frantically to "Acapulco" but calms down with her next number, "Ballerina." Her finale, "Civilization" is lost with clowning of the Ritzes. *Zabe.*

Olympia, Miami

Miami, Dec. 26.

Gracie Barrie, Hal Barnes, Marc Ballero, Tyler, Thorne & Roberta, The Modelettes, Les Rhode House Orch; "Dark Passage" (WB).

Holiday bill here adds up to a brisk, well rounded blending of vaude for solid payoff.

Gracie Barrie, topliner could probably play this house every other week and find the palming as heavy as this time out. Between clubs and dates in this vauder, she's become one of the area's pet performers. On the pop side, she contribs "You Do" and "I Wish I Didn't Love You So" with the special stuff such as "Feudin' And Fightin'" and the smartly special lyricized "Sunday Kind Of Love" highlights in her comedic approach. Delivery, material and charm are constant to earn her the votes she got last year as one of top thrushes to play the house.

Harold Barnes is another fave here. The wire artist gets them from first teeter-off. Graceful and showmanly, he turns in dance steps on the strings that would be a credit to the usual floor dancer. Ballet-balancing is a begoff maker all the way.

Marc Ballero returns with his standard mimings of radio and screen greats. Stuff is well turned, with the patter intros nicely done.

Easy approach to dance burlesque and interwoven acroantics earn Tyler, Thorne and Roberta good reception. Trio know their stuff and project to good returns.

The Modelettes look good in their third appearance here. Routinings, though not on the too imaginative side, are well handled and the costuming is bright. Utilize a Chinese idea and Carnival sequence to good effect.

Les Rhode and house orch turn in a good job of backing proceedings. *Lary.*

Strand, N. Y.

Ink Spots (4), *Herbie Fields Orch* (16) *with Carol Kaye; Miriam Lavelle, Frank Marlowe; "My Wild Irish Rose" (WB), reviewed in* VARIETY, *Dec. 10, '47.*

Holiday show at the Strand, in company with the Dennis Morgan starrer, "My Wild Irish Rose," has its lapses, but overall presents a pleasant 45 minutes. Headed by the Ink Spots, playing their first date at the Strand, and backed by the Herbie Fields orchestra plus the single acts of Miriam Lavelle and Frank Marlowe, the lineup is heavy on music and fair enough on the comedy. Miss Lavelle's dancing doesn't hold up that end.

Ink Spots close the show. Billy Kenny is the only holdover from the original group, which adheres mainly to past disk successes and gets over nicely. Starting out with the rhythmic "Java Jive," the combo runs through "If You Had to Hurt Someone," their only new tune, which hasn't yet been released by Decca, "White Christmas," "If I Didn't Care" and "Maybe." That's a neatly paced lineup and it takes the group down into the pit at the show's finish with about as warm a hand as a snow-fighting audience could muster. House was fairly full when caught.

Fields orchestra does a good job despite the comparative inexperience of its leader at m.c.'ing stage shows (he could slow up his announcements and otherwise take it easy). Composed of four trumpets, two trombones, five sax, four rhythm, the group gets several innings of its own between acts and wisely is confined to standard items, such as "Rhapsody in Blue," "Dardanella" and "Over the Rainbow," done at the outset of the show by vocalist Carol Kaye. She handles it well, incidentally. One criticism that might be leveled at Fields is that he exhibits a slight tendency to color his arrangements with solo work on tenor, alto and soprano that comes close to much tampering with melodies that should be played straight. It's noticeable mostly on "Rhapsody," but only momentarily and doesn't manage to really disturb what otherwise is an excellent portrayal of Gershwin's classic.

Miss Lavelle is on up front. She's a standard acro turn and has worked all the major spots. But here the gal apparently isn't able to make up her mind whether to perform her excellent tricks or be some sort of interpretative hoofer. And the net result is an act that sparks only when she turns on those spinning handstands.

Marlowe clicked solidly the last time he worked this house. He's still providing a lot of laughs, but it isn't the same turn. Apparently the sort of prattfalls he's been accustomed to taking, which were responsible for a large slice of his laugh-reaction, are too strenuous to maintain for long; that he has slowed up in this department is obvious. And it hurts his act, for his gags aren't of the same strength. He draws a lot of giggles from routines with the band and with stagehands, and on the whole seems satisfying to Strand audiences. *Wood.*

RKO, Boston

Boston, Dec. 26.

Johnson & Owens, Curry, Byrd & LeRoy, Helen Forrest, Dick Buckley, Larry Flint House Orch; "Captain from Castile" (20th).

With a two-and-a-half-hour pic this stage show is short and fairly diverting. Opens with Johnson and Owens drawing laughs with better than average clowning and acrobatics on the horizontal bars. Curry, Byrd and LeRoy follow with a standard comic knockabout adagio.

Helen Forrest, in feature spot, does four sock songs, catching biggest returns for rhythm numbers like "Dance at Your Wedding," and "The Sunny Side of the Street." She's ably assisted by Larry Flint's house orch on the stage.

Dick Buckley closes, doing fast line of chatter, a little too fast for some of the kids at vacation matinee, but using four kids from the audience on stage for ventro act. Always good for laughs and nice applause.

Business strong with everybody in holiday mood. *Elie.*

Roxy, N. Y.

Lanny Ross, Senor Wences, Beatrice Kraft Dancers (3), *Hollace Shaw, Wiere Bros.* (3) *H. Leopold Spitalny Chorus* (25), *Roxyettes* (24), *Paul Ash & House Orch; "Daisy Kenyon," reviewed in* VARIETY, *Nov. 26, '47.*

The Roxy's Christmas show is a pleasant affair that runs smoothly with a set of topnotch entertainers. There's headline value in virtually all the acts, and every performer on the bill hits top applause. The parlay, consisting of Lanny Ross, Senor Wences, Beatrice Kraft dancers, Hollace Shaw and the Wiere Bros., give good accounts of themselves.

There's also good production values, with the Roxyettes in a well-staged snow scene that winds up with their familiar number in which the girls tinkle a tune via bells attached to their feet. It's an effective intro to Hollace Shaw's coloratura rendition of "Skater's Waltz." She wins the audience, appearance-wise, and vocally gets the desired applause effect. She's doubling from CBS' Pet milk show.

The topliner of the session is Lanny Ross, who hasn't been on vaude stages in some years; he just wound up an engagement at the Biltmore hotel, N. Y. He's still a master vocal technician, imparts a great deal of lyricism in his voice and does exceedingly well with "Falling in Love With Love," "And Mimi" and the "Whiffenpoof Song."

The novelty note is injected by Beatrice Kraft dancers (3), the Wiere Bros., and Senor Wences. Miss Kraft, doing double duty from the Harem nitery, has added two lads to provide a fuller sweep to her act. She does the Javanese jive with expert backing by her two-man troupe. The Roxy houseboys provide more atmosphere with appropriate costuming and varied Oriental stances. She's also good for top returns.

The Wiere Bros. (3) hit the comedy jackpot with their fiddling and terping, while Senor Wences projects his polished ventriloquy with a pair of dummies to win several bows.

The show is as bright a Christmas package as it has had in some years. Paul Ash, with the house orch, and the H. Leopold Spitalny choral group embellish the layout handily. *Jose.*

Apollo, N. Y.

Sy Oliver Orch. (15) *with Tommy Roberts, Illinois Jacquet Orch* (8), *Dinah Washington, Patterson & Jackson, Edwards Sisters* (2); *"Untamed Fury"* (EL).

Harlem may have been chilled by last week's record snowstorm but there was plenty of heat still to be found in the hot tunes dished out by Sy Oliver's band and Illinois Jacquet's smaller combo at the Apollo.

Comprising seven brass, three rhythm and five reed, Oliver's crew tees off the bill with a rhythmic number, "Blues Just Blues." Tommy Roberts, outfit's vocalist, follows with a neat "Ol' Man River" for a solid reception.

Edwards Sisters, terp and singing turn that's frequently appeared here, impress with some spirited stepping. Clad in slacks and blue jackets, diminutive gals also contrib brisk challenge stuff atop a raised platform. Their vocalling is also first rate. Pair won strong returns.

Hefty Dinah Washington knows her audience here. Warbling a trio of tunes, she scores best with the suggestive "I Know How to Do It" aided by some punchy lyricizing. Shows a nice change of pace by spotting a torchy ballad, "Since I Fell for You," as the opener and closing with the plaintive "Fool That I Am." Her tones are rich and her piping is endowed with plenty of volume. Begged off.

Back for their umpteenth repeat here, Patterson and Jackson show new comedy material although it's still pretty corny. Stout chaps dropped much of their terping at this show to concentrate on impersonations. They do a vocal satire of the Ink Spots' "If I Didn't Care," and burlesque won howls. Boys also registered with a takeoff on Joe Louis.

Jacquet's band is slotted in the closer. Consisting of three rhythm, three brass and two reed, outfit is chiefly built around leader's sock tenor-saxing. Boys pour on the heat with a torrid opener, follow with "Robins Nest," contrib another hot one and close with a blues number tempered with a dash of boogie-woogie. Most of the octet's sidemen are spotted for occasional solos. They play with gusto for solid reception.

Oriental, Chi

Chicago, Dec. 26.

Harmonicats (4), *Jack Owens, Pearl Bailey, Velma Sherry, Joey Bishop, 3 Dancing Kittens, Carl Sands House Orch; "Intrigue"* (UA).

Holiday layout is the strongest here in many a week. Bill tees off with orch on stage and maestro at celesta, tinkling Xmas medley. He switches to the 88 for a boogie treatment of "Kitten on the Keys" as accompaniment for the sinuous terping of the dancing Kittens. Velma Sherry follows with tap terping to neat returns.

Pearl Bailey's languid mannerisms and molasses drawl are remindful of Stepin' Fetchit. Sepia singer makes the most of innuendo in "Row, Row, Row" for a prime response, then draws salvos with her standby "That's Good Enough For Me." Songstress scores roundly in fast-tempoed "St. Louis Blues," then begs off after nice plugs and vocals of her Columbia disk, "Tired."

Joey Bishop gets yocks going right away with an impression of humble job applicants of yesteryear in contrast to the choosey attitude of today's berth seekers. Comic's fast-paced imitations of Charles Boyer, James Cagney and others rolls up laughs all the way.

Unlike some of his kilocycle colleagues Jack Owens, "Cruising Crooner" of ABC's "Breakfast Club" and tunesmith of "How Soon," knows how to comport himself on a stage. Tenor opens with the timely "Mistletoe Song," of which he is co-author, and follows with his Hit Parader, "How Soon." "Cruising Crooner" stunt takes him into the front row with a hand mike for cheek-to-cheek serenades of flustered femmes. Session stirs plenty laughs, with part of the aud on its feet for a gander of smoochy byplay. Crooner offs to salvos with "Serenade of the Bells."

Harmonicats, now a quartet with the recent addition of Cappy Lafell, who doubles on vocals, get underway with rapid lipping of "Tico Tico." Fancy exhales-inhales in "Ritual Fire Dance" net a solid applause, topped, however, by response to the following "Harmonica Boogie."

Foursome, wearing brown trousers and cream-colored jackets, exit and return with disk fave, "Peg O' My Heart," on which Al Fiore does a neat lead-in. Lafell scores with the lyrics of "Wonder Who's Kissing Her Now." Fast-tempoed "Rose Room" mops up applause as the closer. *Baxt.*

New Acts

ANDREA DANCERS (3)
Adagio
8 Mins.
Empire Room, Chicago

Femme and two males are European imports of Merriel Abbott. In their first appearance in the States they show lots of savvy and experience. Body throws and catching come off with polish and no apparent exertion.

Girl, tossed by tailcoated partners, does full turns overhead and lengthwise spinners. Breath-catchers have her in usual one-legged stands and back bends. Floor duster whirls draw firm hands, with salvos for her topspin closer.

Okay for night clubs and vaudeville. *Baxt.*

THREE JOHNNIES
Dance
19 Mins.
Apollo, N. Y.

This sepia male trio has evidently been around for some time, but has escaped VARIETY's New Act files. Lads make nice appearance and know their way around cleating to send across neat hoofing stanza.

One of them sets tempo, via pianoing, for opening double—a fast tapstering session—and later joins partners in challenge stuff and another fast routine for closer. Routines are sufficiently varied to hold attention, which makes them okay for other vauders. *Edba.*

Young's Entry

Continued from page 3

non-stop New York to Los Angeles train ride despite a powerful publicity campaign. As it happens, however, he's got more of his personal cash in films than any other of his enterprises. Hence, his current full-scale invasion of pix is understandable.

Personal Going-Over

Young, generally, takes a Florida vacation during this time of the year. However, he's foregone the southern trek to give EL a real going-over. It's understood that on his say-so, L. A. Goldhammer was dropped last week as western division manager and Harold Dunn upped to ass't sales chief. He, personally, will decide whether Al Suchman continues as eastern sales chief.

Young is giving up much of his time because he figures EL good for future profits while in the red due to a lack of playing time on films released so far. Another weakness, to date, has been an inability to grab good deals from exhibs. With the idea of plugging these chinks in the company's armor, Young is first reshaping the sales force. It's more than likely that he'll turn his attention to production next.

As for the filmmaking end, the company now shows strong evidence of pulling itself out of the doldrums. Last week Young arranged an $11,000,000 loan to bid for pix.

It Can Happen Here

Tendency of patrons to light matches to study programs in dimly-lit theatres is on the increase in New York. At one opening last week, a femme spectator persisted in holding a lighted match even when cautioned by an usher. Use of pocket lighters for the same demented purpose is also causing concern. Under the circumstances, public safety apparently requires more drastic action than merely the present mild warning note in the playbill. Perhaps the deputy fireman assigned to the theatre might reinforce the ushers' warnings by issuing a summons as an example.

New York is reputed to be the only major U. S. city that has never had a disastrous theatre fire. However, there have been several "incidents" in recent seasons, any one of which might have had tragic consequences.

Record Snowfall Buries Broadway, But Some B.O.s Rise, a Few SRO

Because of Friday's (26) snowstorm, the heaviest in New York history, Broadway's hopes for recovery from the low grosses of the week before Christmas were unfulfilled. Despite the blizzard's record 25½-inch fall, comparable to a sneak punch, since the storm was unpredicted, some shows actually did better business, but most were hurt.

Considering unprecedented traffic conditions, the hardiness of theatregoers was an eye-opener, both on the night of the storm and Saturday (27). Taxis and buses failed to operate and the only way of reaching the theatre district was by subway or on foot. Thousands with tickets were unable to reach midtown, so there were unoccupied seats in theatres which had been sold out in advance for the last half of the week.

Weekly statements for most shows indicated how much the grosses were hit, but takings for coming weeks should be affected, too, as many managers decided to exchange or make refunds for tickets held by patrons who could not attend performances. When patrons telephoned their inability to reach theatres, the location of their tickets was written down and resold by the use of "hard tickets," so that boxoffice staffs had a strenuous workout.

How audiences got to Broadway was something of a mystery to showmen, who had anticipated poor attendance. Weather commentators told listeners not to venture from their homes and not to attempt using motor cars, also warning of the virtual paralysis of transportation. Actors living in outlying districts turned up but some started as much as five hours ahead of curtain time. Only a few absences were reported.

Eight productions were scheduled to give Friday matinees but two such performances were cancelled. One was "Happy Birthday," at the Broadhurst, where a skylight

(Continued on page 45)

Local 802 Won't Budge On Its Reclassifying 2 Shows as Musicals

New York musicians, Local 802, has refused to reconsider its ruling that "Antony and Cleopatra" and "A Streetcar Named Desire" are classified as musicals because of incidental backstage musical effects. Both Broadway shows recently opened, are heavy dramas. Katharine Cornell and Irene M. Selznick, respective presenters of the productions, have appealed to the American Federation of Musicians, the parent union, but that body rarely reverses the local.

Ruling calls for each show to engage eight men at the musical comedy scale. "Cleo" has that number of musicians, four being in the pit, but they are being paid the straight play scale. "Streetcar" has five men backstage, and the union orders are that three more men are to be hired. All are to be paid the higher scale and, as it is in a penalty theatre (Barrymore) the increase in weekly operating expense would be $520.

Union sprang the rule book on three shows which switched midweek matinees to Friday (26) last week. Regulations are that when matinees are changed from the established day to a holiday there is no extra pay required. But as Friday was not a holiday, an extra one-eighth salary was payable. The union claiming a ninth performance even though the shows played only eight times.

The shows affected were "Happy Birthday," "Angel In The Wings" and "Cleo." It was the day of the blizzard, too, when "Birthday" cancelled after the first act, when the skylight crashed, so patrons had their money refunded.

'Shoes' Claim Set On 2-Year Basis

Payoff on the basis of a two-year run of the show is being asked by H. William Fitelson, attorney for Mary Hunter, in her breach-of-contract claim against Monte Proser and Joseph Kipness, producers of "High Button Shoes." Case is going to arbitration, but no date has been set for the hearings. So far, Jack J. Katz has been named the producers' representative on the arbiter panel, and Irwin Margulies as Miss Hunter's nominee, with the third member not selected.

Miss Hunter's contract with Proser and Kipness was to direct "High Button Shoes," and called for her to get a guarantee and percentage of the gross. After she had done preliminary work on the show, she alleges that she was dropped by the producers, being replaced by George Abbott. At that time, she claims, she had been paid $500. Since then, it's understood, she's been offered only $500 more as settlement.

Jaffe & Jaffe are attorneys for Proser and Kipness, but it's understood that lawyers for the Shuberts, who have a share in the musical, may handle the case at the arbitration hearings. "Shoes" is in its 14th week and has been playing to almost solid capacity, first at the Century, N. Y., and now at the Shubert. It was grossing about $42,000 at the former house and is doing nearly $38,000 at the latter.

'Personal Appearance,' With Nancy Carroll, Opens Atlanta Stock

Atlanta, Dec. 30.

The Stage, Atlanta's new permanent stock company, opened last night (Mon.) with "Personal Appearance," starring Nancy Carroll. Newspaper and radio criticism today is good, while last night's preem audience gave enthusiastic approval. Show will run two weeks, to be followed by "Blind Alley," with Roy Hargrave playing his original Broadway role.

Martin and Lucia Cooke are producers, and William Corrigan director, of the new all-Equity company giving performances at the 725-seat Women's Club auditorium. This is Atlanta's first resident legit in many years. The only other legit the city gets is occasional one or two-night stands of touring companies at the Erlanger.

The Cookes plan all-year stock here, with a resident company plus a guest-star setup. The idea is to play the winter in Atlanta and the summer as a strawhat in nearby Sea Isle. During fall and spring, company will tour in Georgia, alternating with Atlanta appearances.

Bid to Glenn, Foy For 'Sally'

Cynda Glenn, in New York from Paris for the holidays by plane—it took her three days because of the storms, via Iceland and Newfoundland—has a bid for the lead comedienne role in a proposed revival of "Sally." What Guy Bolton, librettist of the original "Marilyn Miller-Leon Errol starrer for Flo Ziegfeld, has in mind is to build up the comedy roles for both Miss Glenn and Eddie Foy, Jr.

Bolton plans producing the revival, first done in 1920, with Eddie Foy, Jr., who clicked last season in another revival, "Red Mill." Hunt Stromberg, Jr., would co-produce with Bolton. The original cast, besides Miss Miller, Errol and Walter Catlett, held Mary Hay.

Miss Glenn, meantime, is virtually set to star for Paul Derval in the next edition of the "Folies Bergeres," wherein she appeared once before, in Paris. A longtime French resident, her Franco-English linguistics make the comedienne unique for the assignment.

'Thieves' for D.C.

Hollywood, Dec. 30.

Myron C. Fagan's new legiter, "Thieves Paradise," will move Jan. 23 from here to the National theatre, Washington, before it shifts to Broadway.

Eduardo Cansino, Rita Hayworth's father, is doing the choreography.

Charles O'Brien
Kennedy
remembers
"The First American
Critic"
* * *
a feature in
VARIETY'S
42d Anniversary Number
Out Next Week

Some More Items to Make That Fabulous Invalid Still More Invalidated

Buffalo.

Editor, VARIETY:

As one of the relicts of your International Correspondents' Corps for the past quarter-century, you will recall that the long-popular coup de grace towards that Fabulous Invalid—the legitimate stage—has never been one of my favorite gestures. For many years I have been listening without particular agreement to the wailing of those *soi disant* seers who choose perennially to pontificate at the ever-recurring obsequies of the American-speaking theatre. But, last week, a brief visit among the Grand Canyons of the White Way pretty nearly won me over.

Wolcott Gibbs to the contrary notwithstanding, I decided to see "Allegro" again—the second time in six weeks. Why, and the conclusions derived therefrom, would make another letter. Half way through the performance, the janitor of the Majestic, apparently got his *fortissimo* mixed with this *allegro* and decided to show his muscles. By the time the curtain rose on the second act the temperature of the theatre was two degrees lower than a Turkish bath. The patrons were mopping their brows and before the second act was over at least half a dozen couples in my vicinity left the theatre. The physical discomfort of those remaining was so great that it was impossible to appreciate the proceedings on the stage. This you get for six bucks per ticket, without premiums. For six bits or less you can attend any plush-lined picture emporium in air conditioned comfort.

Things usually happen in pairs—and they always seem to happen to me. During intermission a middle-aged character sitting with his wife in the row just ahead of me, and

(Continued on page 45)

Cut Press List for D'Oyly Carte; Shuberts Reduce 'Ratified' Number

Managers at a League of N. Y. Theatres membership meeting Dec. 19 ratified a revised first night press list which included eight pairs of tickets to be used at the discretion of the producers or their press agents. However, the discretionary tickets were stricken off the list for "The Mikado," first bill of the D'Oyly Carte Opera Co., which opened Monday (29), at the Century, N. Y. According to the show's press agent, the reduction was at the insistence of the Shuberts, who operate the theatre.

Indications are that there will continue to be controversies between producers and the Shuberts over the "ratified" list. Managers say they have the right to use the full number of opening night tickets for press coverage. But in the instance of the D'Oyly Cartes, either that management or its press agent evidently failed to do so.

The visiting British management may have been unconcerned about the press in light of the Gilbert and Sullivan outfit's strong advance sale. But most American producers do not feel the same way about it. The Shuberts have occasionally attempted to control the first-night list (for their theatres). However, independent producers have refused to comply, not caring to be drawn into the Shuberts' controversies.

Managers were supposed to sign a pledge approving the maximum press list and, while the D'Oyly Carte people are not members of the League, the Shuberts do belong. At the managerial meeting, when the number of press coverage tickets was fixed, Lee Shubert is said to have readily agreed to increasing the number of tickets for discretionary use from five to eight pairs. But in the case of the D'Oyly Carte engagement at the Century, he is evidently not following the arrangement.

The G. & S. press agent, Leo Freedman, asserted that the second-night press list had also been radically slashed by the Shuberts. He said they eliminated 28 pairs. Some press lists have upward of 150 pairs for the second-night press. The pledge sets forth: "For the benefit of the theatre as a whole, (and) to continue to maintain the good will of the press and such other persons engaged in publicity dissemination by making tickets available for second night and subsequent performances to all who have previously enjoyed such privilege."

Scenic Artists Set $850 Scale

Without waiting for recommendations of a negotiating committee of managers, the Scenic Artists union has announced a new minimum price of $850 for the designing of scenery a one-set show. It's understood that established designers will not deliver such a job for less than $1,500, but it has been argued that some will design a setting for $1,000.

Because the difference between that figure and the new minimum is relatively minor, it is contended that the union will defeat its own purpose of furthering the business of the lesser known artists. The explanation is that producers would presumably be apt to choose better known designers for the $150 difference.

League of N. Y. Theatres has advised it members to sign the new contracts under protest, if it is necessary for them to proceed with production because of prior contracts, including those with actors. Managers' attorneys have said that the designers as such cannot establish the increases and that the union's move is in restraint of trade.

Producers who do sign before the matter is clarified between the League and union are asked to address a protest to the United Scenic Artists, Local 829, to the effect that the minimum set forth is contrary to law and that it be clearly understood "it is not our voluntary act . . . we are doing so entirely without prejudice to such rights as we may have . . . nor do we desire that our action be deemed a precedent in any way binding upon us in the future."

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OF
VARIETY
OUT NEXT WEEK
JANUARY 7

Concert Hall Dearth Stifles Music; Levine's Survey Shows Meagre Setup

By MARKS LEVINE

(V.p., *Nat'l Concert & Artists Corp.*)

The greatest handicap to the development of concert activity throughout the U. S., in my opinion, is the lack of available concert halls. For almost 15 years we have witnessed a rising curve in concert activities, as expressed in recitals, the growth of symphony orchestras, the spread of operatic activities and increase of organized audience movements like Civic and Community Concerts.

But in the same period there has been no sign of interest in building new concert halls, auditoriums or opera houses of any kind. No new auditorium of concert calibre has been built in this country, I believe, since the dedication of the San Francisco War Memorial Opera House in 1932. Sixteen years without any addition to our concert housing accommodations is even worse than the housing situation for war veterans.

A quick glance around the country reveals the present status of auditorium availabilities in a few key cities.

NEW YORK: Carnegie and Town Halls are booked to capacity. The Metropolitan Opera House is an obsolete auditorium in spite of all its traditions. There are concerts being given all over the city, at Hunter College, the YMHA, Columbia Univ., Brooklyn Academy of Music, Washington Irving High School and City Center. But it is all sort of haphazard and on a hit-or-miss basis. What New York needs is a concert hall of about 2,000 capacity somewhere in the vicinity of Columbus Circle. Such a hall within the bowels of a business building would pay good dividends.

BOSTON: The same situation as New York. Symphony Hall and Jordan Hall are booked to capacity. One is too large, the other too small. A hall of about 2,000 capacity somewhere around Copley Square would be welcome to the concert field.

ALBANY: No decent concert hall available.

BUFFALO: Has recently acquired a good hall, but not suitable for all purposes.

CLEVELAND: Well equipped with several halls of different capacities.

TOLEDO: A very musical city but without a hall. The peristyle of the Toledo Museum of Art is not available for outside events.

DETROIT: A pretty good situation. The Shrine Auditorium is beautiful but a little too large. The Music Hall, contribution of Henry Reichhold to the musical life of Detroit, is too small. But it does house the Detroit Symphony Orchestra. A hall of about 2,500 capacity would be welcome.

INDIANAPOLIS: A city of about 500,000 population without a decent concert hall. The local symphony orchestra under Fabien Sevitzky has to play in the Murat theatre of limited capacity. There is a large convention hall which is not fit for anything but raising hogs.

Chicago's White Elephant

CHICAGO: The same situation as New York. There is the white elephant of a Civic Opera House, Samuel Insull's folly, which is not fit for anything. There is Orchestra Hall, the late Theodore Thomas' contribution as the home of the Chicago Symphony Orchestra. But if you want to give a concert by a worthwhile artist there is no hall available. There is an old Auditorium which is now owned by Roosevelt College, which still has nostalgic memories, but I am told it would take almost $1,000,000 to rehabilitate it.

SEATTLE: Not a decent concert hall available.

PORTLAND, ORE: A barn of a place not fit for a real good concert by a concert artist.

SAN FRANCISCO: One of the best examples of civic pride. A fine opera house—one of the best in the world—a small Veterans Auditorium, a Civic Auditorium. A Civic music center which is still developing and will be the pride of the country some day. All built by a small tax imposed upon the citizens of the city. An ideal way.

Atlanta's All-Service Barn

Denver, Dallas, San Antonio, Houston and New Orleans are pretty well equipped. On the other hand, there is not a single good concert hall in the state of Florida. And Atlanta, a city of first magnitude and great musical activity, has no concert hall. Concerts have to be given in a large barn of an auditorium, squeezed in between prizefights, wrestling matches, ice skating shows and state fairs.

Some of the best auditoriums are located in university towns, such as Purdue in Lafayette; Indiana Univ., Bloomington; State Teachers College, East Lansing; Northrop Auditorium, Minneapolis, etc.

Our municipalities and states appropriate millions for libraries, education, museums and other cultural activities. Why not for concert halls and opera houses of modern design, proved acoustics and appropriate stage facilities?

Kansas City has a good concert hall, but it also has a huge Conventional Hall which would be ideal for great musical events. But someone forgot to build a stage there. Last fall Kansas City voted $40,000,000 for city improvements. It would only cost between $50,000 and $100,000 to build a temporary or permanent stage in Convention Hall. Wouldn't that come under the heading of "city improvement?"

Why not start a campaign for a modern concert hall in every city of 50,000 or even less? Incidentally, this is just what Vancouver, Canada, is doing, building or about to build a music center which will house a large concert hall, a smaller hall for intimate events, music studios, etc. Such halls can be located in self-liquidating building projects.

George Freedley

hopes

"1948 May Be ANTA's Year"

* * *

a feature in

the forthcoming

42d Anniversary Number

of

VARIETY

Philly Inquirer Takes Over Forum, Will Add News, Radio, Tele Bally

Philadelphia, Dec. 30.

The Philadelphia Forum, artistic and cultural program founded in 1921 by the late Edward Bok, will be operated hereafter under the auspices of the Philadelphia Inquirer Charities, Inc. It will continue at the Academy of Music.

The morning daily has been delving extensively into the sponsorship of shows of all kinds, with funds going to charity. This has included football games, track meets, fights and other sports events, as well as music festivals and fashion shows.

Walter Annenberg, the publisher, has been taking an active part in the campaigns, and the charity shows have all been successful, despite prophecies of pessimists. Even the fashion show last fall at the Locust theatre, which wasn't figured as a money-maker, did well and last summer's music festival in the Stadium was a surprise click.

In a joint statement issued by Annenberg and Judge Curtis Bok, president of the board of governors of the Forum and son of the founder, it was emphasized that newspaper sponsorship, with its added radio-television backing, would be advantageous to the project. The usual Forum program, including noted soloists, orchestras, lectures, plays, ballets, etc., will be expanded under the new joint auspices.

William K. Huff will continue as executive director of the Forum.

St. L. Reporter-Author Revives Little Theatre

St. Louis, Dec. 30.

Jack Balch, a local playwright and reporter for the St. Louis Post-Dispatch, will revive the Morse Players, a former little theatre group promoted by Gordon Sommers to develop stage talent. The first of three productions for the season, will be "Front Porch," slated for a two-week stand starting Feb. 1. Another, "Further From Heaven," is also skedded for presentation.

Martha Graham Hushes Dance; Tours Next Spring

Martha Graham, the "Miss Hush" gal, has been quiet as far as her dancing activities this season. She toured extensively with a company last season under Sol Hurok's management, but hasn't danced at all so far this season. She's been busy this fall with teaching.

Dancer plans to send out part of her troupe on tour early next year, under Eric Hawkins, and will do a limited tour with her full company in the spring. She'll also do some presentations in New York in midwinter, with theatre and number of performances not yet set.

Longhair Talent Gives AGMA Benefit Concert; Capacity-Plus House

Concert talent, having appeared in various benefits for years, decided finally to do something for themselves. So the American Guild of Musical Artists gave its first annual Artists Christmas Party at the Met Opera House, N. Y., Sunday (28), as a benefit for AGMA's Maintenance and Welfare Fund. The union threw about 100G of talent on the stage, and, despite the weather, drew an oversize audience, with standees four deep. Show grossed $12,000.

Lawrence Tibbett, as AGMA head, made a brief speech of welcome and turned the proceedings over to Deems Taylor. Latter, in felicitious, witty phrases, had his teams of performing artists trotting on and off, to give the customers a lengthy, varied, artistic evening.

Program included novelties, such as an 18-singer "Sextet" from "Lucia," and a rehearsal scene for a ballet from "Aida." A chorus of 150, under Kurt Adler, opened the show with Handel's "Hallelujah" and closed it with Christmas carols.

In between were about 50 artists, including Licia Albanese, Charles Kullman, Bidu Sayao, James Melton, Robert Merrill, Gladys Swarthout, Ferrucio Tagliavini, Giuseppe de Luca, Salvatore Baccaloni, Dorothy Kirsten, Frederick Jagel and Leonard Warren. They sang operatic excerpts.

Other highspots included Carol Brice's singing of a Stephen Foster song, Pierre Luboshutz and Genia Nemenoff in a two-piano arrangement of the "Largo al factotum," from "Barber of Seville," and Eugene List and Carroll Glenn in a movement from the Cesar Franck Violin Sonata.

AGMA plans making it an annual.

NEW ITALIAN BALLET; TOUR MAY INCLUDE U.S.

Rome, Dec. 23.

A new Italian ballet company is being formed here, with prospects of foreign tours, including the U. S. Company will consist of dancers from the ballet toupes of La Scala Opera, in Milan, and Teatre Reale, in Rome. Ballerina Attilia Radice will head the troupe.

Company would open in Rome in April, visit Milan and other Italian cities, then go to Madrid, Barcelona and Lisbon. Seasons in France and Belgium are also being discussed. There's talk here, too, that an American impresario has expressed interest in importing the troupe to the U. S.

Wolfit Tours Canadian Whistle Stops, Not N.Y.

Montreal, Dec. 30.

Donald Wolfit's repertory troupe, now at His Majesty's here for its third visit in 12 months, is doing big business. Troupe is on a coastwide Canadian tour that will continue through March, taking in towns that have never before seen legit. Wolfit will then take his group into the U. S. for six or eight weeks, starting in Detroit, but will not visit New York, as he did last season. He's devoting this season entirely to the road, but intends playing New York during 1948-49.

British star also revealed that he has a new play in mind to stage next season, as a change from mainly Shakespearean rep, and will try it in London before bringing to this side. This season's tour (with exception of "King Lear") includes plays not done last season by Wolfit, such as "Much Ado About Nothing," "Twelfth Night," "Macbeth" and "Midsummer Night's Dream."

Theatre Booking Status Eases; 'Okla' Stays Put, Others to Move

Situation created last week when the Shuberts gave the Theatre Guild notice to move "Oklahoma!" out of the St. James, N. Y., appears to have eased. Apparent reason is the decreased booking pressure from new musicals now trying out on the road.

The Guild refused to accept the notice, claiming that over 100 tickets turned up in the boxoffice after it was stated there that the house was sold out for the Saturday night (20) performance. If the tickets in question hadn't been "lost," the Guild figures, the week's gross would not have dropped below the contractual $18,000 stop limit, as there were standees present that evening.

While "Oklahoma!" has been turning an operating profit, even with comparatively moderate takings, the theatre has been losing, according to Shubert claims. Reports are that the Broadway record-run musical will remain at the St. James until spring, when it will have completed a run of five years. Idea of moving "Oklahoma!" to the Broadway at a lowered scale is apparently dormant. Latter house, now dark, is under lease to United Artists until next October at $5,000 weekly, and no deal has been made for it to revert to legit.

"Make Mine Manhattan," which was mentioned for the St. James, is now slated for the Broadhurst, with the latter's current occupant, "Happy Birthday," moving to the Plymouth, which will be vacated Jan. 10 by "Call Me Mister." In addition to "Manhattan," "Bonanza Bound" and "Look, Ma, I'm Dancing" are also trying out. Both the latter new musicals are being revised and may not be ready for Broadway during January. Also closing next week is "Burlesque," at the Belasco, while "Voice of the Turtle" stops Saturday (3) at the Hudson. Provisional notice is up for "Music in My Heart," at the Adelphi, and "The Cradle Will Rock," at the Mansfield.

Bernard Sobel

Has an Authoritative and

Informative Article on

"Old-Time Minstrels"

* * *

An Editorial Feature

in

VARIETY's

42d Anniversary Number

Out Next Week

Toscy to Baton Requiem By NBC Symph in April

Arturo Toscanini will conduct the NBC Symphony Orchestra at a benefit performance next April of Verdi's Requiem at Carnegie Hall, N. Y. Concert will not be broadcast.

The 80-year-old conductor returns to the NBC podium Feb. 14 for an eight-week stretch of broadcasts. Despite the strain involved in the recent two-part presentation of Verdi's "Otello" on the air, Toscanini may also do another opera in the spring series.

Last year, during his NBC tenure, he presented Verdi's "La Traviata" in two parts during the fall, and performed Berlioz's "Romeo and Juliet" dramatic symphony, with chorus and soloists, as special event of the spring series.

L'ville Symph in Red, May Fold Next Summer; Only 50% Attendance

Louisville, Dec. 30.

Louisville Philharmonic Society is in danger of collapse for lack of funds. Its president, H. Fred Willkie, distillery exec and brother of Wendell Willkie, revealed the situation last week.

Philharmonic ork has played to half-filled houses at Memorial Auditorium, 2,400 seater, so far this season. If attendance situation doesn't improve, Willkie says the Society may have to fold next Summer. The matter was discussed at the last meeting of directors, and dissolution was considered. It was decided to keep going, however, seeking financial help from civic clubs and added gifts.

John Snowden, business manager, said this year will either make or break the group. Reported that the ork's two night performances this year had been only 50% sold out. Ork does not exist on ticket sales alone, but depends mainly on gifts from subscribers to pay its way. Hitch is that Society can't make strong plea for support from subscribers when empty seats are evidence of public's apathy.

Strong efforts were made to build up interest in the Society's performances last night (Mon.) and tonight (Tues.), with Benno Moiseivitsch, pianist guest artist. Orchestra is giving eight Louisville concerts this season, more than ever before, and part of the symph has made a tour of the state, giving concerts in small towns never before reached by a symphonic organization.

Group is also airing 23 concerts under Louisville Brewers' Assn. sponsorship. It is playing to some 30,000 children in special afternoon concerts. Last week the ork aired on the NBC "Orchestras of the Nation" program.

New Music Art Society Selects Bonanova

Hollywood, Dec. 30.

Fortunio Bonanova was named chairman of the executive committee of the National Society of Music and Art by organization's prexy Gregory I. Blarowski. Society seeks to encourage singing of operas in English, promote establishment of a national music and art center.

Others named to the committee are Jeanette MacDonald, Jose Iturbi, Louis Lipstone, Dr. Richard Lert, Dr. Max Swarthout, Dr. Lawrence Petram, Max Pons, Miklos Rosza, Paul Schoop, Louis Kaufman and Richard S. Saunders.

SHORE SYMPH SEEKING 20G FOR MUSIC SERIES

Atlantic City, Dec. 30.

The City Commission is pondering request of the Atlantic City Symphony Orchestra Assn., which seeks $20,000 to stage a series of concerts here. The money would be taken from the funds the resort gets from the luxury tax and would pay musicians and incidental expenses. Idea is to stage the events on holidays or when big conventions are in town.

Symphony orchestra would be composed of local musicians plus talented out-of-towners and would give concerts in the resort's big auditorium. Slight possibility is seen of the city kicking in $20,000, however, or any amount of money to promote such a scheme.

Jimmy Elliott to Do 'Rats' on Coast, B'way

Los Angeles, Dec. 30.

American stage rights to the Keith Winter play, "Rats of Norway," have been acquired by James Elliott, youthful legit producer, who will open the piece in Los Angeles prior to an eastern tour aimed at Broadway.

Drama was produced in England before the war with Laurence Olivier, Gladys Cooper and Raymond Massey in the leads. The same author's "The Shining Hour" was a click in London and New York.

Concert Chaff

Cloe Elmo, the Metopera's new contralto "find," had an appendectomy last week. Had several attacks during "Cavalleria Rusticana" performance Dec. 19 but kept on singing. ... **Vaslav Nijinsky,** pre-World War I dancer, is now in England. ... **La Scala Opera,** of Milan, may make an American tour. ... **Camargo Guarnieri,** Brazilian composer, has arrived in the U. S. for a visit ... **Charles Amato,** 13-year-old accordion virtuoso making his New York concert debut Saturday (3) at Times Hall, is son of Dominic Amato, mayor of North Pelham, N. Y. He appeared on the Major Bowes "Amateur Hour" when he was five.

Chi Spotty, But Ballet $19,000, 'Lucasta' 5G in 4 Perfs, 'Annie' 49½G

Chicago, Dec. 30.

Holiday legiters got the usual hit-and-miss attendance, except for "Annie Get Your Gun" and Ballet Theatre. Openers, outside of Ballet, were weak and critics were not too enthusiastic. Papers all gave thumbs down to "Firefly."

Only two new shows are in sight: "Medium" and the "Telephone" at the Studebaker, Jan. 5., and "Lady Windermere's Fan," at the Erlanger, Jan. 12. Cast of "O Mistress Mine" took Xmas holiday Dec. 22, but resumed performances yesterday (Mon.)

Estimates for Last Week

"Anna Lucasta," Civic Theatre (1st week) (900; $3:60). Opened Dec. 25. First four performances of revival were moderate $5,000.

"Annie Get Your Gun," Shubert (8th week) (2,100; $6). Just off a bit at the matinee, but amazingly strong at night. Teriff $49,500.

Ballet Theatre Civic Opera (1st week) (3,600; $3.60). Opened Dec. 25. Press and public liked this one. Nifty $19,000 for four showings.

"Firefly," Blackstone (1st week) (1,358; $4.20). Also opened Dec. 25. Critics gave this the brush. Mild $8,500 for first four performances.

"Musical Depreciation Revue," Studebaker (9th week) (1,346; $3.60). Lack of music lovers has hit the Spike Jones layout with moderate $16,000; closes Saturday (3).

"Private Lives," Harris (20th week) (1,000; $3.60). Tallulah Bankhead still pulling profitable grosses with $13,800.

"Voice of the Turtle" Erlanger (1st week) (1,133; $3). Opened Sunday (21) and had light take first part of the week; $6,000.

'MEN WE MARRY,' $5,000 FOR 4 TIMES, NEW HAVEN

New Haven, Dec. 30.

The snowstorm took a nick out of the premiere gross on "The Men We Marry" tryout at Shubert last Thursday-Saturday (25-27), but the damage had already been done by lukewarm press reception and word-of-mouth.

House has films this week. Next weekend (Jan. 8-10) brings "Blossom Time" for four shows and following week does likewise with "Student Prince" (Jan. 15-17). Jan. 22-24 brings breakin of "Mr. Roberts."

Estimate for Last Week

"The Men We Marry," Shubert (four performances) ($3.60). Cold reception for the tryout, with a gross of $5,000 only so-so.

'Red Mill' Sock $34,000 In 7 Shows, Kansas City

Kansas City, Dec. 30.

First road legit here in nearly two months, "Red Mill" in the Music Hall under A & N Presentations, is doing all right for itself. Show played Thursday (25) through last night (Mon.), including matinees Saturday and Sunday (27-28).

Next on the docket is the Joe E. Brown company of "Harvey" due early in January. It will be the second local appearance for "Harvey" this season, Frank Fay having played here last summer, on his way back to New York from the Coast.

Estimate for Last Week

"Red Mill," Music Hall (7 performances) ($3.66). Operetta sold out Friday and Saturday nights (26-27) and pulled a hefty $34,000 for the five-day stand.

'Soldier' $11,000, St. L.

St. Louis, Dec. 30.

Relighting Thursday night (25), the American theatre picked up fair attendance after the pre-Christmas lull of recent weeks. Business for the opening was fair, and improved for the weekend performances. Show continues this week.

"The Late Christopher Bean" opens Monday (5), for a week.

Estimate for Last Week

"Chocolate Soldier," American (1st week) (1,700; $4.88). Operetta grossed profitable $11,000 in four performances.

Shows in Rehearsal

"Mister Roberts" — Leland Hayward.

"Dr. Social"—Harold Barnard and Lee K. Holland.

"The Survivors"—Bernard Hart and Martin Gabel.

"The Dance of Death" ("Friend of the Family," "Last Dance," etc.)—Michael Ellis and James Russo.

"Ghosts" and **"Hedda Gabler"**—Ibsen Repertory Co. (Louis J. Singer).

"Volpone" (revival)—N. Y. City Theatre Co.

"Kathleen"—Bea Lawrence.

"Joan of Lorraine" (road)—J. J. Leventhal.

"The Hasty Heart" (road)—James Kling.

'Okla' Capacity $30,000 In Return Cleve Date

Cleveland, Dec. 30.

Third visit of "Oklahoma" to the Hanna repeated history by clicking to near sellout for Christmas week. Carolyn Adair, Cleveland singer who joined troupe at the end of its Rochester date, helped business by making an extremely favorable impression in lead role of Laurey, opposite Ridge Bond. It's the initial legit appearance here for the localite, who formerly sang and danced in niterics with husband, Ted Adair, She joined the Theater Guild company in New York in June as a chorus singer and was later made understudy to Mary Hatcher.

Instead of playing Cleveland's civic auditorium as originally slated, "Showboat" will be routed into the Hanna Jan. 19. Charlotte Greenwood's "I Remember Mama" follows it, Jan. 26.

Estimate for Last Week

"Oklahoma," Hanna (1st week) ($4.35). First eight performances got excellent $30,000. With the upped scale for New Year's Eve, the current and final week should hit $35,000.

CHEVALIER FAIR 13G; 'MARY' GOOD 12G, L.A.

Los Angeles, Dec. 30.

Mystery disease and the pre-Christmas lull teamed up last week to lambaste local legit. Strange ailment, known as "Virus X," was blamed for keeping a good percentage of would-be holiday legit patrons at home. Malady hit some 200,000 people in the city.

Worst affected was Maurice Chevalier, who opened Tuesday (23) at the Biltmore and racked up only a fair five days. Other openings, "Holiday Special," variety bill at the Coronet, Thursday (25), and "Thieves' Paradise," at Las Palmas, Friday (26), also suffered.

Estimates for Last Week

"Blackouts of 1948," El Capitan (288th week) (1,142; $2.40). Switch to next year's title came a few days early to help lure holiday trade. Extra Christmas matinee boosted the take to $17,000.

"Holiday Special," Coronet (1st week) (255; $3.60). Variety bill bowed Christmas night (Thurs.) to favorable notices and racked up $1,600 for five performances.

"Mary Had a Little," Belasco (7th week) (1,061; $2.40). Yule matinee pushed it back up to $12,000.

Maurice Chevalier, Biltmore (1st week) (1,636; $3.60). Probably hardest hit in town with only a fair $13,000 for six performances.

"Thieves' Paradise," Las Palmas (1st week) (388; $3.60). Opened Friday (26) to mixed notices, although play's attributes are more political than theatrical. Did $1,500 for two days.

Ina Skids to $14,000 In Third Week, Frisco

San Francisco, Dec. 30.

"The Fatal Weakness," with Ina Claire, dipped sharply in the pre-Xmas slump. Business is up, however, for the fourth and final week, current.

"Tonight at 8:30" opened last night (Mon.) at the Curran as the third of the Theatre Guild-American Theatre Society presentations of the season. It's in for a three-week run with Gertrude Lawrence starred.

Estimate for Last Week

"The Fatal Weakness," Geary (3d week) (1,550; $4.80). The Theatre Guild production of George Kelly's comedy did a fair $14,000.

'Mama' Neat $24,000, D.C.; 'Carousel' Next Week

Washington, Dec. 30.

National continues to hurdle town's show biz depression. Considering the usual ATS-Guild subscription bite, biz was good last week for "I Remember Mama." Next week's prospect for show looks even better, with New Year's Eve making its annual contribution to the till.

"Carousel" arrives Jan. 5 for two weeks under Guild-ATS sponsorship and an additional unsubscribed week. After that, there will be a week's hiatus followed by "Blossom Time."

Estimate for Last Week

"I Remember Mama," National (1st week). Charlotte Greenwood in the John Van Druten comedy-drama pulled a nifty $24,000, with Theatre Guild-American Theatre Society subscription backing. Current week is the final.

Eddie Davis
(The radio gagster, not the saloon singer)
Waxes Whimsical With
"Finian, Get Your Brigadoon"
* * *
A Humorous Story in
VARIETY'S
forthcoming
42d Anniversary Number

'Manhattan' 27G, Smash in Philly; 'Bonanza' NG 6G

Philadelphia, Dec. 30.

Of the three openings here last week in Philly, one turned out to be a smash, another looks to be on the fence, and the third appears perilously close to the flop class.

"Make Mine Manhattan," the revue at the Forrest after a half week in New Haven, caught the favor of all the crix and soared almost immediately into hit status. It's since been flirting near sellout figures. The management decided, after reading the notices, to take the extra week which the house had open.

"Bonanza Bound" had its preem postponed from Thursday night (25) to Friday (26), but didn't seem to gain any by the reprieve. Scored decisively in the reviews the musical appears to have defects that cannot be rectified by a little fixing here and there in a few days' time. Like the other legits, it's sold out solid New Year's Eve and it will have the advantage of other mail-order and advance sale this week but it will have to deoend on that.

"Strange Bedfellows," only non-musical of the three holiday week openings drew friendly but hardly enthusiastic notices. It should do nicely during its two-week stay, but Broadway chances appear uncertain.

Next legit activity will occur Jan. 12, when "Song of Norway" returns to the Shubert, "Burlesque" arrives at the Locust and a dramatic tryout, "The Last Dance" (formerly "Friend of the Family") opens at the Walnut.

Estimates for Last Week

"Bonanza Bound," Shubert (1st week). Musical comedy preemed Friday night (26) and, on the strength of a fair advance, got $6,000 for three performances; stays this week and next.

"Make Mine Manhattan," Forrest (1st week). Revue opened Tuesday (23) and clicked from the start, getting $27,000 in seven performances remains this week and next.

"Strange Bedfellows," Locust (1st week). Comedy debuted Saturday night (27), with a $2,000 house; holds this and next week.

'SWEETHEARTS' $15,500 IN 4 HEFTY PERFS, PITT

Pittsburgh, Dec. 30.

Bobby Clark's "Sweethearts" demonstrated a strong draw in four performances last week at the Nixon, and the advance sale for this session is of smash proportions. New Year's Eve performance is selling at $5, and practically a sellout already. Remainder of the stanza looks good, too.

"Sweethearts" was the first Nixon show in a month that gave crix anything to cheer about, and they went to town on Clark, with result that lines started to form right after reviews came out. Musical laid off first three days of holiday week, opening Christmas night, and played only the Saturday (27) matinee. Nixon next gets "Show Boat" for two weeks, opening Monday (5). "Son of Norway" will play a repeat week beginning Jan. 26.

Estimate for Last Week

"Sweethearts," Nixon (1st week) ($3.50). Operetta pulled a fine $15,500 in four performances and should do smash business the current week, its finale. Previous week's gross for "Firefly" was overestimated. It should have been $9,000.

'Carousel' Nifty $30,000, 'Norway' Next Wk., Balto

Baltimore, Dec. 30.

"Carousel" played the first of its two-week booking at Ford's here last week, mounting a fine $30,000 figure in spite of pre-holiday dip all around the town. Big advance for current second round indicates an even bigger figure than the preem.

"Song of Norway" is set for Jan. 5, with ample interest already indicated via mail orders.

Snow Buries Xmas-Groggy B'way, But 'Desire' $28,000 Tops Capacity; 'Angel' Nice $21,500, 'Crime' $20,000

Sudden blizzard last Friday (26) blanketed all chances of Broadway legits recovering from the slump of the pre-Christmas week. Unprecedented snowfall of more than two feet was accompanied by a record number of ticket cancellations and the last half of the week saw plenty of unoccupied seats in theatres sold in advance, because transportation all but ceased and patrons were marooned at home and even in hotels. Despite phenomenal conditions, at least two smashes played to the limit of standees. Christmas Eve surge helped some gross improvements.

First of last week's three revivals to open was "Crime and Punishment," accorded some fine notices but because of the weather's effect on attendance, indications of the drama's chances were not definite. "Cradle Will Rock" was announced as a limited engagement and "Topaze" opened Saturday (27) and closed immediately. "Voice of the Turtle" has Saturday (3) closing notice posted.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (11th week) (M-1,695; $6). Top grosser's statement showed capacity or virtually so in big house, but patrons unable to get to the theatre will probably dent future performances; but went up well over $48,500.

"An Inspector Calls," Booth (10th week) (D-712; $4.80). One of many shows that expected a prosperous weekend, but gross wasn't much different from the slump week; $8,000.

"Angel in the Wings," Coronet (3d week) (R-1,032; $4.80). Despite the weather, intimate revue improved to $21,500 and indications are for a better gross this week.

"Annie Get Your Gun," Imperial (85th week) (M-1,472; $6.60). Was somewhat better because of unprecedented good business Christmas Eve; $38,500.

"Born Yesterday," Lyceum (100th week) (C-993; $4.80). Will exchange tickets for subsequent performances as will other presentations; around $15,000.

"Brigadoon," Ziegfeld (42d week) (M-1,628; $4.80). Sold out in advance for Friday's performance, but nearly 600 ticket holders could not reach theatre; $39,000 estimated.

"Call Me Mister," Plymouth (89th week) (R-1,075; $4.80). About ready to bow out and "Happy Birthday" mentioned to move from Broadhurst; somewhat up at $17,000.

"Command Decision," Fulton (13th week) (D-968; $4.80). Would have perked but for the storm; war drama offish only at matinees; $19,000.

"Finian's Rainbow," 46th Street (51st week) (M-1,319; $6). Standing up to prediction when it opened to run more than a year; some recovery; around $40,000.

"For Love or Money," Miller (8th week) (C-940; $4.20). Was expected to improve materially until the storm interfered; $12,000 estimated.

"Happy Birthday," Broadhurst (61st week) (C-1,160; $4.80). One of the shows that switched matinees to Friday the day of the blizzard but the performance was cancelled; shaded $13,000 in seven times; moves to Plymouth.

"Harvey," 48th St. (166th week) (C-902; $4.20). One of the shows that played an extra matinee on Friday (26), but got scant benefit at boxoffice; $13,500.

"High Button Shoes," Shubert (13th week) (M-1,387; $6). First week in new spot greeted by the storm, but limit of standees all times; $39,000.

"Icetime of 1948," Center (31st week) (R-2,994; $2.40). Daily matinees and nights until end of week and big gross expected; in 10 times last week around $35,000.

"John Loves Mary," Music Box (47th week) (C-979; $4.80). Recovery from pre-holiday slump was crimped but improved to $10,500

"Music in My Heart," Adelphi (13th week) (O-1,434; $4.80). Protective closing notice posted; did well enough for awhile with the aid of theatre parties; $14,500 pace was distinct red operation.

"Oklahoma!", St. James (255th week) (M-1,505; $4.80). Some improvement here, with estimated takings around $19,000; should jump this week.

"Streetcar Named Desire," Barrymore (4th week) (D-1,064; $4.80). Had 40 standees in on blizzard night; locations were sold for patrons who couldn't reach house; nearly $28,000.

"The Heiress," Biltmore (13th week) (D-920; $4.80). Like other hits with strong advance sales, statement indicated capacity and will probably exchange tickets of absentees; $22,000.

"The Voice of the Turtle," Hudson (C-1,057; $3.60). Final and 195th; notice posted but not advertised; stayed until film version started; $5,000.

"The Winslow Boy," Empire (9th week) (D-1,101; $4.80). Drawing excellent business except in gallery; affected last week with field; $18,000.

"Young Man's Fancy," Cort (35th week) (C-1,064; $3.60). May do better this week, around $6,000.

REVIVALS

"Antony and Cleopatra," Beck (5th week) (D-1,214; $4.80). Stood much better than some others and Shakespearean drama credited with around $26,500.

"The Mikado," Century (O-1,670; $4.80). D'Oyly Carte Opera Co. from London opened first of seven Gilbert and Sullivan operettas Monday (29).

"Burlesque," Belasco (53d week) (C-1,077; $4.80). Scheduled for one more week before slated tour; under $10,000.

"Crime and Punishment," National (1st week) (D-1,164; $5.40). Impressed first nighters and most critics and might have had exceptional gross first week but for storm; over $20,000, however.

"Man and Superman," Alvin (12th week) (CD-1,331; $4.80). Scored bigger than anticipated and continues to fine takings; quoted around $31,000 despite blizzard.

"Medea," Royale (10th week) (D-1,025; $4.80). Estimated over $25,000 and would have gotten more but for the weather.

"The Cradle Will Rock," Mansfield (997; $4.20). Opened late last week for slated engagement of five weeks; drew some exceptional notices.

"Topaze," Morosco. Opened Saturday (27) and expired after one performance.

ADDED

"Lamp at Midnight," New Stages (downtown little theatre); **Ruth Draper** with solo sketches, on off matinee days and Sundays, Empire; **Paul Draper, Larry Adler, Josh White,** City Center for holiday week.

Experimental Theatre

"Skipper Next to God," Elliott. Opens Sunday (4) for six performances.

'Look, Ma' $15,000, Josie Baker 6G Split-Weeks, Hub

Boston, Dec. 30.

There were four openers last week, of which three were debuts. All were hit hard by the blizzard after big Christmas night openings, with the exception of "Look Ma, I'm Dancing," which had a strong advance sale. Even so, the legiters did better than the film spots considering the traffic tieup of the continued storm, which began Tuesday (23) and was still going intermittently Saturday (27).

None of the openers except "Student Prince," an old fave hereabouts, got particularly good notices. "Harvest of Years" and "Paris Sings Again" were panned severely. "Look, Ma" seemed to have future possibilities, but didn't particularly impress at the premiere.

Two tryouts are slated for this week. "The Men We Marry" opened last night (Mon.) at the Plymouth and "Power Without Glory" preems tonight (Tues.) at the Wilbur. Other prospects loom through January.

Estimates for Last Week

"Harvest of Years," Colonial (1st week) (1,500; $3.60). Opened Friday (26) against the blizzard, with virtually no audience and didn't fare too well in the press. Three performances drew only $1,500.

"Look Ma, I'm Dancing," Shubert (1st week) (1,750; $4.80). Opened Thursday (25) with a great advance sale, so got an estimated $15,000 on four performances. Show was not considered ready by the crix, but most saw possibilities of a long workout on the road, with four weeks of doctoring probable.

"Paris Sings Again," Majestic (1st week) (1,500; $3.60). Josephine Baker starrer, also preeming Thursday night (25), drew adverse comment, but old faithfuls turned out in blizzard in sufficient numbers to give it a fairish $6,000 on four performances.

"The Student Prince," Opera House (1st wk) (3,000; $3.60). This oldie, which also opened Thursday (25), invariably does well here and did $9,500 on four performances, excellent considering the travel conditions.

Plays on Broadway

The Cradle Will Rock

Michael Myerberg production of music-play by Marc Blitzstein in 10 scenes (no intermission). Stars Alfred Drake; features Vivian Vance, Will Geer, Muriel Smith, David Thomas. Staged by Howard da Silva. Orchestra conducted by Leonard Bernstein. Opened at Mansfield, N. Y., Dec. 26, '47; $4.20 top.

Moll	Estslie Loring
Gent	Edward S. Bryce
Dick	Jesse White
Cop	Taggart Casey
Rev. Salvation	Harold Patrick
Editor Daily	Brooks Dunbar
Yasha	Jack Albertson
Dauber	Chandler Cowles
Pres. Prexy	Howard Blaine
Prof. Trixie	Leslie Litomy
Prof. Mamie	Edmund Hewitt
Prof. Scott	Ray Fry
Dr. Specialist	Robert Pierson
Harry Druggist	David Thomas
Mr. Mister	Will Geer
Mrs. Mister	Vivian Vance
Junior Mister	Dennis King, Jr.
Sister Mister	Jo Hurt
Steve	Stephen West Downer
Sadie Polock	Marie Leidal
Gus Polock	Walter Scheff
Bugs	Edward S. Bryce
Larry Foreman	Alfred Drake
Ella Hammer	Muriel Smith
Attendant's Voice	Hazel Shermet
1st Reporter	Rsx Coston
2d Reporter	Gil Houston
Clerk	Lsonard Bernstein

"The Cradle" can still rock Broadway. The whistling, cheering audience at the premiere—an unusually large audience, considering Friday (26) night's blizzard—proved that Marc Blitzstein's angry polemic against bossism and for unionism retains most of its bite and force after 10 years. Its picture of workers as pure saints and capitalists as stark villains is a little naive, and a bit of its message is a little dated. But otherwise the play has as much meaning today as before, while the fusion of angry libretto and striking music makes for stirring theatre.

Blitzstein is obviously courting attention from J. Parnell Thomas. Anti-unionists won't like this revival, nor will a lot of the plague-on-both-your-factions playgoers. Revival is announced for a limited run until Jan. 31, although ducat demand would certainly see the engagement extended. There was a reported advance sale of $20,000 at curtain-time, including 10 small theatre parties. Appeal of play is limited to special groups, particularly those on the political left, so an extended run isn't likely.

"Cradle" is as much a striking novelty on Broadway today as it was in 1937 when the Federal Theatre called off its production at the last minute, and the actors nevertheless put it on in another theatre (the Venice, now the Century), sans orchestra, sets and costumes, with the cast scattered through the audience to evade an Equity ban.

Production is now presented with the cast on stage in street garb, seated in rows of chairs on the right of the stage, and rising to come forward for various scenes. An orchestra of about 20 pieces occupies the left side. Motif is simplicity, evidently to recapture the mood and setting of the original production, and the attempt is successful.

A wise choice of cast, able singers as well as actors, helps to make this revival memorable. Alfred Drake is a brilliant, dominant figure as Larry Foreman, organizing the workers in Steeltown. Estelle Loring is an unusually appealing moll, groping for some meaning in her life of street-walking. David Thomas makes the embittered, drunken druggist role outstanding. Will Geer apes Mr. Mister, who holds Steeltown in his callous grip, to perfection.

Leslie Litomy, as a football coach hired to whip up college students into a frenzy for universal military training; Brooks Dunbar, as corrupt newspaper editor; Harold Patrick, as an unctuous minister; Vivian Vance, as silly patroness of the arts, etch supporting roles into vivid portraits.

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Muriel Smith, as sister of a slain worker; Dennis King, Jr., and Jo Hurt, as spoiled children of Mr. Mister; Marie Leidal and Walter Scheff, as a young Polish couple, contribute brilliant moments.

The music is varied, and consistently effective. Miss Smith's impassionedly-sung number about "Joe Worker"; Drake's "Up in the Bough"; "Hard Times" by Miss Vance and Patrick; the love song by the Polish couple; the "Honolulu" and "Croon, Baby" numbers of King and Miss Hurt; the "Nickel Under My Heel" tune eloquently sung by Miss Loring—are standouts in a challenging score.

Howard da Silva, borrowed from Paramount Pictures for the occasion, has staged the work sharply, for a strong impact. Leonard Bernstein, doubling as conductor and clerk-narrator for the first three performances, lent authority and distinction to the premiere. *Bron.*

Topaze

Yolanda Mero-Irion presents New Opera Co. production of comedy in three acts (four scenes) by Marcel Pagnol, adapted by Benn W. Levy. Stars Oscar Karlweis; features Clarence Derwent, Tilly Losch and Robert Chisholm. Staged by Leo Mittler; settings, Oliver Smith; costumes, Audre; lighting, Peggy Clark. Opened at Morosco, N. Y., Dec. 27, '47; $3.60 top ($6 opening).

Topaze	Oscar Karlweis
Jacques Blondet	Alan Shay
Muche	Robert Chilholm
Ernestine	Effis Afton
Tamise	Joe E. Marks
Suzanne Courtoise	Tilly Losch
Mons. Cordier	Kevin Matthews
Mons. Jesserand	Clifford Sales
Mons. Pitart-Verginoilles	Edw. Benjamin
Mons. Ds Victor	Roy Rogsrs
Mons. Tronche-Bobine	Preston Zukor
Mons. Durand	Sonny Cavell
Mons. Ramon	David Burke
Mons. Perron	Harold Calvin
Baroness Pitart-Verginoilles	Helen Bonfils
Regis Castel-Benac	Clarence Derwent
Butler	Jean Saks
Roger de Breville	Philip Robinson
Odette	Lucille Patton
Policeman	Jan Kindler
Gsrmaine	Ethel Madsen
Venerable Old Man	G. Swayne Gordon

The memory of Frank Morgan as Topaze more than 17 years ago, in Marcel Pagnol's French comedy of that name, is a fond one. The memory of the original Broadway presentation becomes even more so in view of the current revival starring Oscar Karlweis in the title role. "Topaze" now lacks the incisiveness, the pace and the authority of the original. Its boxoffice chances are nil.

Karlweis has much of the characteristic qualities that endeared audiences to Morgan when he played the naive schoolmaster. There are also such amiable players as Clarence Derwent, as the grafting Castel-Benac, and Tilly Losch, as his mistress. But none of these or the excellent settings by Oliver Smith, is sufficient to recapture the full spirit of the original, with all its typically Gallic flavor.

Karlweis, as the star, occasionally lapses into a performance of monotonous sameness, especially in the first act. In the third, he is much the master of his performance, when he is shown departing his stupidity and naivete to shunt off his employer, to take over the latter's manifold businesses, even hijacking the latter's mistress.

Miss Losch is believably sexy, in performance and looks, while Derwent, repeating his original portrayal, is in the excellent tradition of French farce. Benn W. Levy made this adaptation, it will be recalled, from Pagnol's French original.

The staging by Leo Mittler is static and lacking in imagination or consistent pace. There's hardly anything worth while for film-remake purposes. John Barrymore was in the pic in 1933. *Kahn.*

(*Closed Saturday* (27), *after one performance.*)

Ruth Draper

For her perennial holiday engagement on Broadway, Ruth Draper is reviving a number of her sketches not seen locally in recent seasons. The premiere bill Sunday night (28) at the Empire included "Three Breakfasts," "At an Art Exhibition," "The Actress," "In County Kerry—1919," "A Children's Party" and "A Scottish Immigrant at Ellis Island."

At subsequent performances this week she's giving "Offering a Bazaar," "A Dalmation Peasant in the Hall of a New York Hospital," "Doctors and Diets," "On the Porch in a Maine Coast Village," "A Debutante at a Dance," "Vive La France, 1940," "Three Women and Mr. Clifford," "The Return," "At the Court of Philip IV of Spain," "The Italian Lesson," "Three Generations in the Court of Domestic Relations," "A Class in Greek Poise," "Glasses" and "In a Church in Italy." All have been done in New York before.

Before an approximately three-quarters house for her opening, Miss Draper demonstrated again the qualities that have long made her unique in the field of one-woman sketches. As always, her character portraits cover impressive range and her performance and personality consistently hold interest. And as has been observed before, she not only reveals the full dimensions of the characters she plays, including the complex pattern of their experience and emotional backgrounds, but also actually creates the illusion of a stage alive with other people.

Ralph T. Kettering
waxes nostalgic in
"More Things I Like to Remember"
in
VARIETY'S
42d Anniversary Number
Out Next Week

At a $3.60 top, playing four matinees and one evening performance a week, Miss Draper should have a profitable engagement. She always does. *Hobe.*

The Mikado

D'Oyly Carte Opera Co. production of Gilbert & Sullivan opera; settings and costumes by Charles Ricketts. Opened at Century theatre, Dec. 29, '47; $4.80 top.

The Mikado of Japan	Darrell Fancourt
Nanki-Poo	Thomas Round
Ko-Ko	Martyn Green
Pooh-Bah	Richard Watson
Pish-Tush	Charles Dorning
Go-To	Peter Pratt
Yum-Yum	Margaret Mitchell
Pitti-Sing	Marlan Smith
Peep-Bo	Joan Gillingham
Katisha	Ella Halman

Returning to America after a nine-year hiatus, the D'Oyly Carte Opera Company has hit the Broadway boards with its repertory of Gilbert and Sullivan undimmed by years or familiarity. The London troupe still has all the charm, wit and verve to please a much wider circle than the intense Savoyard partisans for whom G&S can do no wrong.

Reenforced by some new members, the troupe opened Monday night (29) with "The Mikado." This opera, among the two or three best of the incomparable G&S team, is a superb choice for the Broadway warmup. It's lyrical and colorful and offers the maximum thesping opportunities for the accomplished stars in the D'Oyly Carte company.

Martyn Green, an old standby, gives the part of Ko-Ko, the Lord High Executioner, a brilliant brand of comedy, ranging from pantomime to flawless singing in modulations of personality that make this a rare portrayal. As the Mikado, Darrell Fancourt is excellent, as is Richard Watson in the Pooh-Bah role.

Among the newer members, Thomas Round slips into the Nanki-Poo role with lyric grace. Margaret Mitchell, as Yum-Yum, has an enchanting voice, which she uses with style during her several solos. Ella Halman, as Katisha, the femme heavy, has the requisite deeply toned voice to sustain the character. Other members of the cast are also excellent.

It's a platitude, but it has to be said, that practically any current musical would be made if it had the roster of hit tunes which "The Mikado" boasts. There's "The Sun and I," "A Wandering Minstrel," "Make the Punishment Fit the Crime," "He Never Would Be Missed," "Three Little Maids" and "Sing a Merry Madrigal." The production is dressed with the D'Oyly Carte's standards of taste and imaginativeness.

Current Road Shows

(*Period covering* Dec. 29-*Jan.* 10)

"A Friend of the Family"—Walnut, Philly (5-10).

"Anna Lucasta"—Civic, Chi. (29-10).

"Annie Get Your Gun"—Shubert Chi. (29-10).

Ballet Theatre—Opera Hse., Chi. (29-10).

"Blackouts of 1947"—El Capitan, Hollywood (29-10).

"Blossom Time" — Shubert, New Haven (8-10).

"Bonanza Bound"—Shubert, Philly (29-3).

"Carousel"—Ford's, Balto. (29-3); Nat'l, Wash. (5-10).

Maurice Chevalier—Biltmore, L. A. (29-3).

"Chocolate Soldier" — American, St. Louis (29-3); Aud., St. Paul (5-6); Lyceum, Mpls. (7-10).

"Dream Girl"—White, Fresno (29-30); Lobero, S. Barbara (31-1); Aud., Pasadena (2); Aud., San Diego (3), Biltmore, L. A. (5-10).

"Fatal Weakness"—Geary, Frisco (29-3); Metropolitan, Seattle (5-10).

"Harvest of Years" — Colonial, Bost. (29-3).

"Harvey"—Lyceum, Mpls. (29-3); KRNT, Des Moines (5-6); Music Hall, K. C. (7-10).

"I Remember Mama"—Nat'l, Wash. (29-3); Colonial, Bost. (5-10).

"Kathleen"—Playhouse, Wil. (9-10).

"Lady Windermere's Fan"—Cass, Det. (29-10).

"Look Ma, I'm Dancing"—Shubert Bost. (29-10).

"Make Mine Manhattan"—Forrest, Philly (29-10).

"Mary Had A Little" — Belasco, L. A. (29-3).

"Master's Chair" — Tracy, Long Beach (29); Aud., San Gabriel (30); Aud., San Diego (31); Aud., Sacramento (2-3); Aud., Salinas (5); Aud., Olympia (6); Temple, Tacoma (8); Mayfair, Portland (9-10).

"Medium," "Telephone" — Cox, Cincy (29-3); Studebaker, Chi. (5-10).

"O Mistress Mine"—Selwyn, Chi. (29-10).

"Oklahoma!" — Hanna, Cleve. (29-3); Colonial, Youngstown (5-10).

"Power Without Glory"—Wilbur, Bost. (29-10).

"Private Lives"—Harris, Chi. (29-10).

"Show Boat"—Aud., Roch. (29-3); Nixon, Pitt. (5-10).

"Song of Norway" — Aud., Hartford (31); Lyric, Bridgeport (1-3); Ford's, Balto. (5-10).

"State of the Union" — Coliseum, Evansville (29); English, Ind'np'l's (30-3); Mosque, Peoria (5-6); Fischer, Springfield (7); Palace, Rockford (8); Palace, So. Bend (9); Univ., Lafayette (10).

"Student Prince" — Opera House, Boston (29-10).

"Strange Bedfellows" — Locust, Philly (29-10).

"Sweethearts"—Nixon, Pitt. (29-3); Erlanger, Buff. (5-10).

"The Firefly" — Blackstone, Chi. (29-10).

"The Late Christopher Bean" — Town Hall, Toledo (29-31); Davidson, Mil. (1-3); American, St. Louis (5-10).

"The Men We Marry"—Plymouth, Bost. (29-10).

"The Red Mill"—Music Hall, K. C. (29); KRNT, Des Moines (30-2); Mem. Hal, St. Joseph (3); Aud., Joplln (5); Forum, Wichita (6-7); Aud., Tulsa (8); Home, Okla. City (9-10).

"Tonight At 8:30"—Curran, Frisco (29-10).

"Voice of the Turtle"—Erlanger, Chi. (29-10).

Inside Stuff—Legit

Revival of "Topaze," which opened and closed at the Morosco, N. Y., after one performance Saturday (27), was described by an observor as a "German version of a French comedy." Among the principals with dialects were the refugee comedian Oscar Karlweis and Tillie Losch, said to be a Viennese. Leo Mittler, who was filling his first Broadway directional assignment, is also a continental. He's a member of the staff of the New School for Social Research.

Atmosphere of the Marcel Pagnol play is Gaellic. Adaptation by Benn W. Levy was presented originally at the Music Box in 1930, and had a moderate engagement of 20 weeks, plus two weeks at the Barrymore. It then toured for a season. Revival was the first straight play offered by the New Opera Co. and cost more than $50,000. Clarence Derwent, sole member of the original cast in the revival, appeared in the show in summer stock several seasons.

The decision to close the revival was reached before the doubtful notices appeared Monday (29). But the management had contacted drama editors Sunday (28) and learned the temper of the reviews. Dailies were then advised that "Topaze" had closed, but the producers neglected to tell the theatre management of the decision.

The Barrymore theatre was jammed to the rafters, with the limit of standees, to see Broadway's latest sock drama, "A Streetcar Named Desire," Friday (26) the night of the big snow storm. The turnout thrilled the actors. That was demonstrated at the finale. After the second curtain call Jessica Tandy, play's lead femme, stepped forward and addressed the audience.

In glowing terms she told the patrons that the players thought it was the highest compliment they could have had. Her speech drew rounds of applause exceeding any since the drama opened. The cast had applauded the audience when Miss Tandy expressed thanks and continued to do so as the curtain rose and fell.

Same evening, at the premiere of "The Cradle Will Rock" at the Mansfield, across 47th street, there was a similar occurrence. When the performance ended Leonard Bernstein, who conducted the orchestra, similarly thanked the first nighters.

Brooks Atkinson, in the Sunday (28) N. Y. Times, listed his 10 best plays of the calendar year (1947), rather than the theatrical season ending next May 31. The critic added, "But my list numbers 14," to which there was a plus of three.

"In the order of their startled appearance in the savage world of Broadway" the list included "Street Scene" (a failure), "Finian's Rainbow," "All My Sons" (recently murdered in Chicago), "The Importance of Being Earnest," "Brigadoon," "Alice in Wonderland" (a failure), "Command Decision," "Allegro," "Medea," "The Druid Circle" (a failure), "The Winslow Boy," "A Streetcar Named Desire," "Angel in the Wings" and "Crime and Punishment." The parentheses were Atkinson's.

He suggested that most of the New York reviewers would probably also include: "John Loves Mary," "The Heiress" and "Antony and Cleopatra," shows "which have had the impudence to succeed without my personal endorsement," bringing the total mentioned to 17.

Number of people who bought tickets for Broadway productions for Friday (26), the night of the blizzard, and failed to show up is figured to have been between 250 to 600 per show. When it was realized that, regardless of the weather, some shows had actually sold out and others had played to standees, some managers refused to believe it.

Few in show circles could figure out how so many showgoers, many without tickets, had turned up in theatre lobbies in the face of the unprecedented conditions. It was later explained that many of the customers had anticipated cancellations and had gone to theatres to snap up tickets of the absentees.

Ticket agencies turned back the bulk of their unsold allotments and all cancelled reservations, but were forced to lose the premiums. Brokers said it was their worst weekend within memory.

John Gielgud, starred in "Crime and Punishment," drama revival at the National, N. Y., switched from "Medea," at the Royale, N. Y., on a waiver of the Equity requirement of a six-months' interval between legit engagements for alien actors. The concession was granted when Gielgud, originally engaged to direct "Medea," entered the cast when another actor slated for the part was delayed in Hollywood. Also, the "Crime and Punishment" production was planned specifically to star him. Last spring, Gielgud was presented here by the Theatre Guild and John C. Wilson in revivals of "The Importance of Being Earnest" and "Love for Love."

An unusual stunt in performance rescheduling for "Command Decision," at the Fulton, N. Y., virtually assured the gross being boosted this week. Matinee and night performances were played Sunday (28) and the midweek matinee and New Year's night shows were scratched. Both the latter were figured by Louis Lotito, managing director of the theatre, and Kermit Bloomgarden, the producer, as likely to draw offish attendance. Gross for the two Sabbath performances was $4,500. The switch was set forth in moderate extra space insertions in Sunday's papers.

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Plays Out of Town

Look Ma, I'm Dancing

Boston, Dec. 25.

George Abbott production of musical in two acts (10 scenes) conceived by Jerome Robbins, book by Jerome Lawrence and Robert E. Lee; music and lyrics by Hugh Martin. Stars Nancy Walker. Staged by George Abbott and Jerome Robbins; sets, Oliver Smith; costumes, John Pratt. Opened at the Shubert, Boston, Dec. 25, '47; $4.80 top.

Engineer	Eddie Hodge
Conductor	James Lane
Shauny O'Shay	Bill Shirley
Wotan	Don Liberto
Larry	Loren Welch
Dusty Lee	Alice Pearce
Suzy	Sandra Deel
Tommy	Tommy Rall
Ann Bruce	Janet Reed
Eddie Winkler	Harold Lang
Snow White	Virginia Gorski
F. Plancek	Robert Harris
Tanya Drinskaya	Katharine Sergava
Vladimir Luboff	Alexander March
Lily Malloy	Nancy Walker
Mr. Ferbish	Eddie Hodge
Rehearsal Pianist	Kathleen Carnes
Tanya's Partner	Raul Celada
Bell Boy	Dean Campbell
Hotel Clerk	Walter Rinner

On the basis of the premiere performance here, this show's clearly got what it takes in basic values, but there's hard work to be done in every non-production department before it's ready for Broadway.

Story idea, attributed to Jerome Robbins but worked out by Jerome Lawrence and Robert E. Lee, is solid. Obviously suggesting Lucia Chase and the Ballet Theatre, with many a w.k. ballet character in not-too-obscure evidence, it has to do with an egotistical young dancer in a touring company bankrolled by a beer heiress. Dancer gets a chance to choreograph a number, and in doing so becomes dictatorial and disagreeable, alienating his gal and the whole company. Number clicks with the crix, however, and so do the company, romance and beer.

Main deficiency is the book, which makes the ballet troupe sound like a cross between a Sunday School mixed choir on tour and the George Abbott University Players rehearsing. The dialog seldom offers a joke and the scenes sans dance or song bog down in unentertaining exposition. Except for a couple of songs that may be heard from ("Tiny Room" and "I'm Not So Bright"), the music is largely production stuff, although there are two comedy songs that provide Nancy Walker and Alice Pearce with a few bright moments.

The principal offering of the show is dancing, but even here not all the numbers click. Starts off big with "Gotta Dance," and the first-act curtain, with a travesty called "Mademoiselle Marie," wows. Best dance number in the show is an hilarious item called the "Pajama Dance," but the final "ballet about us," leaves the show on the downbeat.

Top moments are those involving Nancy Walker. She gets about everything possible from her dialog, singing and comedy ballet-ing, giving the show direction and focus. Harold Lang, nice personality, wows in his dancing and gets away with his singing, which is fortunately not often. The other principals, notably Janet Reed as the dancing love interest, Bill Shirley as the guy finally allocated to Nancy Walker, Katharine Sergava as the prima ballerina, and Alice Pearce as the eccentric, do nice work, but all could use stronger material.

The production is excellent, with distinctive sets by Oliver Smith and suitable costumes by John Pratt, though the costumes for the final number, like the number itself, seem uninspired. A lot of hard work on the road may sharpen this good idea up to a proper point. It's doubtful whether it is in serious trouble in any case, what with musicals hard to come by this season. But if it goes in as it stands now, it'll disappoint a lot of people who have greater expectations of the promising young talent behind the show.

Elie.

Bonanza Bound

Philadelphia, Dec. 26.

Herman Levin, Paul Feigay and Oliver Smith production of musical comedy in two acts 20 scenes, with book and lyrics by Betty Comden, Adolph Green; music, Saul Chaplin. Features George Coulouris, Carol Raye, Hal Hackett, Adolph Green, Zamah Cunningham, Allyn McLerie, Betty Lou Barto, Paul Godkin, Sydney Arnold. Staged by Charles Friedman. Choreography, Jack Cole; musical direction, Lehman Engel; production design, Oliver Smith; costumes, Irene Sharaff; orchestrations, Philip Lang; vocal arrangements, Chaplain; lighting, Peggy Clark. Opened at the Shubert, Philadelphia, Dec. 26, '47.

Chokkilok	Sidney Melton
Chokkilok's Wife	Tina Prescott
First Prospector	Ted Thurston
Waldo Cruikshank	George Coulouris
Hunk	Ben Miller
Larsen	Robert Penn
Peter Fleet	Hal Hackett
Second Prospector	John Mooney
Third Prospector	Johnny Silver
Clarabelle	Vici Raaf
Leonardo Da Vinci	Adolph Green
Toodles Da Vinci	Betty Lou Barto
Belinda Da Vinci	Carol Raye
Eustasia	Allyn McLerle
Mrs. Cornelia van Rensselaer	Zamah Cunningham
Digby	Sydney Arnold
Croupiers	Sven Holst, Ken Foley

Philly's considerable winning streak of Broadway-bound musicals playing tryouts snapped with the preem of "Bonanza Bound," the new musical presented by Herman Levin, Paul Feigay and Oliver Smith. The show had its delayed opening before a big house that included as many of the invited New Yorkers as could get here despite the record snow.

Coincidental with the postponement of the original Xmas night opening, it had been widely rumored the show wasn't ready and should have been held back until a still later date. But a couple of days or even a couple of weeks' work wouldn't be enough to put this one in the running for Broadway.

It has two full weeks skedded here with a good advance, including a sellout New Year's Eve, and it's natural to suppose some of the mechanical defects will be fixed. But that will hardly be enough. The show's book is so bad now that it would seem better to throw it out, virtually in toto, and start from scratch.

Authors have had two musical hits to their credit—"On the Town" and "Billion Dollar Baby"—but this current libretto, with its setting in Alaska during the Gold Rush boom of the 1890s, simply doesn't get to first base, despite its local color and romantic period atmosphere. Story is too preposterous to rate telling, but briefly it concerns a big-time Alaskan gambler who aspires to become a kind of sub-Arctic emperor.

If the yarn were played in a tongue-in-the-cheek fashion, it might have merit, but presented straight, it is silly, unbelievable burlesque, without humor, flavor or entertainment.

That's a shame, as "Bonanza Bound" has quite a few credit items. Chief among them are Oliver Smith's settings and Irene Sharaff's stunning costumes. Jack Cole's choreography also rates a hand, with a couple of the ensembled dances helping save dismal portions of the book. A Totem number, while not too original, is a highlight.

Saul Chaplin's score, on the other hand, is not happy. The best number, "Inspiration," comes far too late to save the show. It's a comedy number sung by Allyn McLerie and Adolph Green as the second romantic team, and has fine lyrics and a catchy tune. "Tell Me Why" is a fairly good ballad and George Coulouris has an amusing ditty called "Misunderstood."

Coulouris, by the way, is one of the chief sufferers through the freaky libretto's shortcomings. This able dramatic character actor struggles manfully with the gambler-villain's role—plus long mustacheos and a wicked leer—and at times manages to be mildly amusing, but never credible.

Best of the performers is Carol Raye, attractive London importation, as the heroine. Miss McLerie, as the other gal, does a neat job and co-author Green has a few moments as the second male lead. First lead is played by Hal Hackett, supposed to be primarily a dancer, but here more of a singer with love-making proclivities. Betty Lou Barto is seen too little as the third member of the music hall troupe. Both singing and dancing choruses are good.

Hard to figure how this one can ever be whipped into shape for any real degree of success.

Waters.

Strange Bedfellows

Philadelphia, Dec. 27.

Philip A. Waxman production of comedy in three acts (five scenes), by Florence Ryerson and Colin Clements. Features Joan Tetzel, Aline MacMahon, John Archer, Carl Benton Reid, Nydia Westman, Robin Craven. Directed by Benno Schneider. Scenery and lighting, Ralph Alswing; costumes by Morton Haack. Opened at Locust theatre, Philadelphia, Dec. 27, '47, $3.90 top.

Julia Cromwell	Aline MacMahon
Beulah	Leta Bonynge
Addie Cromwell Hampton	Nydia Westman
Senator William Cromwell	Carl B. Reid
Lillian Hampton	Mary Kay Jones
Nickey	Billy Navarre
Ling	Tom Chung Yun
Mrs. Gimble	Frieda Altman
Mrs. Worley	Marion Weeke
Gifford Hampton	Robin Craven
Vincent Pemberton	Michael Hall
Matthew Cromwell	John Archer
Clarissa Blynn Cromwell	Joan Tetzel
Mrs. Tillie Sparker	Doris Rich
Mayor Ambrose Tibbett	Percy Helton
Birdie	Ruth Miles
Zita	Ann Thompson
Opal	Stephanie Foster

Philly's second Xmas week preem has elements suggesting moderate hit chances and was cordially received by the opening night audience here. "Strange Bedfellows" is a belated entrant in the nostalgia school which has included "Harriet," by the same authors, and such diverse shows as "Bloomer Girl," "Up in Central Park," "I Remember Mama" and, of course, "Life With Father."

This time the Ryerson-Clements team, which did right well by Harriet Beecher Stowe (and Helen Hayes), takes a locale of San Francisco in 1896, which makes both time and place identical with "I Remember Mama." Action is laid in swanky home of Senator Cromwell on Frisco's famous Nob hill. The plot involves the contemporary women's suffrage issue, and is complicated at the start by the son's marriage to a votes-for-women enthusiast.

She presently wins over the feminine members of the Cromwell family, most especially the Senator's knowing and warm-hearted wife, and from then on it's a battle of the sexes. It ends in pretty much of a victory for the women, although the authors are careful to give the two sexes an even break.

The prime is whether the comedy, of which "Strange Bedfellows" has considerable, plus the atmospheric charm of the period, will carry the dated feminist angle. In the play's favor are its piquant sex angles, never too blatant or overstressed, but engagingly naughty. Relations of the young husband and wife, especially in a wine-bibbing nocturnal bit are also funny and provocative as well.

The cast has been wisely chosen. Joan Tetzel is especially outstanding as the belligerent daughter-in-law. Looks as if, no matter what the play's fate, this young player, who clicked so strongly in "I Remember Mama," is due for another personal hit. Carl Benton Reid, sometimes reminiscent of "Life With Father" is a properly blustering and bluff Senator.

John Archer is sincere as the young bridegroom. Rose Amos, stepping in at the last moment, scores as the Senator's human and shrewdly observant wife and Robin Craven and Nydia Westman do well by another married couple in the same household. Mary Kay Jones and Michael Hall rate a hand as a couple of youngsters.

The single setting by Morton Haack is top-notch but Benno Schneider's direction is spotty and in need of tightening and pointing. With that done, "Strange Bedfellows" may achieve a moderate success.

Waters.

The Master's Chair

Long Beach, Cal., Dec. 29.

Lawrence Stanhope production of drama in three acts (six scenes), by Rand Elliot and Albert Dickason. Staged by Frederick De Cordova. Opened at Tracy theatre, Long Beach, Dec. 29, '47, at $3 top.

Minerva Oaks	Ona Munson
Lanny	William Vedder
Mrs. Tryon	Helen Freeman
David Tryon	Richard Ney
Nora Tryon	Jorja Curtright
Dr. Corson	Milton Kibbee
Charlotte Stafford	Ruth Brady

Laid in fin-de-siecle New England, this is the latest entry in the field of psychological chillers. Plot line seems like "Angel Street," with overtones of "Rebecca" and with suspense building to an unexpected twist at the curtain.

Basically the idea is sound, but considerable rewriting and tightening is indicated before anything remotely resembling a Broadway click is likely. Pic possibilities, however, seem good. Particularly with the current trend toward material of this type.

Action revolves around illustrious Tryon family, scion of which is typically spoiled only son. Ruled by a matriarch who wants the family name perpetuated, he enters a hasty marriage calculated to win his mother's approval on respectability grounds, only to discover his new wife can't bear children.

Action possibilities are plentiful with a death, a murder and a protracted madness angle, but play bogs down to a ponderous, talky offering because of improperly handled dialog.

Despite good staging by Frederick De Cordova, the cast fails to measure up to expectations, save for troupers Helen Freeman, in the first act, as matriach, and Ona Munson, as the housekeeper whose early marriage to a member of the family is hushed. More rehearsals seem indicated.

The single uncredited set is great.

Kap.

The Men We Marry

New Haven, Dec. 25.

Edgar F. Luckenbach production of comedy in three acts (five scenes), by Ellsabeth Cobb and Herschel Williams. Features Shirley Booth, Neil Hamilton, Doris Dalton, Marta Linden, John Williams, Margaret Hamilton. Directed by Martin Manulis. Setting and lighting, Donald Oenslager; costumes, Helene Pons. Opened at Shubert, New Haven, Dec. 25, '47; $3.60 top.

Warren	Bob Willey
Philip Welch	David Anderson
Gwennie	Margaret Hamilton
Julie Madison	Marta Linden
Maggie Welch	Shirley Booth
Mark Kennicott	John Williams
Leda Mallard	Doris Dalton
Ned Snyder	Joe Allen, Jr.
Mary	Anne Sargent
Peter Sterling	John Hudson
Dr. Allan Lambert	Neil Hamilton

Despite its Dec. 25 opening, this one doesn't loom as any Christmas present for its sponsors. While the production has a certain amount of polish to it, inspection shows this to be only veneer, with not enough solid material underneath to indicate hit promise. Doctoring may help to some degree, but probably not enough to get it over the critical crisis.

Play seems to have launched itself with three distinct missions in view: (1) to point up the will-o'-the-wisp search for happiness among the much-married-and-divorced set; (2) to show the folly of meddling with someone else's life; (3) to make an audience laugh. It succeeds only moderately in all three divisions.

Script has a background of material success in the persons of Maggie Welch, writer of fiction; Dr. Allan Lambert, society doctor; Leda Mallard, wife of a U. S. senator; Julie Madison, wealthy divorcee; Mark Kennicott, magazine editor. The three women, former school cronies, plot to snare middle-aged Mark and his money for Mary, Maggie's young and war-widowed daughter.

When Mary shows up with an acute romantic alliance in the form of a penniless medical student named Peter Sterling, it upsets the scheme. The women work on the young couple till they almost blast the romance, but the kids finally tell the elders off and set their own pattern for happiness.

Plot gives an impression of having been written with a feather pen, it's that light, but dialog, on its own, has a number of bright spots. Incidentally, added sparklers in the verbiage department are a major avenue of possible overall improvement.

Some competent troupers top this cast. Shirley Booth handles the Maggie role in good fashion, her skill making the part readily believable. Neil Hamilton lends striking stage presence to the somewhat secondary character of Dr. Lambert. John Williams makes a crack editor of the sophisticated type, and Marta Linden is properly decorative as the wealthy divorcee. Doris Dalton's interpretation of the senator's wife is too far on the frittery side, especially since she is supposed to ghost her spouse's nationally famous political speeches.

Margaret Hamilton is good as a sharp-tongued maid; Anne Sargent lends appeal to the Mary assignment; John Hudson gives sincerity to the Peter role; Joe Allen, Jr. does okay as Leda's air pilot-lover. Bob Willey looks more like a college halfback than a hired hand and David Anderson goes through a lot of unnecessary calisthenics in reading a moppet part.

Staging ranges from good to ordinary, former predominating. Donald Oenslager's interor-exterior combination of a Maryland setting is beautifully executed and Helene Pons does an ace job of attiring the ladies.

Bone.

Harvest of Years

Boston, Dec. 26.

Arthur J. Beckhard production of play in three acts (five scenes), by DeWitt Bodeen. Stars Esther Dale. Directed by Arthur Beckhard. Sets, Raymond Sovey; costumes, Peggy Morrison. Opened at the Colonial, Boston, Dec. 26, '47; $3.60 top.

Astrid Bromark	Virginia Robinson
Bertha Bromark	Phillipa Bevans
Jenny Nelson	Lenka Peterson
Chris Bromark	Russell Hardie
Bernhard Jonson	Robert Crawley
Anna Bromark	Esther Dale
Meille Bromark	Emily Noble
Margareta Bromark	Leona Maricle
Jules Bromark	Philip Abbott

Arthur Beckhard has contributed a notable theatre job in pulling this strawhat opus into focus, but it's doubtful whether the DeWitt Bodeen script will get by. Show is clearly not designed to set a dramatic pace, the idea apparently being to show the continuity of life in a developing family pattern, yet it would be hard to find a play that moves more slowly or provides so many minutes of dead air.

The story is little changed from its Tanglewood debut in August. It involves the lives of four sisters in a Swedish-American farming family in California. The action includes various marital complications, with several tense emotional situations.

The plot utilizes little time, but there is much atmosphere and family philosophy. Beckhard's major changes have been in casting and characterization. In this version the motives are clear and plausible, the characters sound and generally appealing.

In Esther Dale he has a strong central personality as mother Bromark, around whose character the play is built. Other characters, notably Philip Abbott, Lanka Peterson and Leona Maricle, contribute excellent moments, and there are neat assists by Virginia Robinson, Phillipa Bevans and Emily Noble.

However, the general impression is that this belongs in a long novel, not on the stage. It provides the theme and plot substance of a good film, lending itself to considerable development. But on the stage it doesn't move or really grip its audiences. Production is okay.

Elie.

Paris Sings Again

Boston, Dec. 25.

Aaron H. Payne production of band show, conceived and staged by Jo Bouillon. Stars Josephine Baker; features Hurtado de Cordoba, Roland Berbeau, Pierre Guillermin; also 30-piece orchestra. Opened at the Majestic, Boston, Dec. 25, '47; at $3.60 top.

Josephine Baker has returned after all these years in a creaking vehicle. It'll never do as it stands, except for the most nostalgic Paris visitors, and probably won't fool them much beyond the middle of Act Two. The cast includes Jo Bouillon, the star's husband, and what's billed as his "internationally famous orchestra," a straight pickup crew of 30 men from the New York and Hub unions, playing mostly stock arrangements. Bouillon, who plays the fiddle, leads this hybrid group with gymnastical gyrations reminiscent of a cheer leader.

It might be all right if the musicians were actually French and the music bona fide Continental in flavor. Bouillon makes the great mistake—after leading his local musikers in a choral version of "Sous Les Ponts de Paris"—of bringing them out again to do "Jingle Bells" in union headquarters English. The disillusionment of the audience, apparently believing these brave boys are straight off the plane from Le Bourget, is brutal. Altogether Bouillon and his "continental" entertainers do about a dozen numbers, ranging from "Humoresque" and "Passing By" to what is programmed as "Varsovie, concerto d'Addincel." None of it seems to have any Paris flavor.

Josephine Baker never appears until the second act, then does eight numbers of the 15 listed. That she does these eight pieces, such as "Mama," "Mon Triste Coeur," "Hortensia," "Zoubida" and a medley of Gay 90s tunes with all her superb showmanship, is all to the good. But by that time the audience is lost. However, she conveys the desirable Continental flavor, appearing in an array of striking gowns and costumes and making nice changes of pace. Her chatter to the audience occasionally misfires, but on the whole she's in the groove.

There are a couple of other "Continental entertainers." One is Roland Berbeau, a vocalist who, though actually the McCoy, sings and looks like as if he came from Dubuque, and picked up French with the Third Army. Another is Hurtado de Cordoba, a Mexican introduced as "Spain's best dancer." The only way this affair can make the grade on Broadway is to import a couple more "Continental acts," for needed variety, then completely re-routine the show with Miss Baker in the first act, and finally get a hot French-type orch for authentic French jazz. The setup here, except for Miss Baker's presence, could have been assembled by any vaude house manager 15 years ago.

Elie.

Thieves' Paradise

Hollywood, Dec. 27.

Bruce Fagan production of a play in two acts by Myron C. Fagan. Directed by the author. Dance by Eduardo Cansino. Opened at Las Palmas theatre, Hollywood, Dec. 26, '47; $3.60 top.

Stefan Bulov	Alexander Gerry
Rita Bulov	Rita Lynn
Jan Lulov	Howard Johnson
Mme. Savoroff	Marjorie Bennett
Toni	Eevlynn Eaton
Capt. Barsky	Donald Morrison
Gorky	John Curry

This opus must have involved enormous research, for every stupid line and idiotic situation from every bad play in the last 50 years has seemingly been included. The only thing missing is the traditional heroine-under-the-buzz-saw routine. But that isn't likely to be missed with the present attempted rape on stage, murder and even a torture sequence in which the victim's fingernails are pulled out with a pair of pliers on stage.

Laid in a Bulgarian seaport, it is supposed to be a story of the underground forces fighting the Soviet occupation. There is a frantic search for papers which "are the difference between peace and a third world war" and one of the characters is described as "a spy for the United Nations parachuted into the country." Every now and then, possibly as intended comedy relief, one of the characters lapses into profanity.

Fagan shows as great a talent for direction as he does for writing. As to the cast, no single member can be singled out. They are all bad—understandably. No program credit is given for the single, effective set.

Kap.

Some More Items

Continued from page 41

who might have been a police captain from Rochester or a tavern-keeper from Troy, turned around and inquired "When did *you* get *your* ticket?" I told him apologetically, that afternoon. He and his wife popped off, "I thought so! Four weeks ago we wrote the boxoffices of four hit shows for tickets this week. The best seats we could get for any one were in the last three rows. We've been coming to New York to see shows for years. It looks like from now on we'll be seeing them on the screens of our picture palaces back home." Incidentally, this burgher and his frau were among those missing at the final curtain.

I just thought some of the masterminds in the ivory towers around Shubert Alley might want to get around to showing a little interest in their customers before the Invalid's complete demise.

Yours,

Burton.

Record Snowfall

Continued from page 41

crashed upon the stage under the weight of snow, but without injuring anyone. The other cancellation was "A Young Man's Fancy," at the Cort. Switching of three matinees from Wednesday and Thursday did not mean extra performances, but business for all was away off.

Business on Christmas Eve (24) was exceptionally strong, as had been indicated, while a dozen matinees on the holiday were fairly good. Business the current week should be at the peak with New Year's Eve (tonight) attendance expected to be capacity. Majority matinees are dated for the holiday tomorrow (Thur.).

Literati

Ellery Queen Prizewinners

Alfred Segre won the $3,000 first prize last week in the third annual shortstory contest sponsored by the Ellery Queen Mystery Magazine and Little, Brown & Co. His winning yarn is called "Justice Has No Number."

Winners of $500 second prizes were Clayton Rawson, Philip MacDonald, Q. Patrick, Hugh Pentecost, Helen McCloy and Brett Halliday. Special prize winners were Stanley Ellin, Robert Arthur, Rink Creussen, Jack Moffit, A. E. Martin, Jorge Luis Borges, Arthur Williams, Victor Pala and H. T. Alfon.

Receiving honorable mention were Miriam Allen deFord, Lillian de la Torre, Roy Vickers, Dale Clark, Viola Brothers Shore, T. S. Stribling, Miriam Bruce, Leslie Charteris and Hughes Allison. Judges were Christopher Morley, Howard Haycraft and Ellery Queen (Fred Dannay and Emanuel Lee).

Prolific Hynd

"Murder!", recently-published collection of great true crime cases, done in unique humorous vein by Alan Hynd, on way to the quarter-million mark. Tome, published by Penguin, contains reprints from Good Housekeeping, Cosmopolitan and True. Same author has upcoming book by same publisher, titled "The Pinkerton Case Book," containing collection of magazine pieces done with official cooperation of Pinkerton Detective Agency. In preparation is "More Murder!", humorous true pieces shortly to be serialized in Esquire and other mags, and "The Second Pinkerton Case Book," which will give Hynd four tomes on the stands at once.

'Best' Whodunits Derby

Ballots to obtain nominations for the year's "bests" in the whodunit field were distributed last week by the Mystery Writers of America to all MWA officers and directors as well as to principal reviewers in the mystery field. When returns have been tabulated, three leading candidates in each category will be submitted to all MWA members for a final vote.

Selection of candidates for the 1948 Edgar Allan Poe Memorial Awards is being supervised by the MWA's Awards Committee. Organization's third annual poll is divided into five classifications: Best first mystery novel by an American author, best radio mystery program, best mystery motion picture, best criticism in the mystery field, and outstanding contribution to the mystery short story.

No R-H Personnel Changes In Merger

Merger of the publishing firms of Reynal & Hitchcock and Harcourt, Brace & Co., effective Friday (2), won't bring about any immediate changes among editorial personnel of the former company, an R & H spokesman declared Monday (29). Amalgamation was termed as another step in Harcourt, Brace's expansion by its prexy, Donald Brace.

Eugene Reynal, who founded R & H in 1934 in association with the late Curtice Hitchcock, is slated to become Harcourt, Brace's trade publishing head. Despite the splicing the R & H label will be retained as long as it's practicable, it's stated. While Brace is active chief of HB, Alfred Harcourt long has been in retirement on the Coast.

German Literati Exchange

Exchange of German newspapers, books, magazines and films is now permitted for the first time among the four occupied zones under provisions of Allied Control Authority Directive No. 55. The exchange of publications will be handled through normal German channels.

Exchange plan stipulates that "each zone commander will retain the right to take such measures as he may deem necessary against any publications or persons who violate these provisions, subsequently informing the Allied Control Authority of his actions. He shall in addition have the right, if he chooses, to raise the question of the application of such measures before the appropriate body of the Allied Control Authority—the Information Committee of the Political Directorate."

The idea for a free and unrestricted exchange of German publications of all kinds was instituted by U. S. Military Government in August, 1946. At that time formal invitations were sent to the Soviet and French Military administrations to join in a plan that was already being worked out with the British occupation authorities.

The formal invitation contained the proviso that U. S. Military Government would prohibit circulation in the U. S. occupied area, as of Sept. 16, 1946, of material from other zones not covered by such agreements. However, no agreement was reached until June 25th, this year.

While it is expected that the exchange of newspapers, books and periodicals will be undertaken immediately, the exchange of films still has to be fully implemented. A longstanding agreement among the four occupying powers in Berlin has permitted exchange of each power's films in the four sectors of the city.

Random House Dictionary

Random House has issued its "The American College Dictionary," first full dictionary to be published since the war. The 1,432-page volume has been worked on for three years.

It's the first desk-size dictionary to invite various specialists, such as a dance editor, to work on it.

Chi Printers Hit Taft-Hartley

The Congressional subcommittee probe of the month-old printers' strike against the Chi dailies resumed in Chicago Monday (29). Witnesses were A. J. Girard, V.P. of the Chi Typo Union, Local 16; Robert C. Bassett, labor counsel of the Hearst press, and Elbert M. Antrim, prexy of the Chi Newspaper Publishers Assn. and biz manager of the Chi Tribune.

Girard repeated the union's stand that wages are sole issue, and urged repeal of Taft-Hartley law. Bassett characterized the strike as a "battle between the ITU and Congress itself," and asserted that the real purpose of the walkout is to bring about amendment or destruction of the Taft-Hartley Act. Antrim said the union's no-contract demand represents a serious threat to newspaper managers, who in the last two years have steadily lost control of composing rooms.

Rep. Thomas L. Owens (R., Ill.), subcommittee chairman, said: "I hope we don't have to reach the determination that a good union like the ITU is going to try to kill the Taft-Hartley act." Final hearings are set for this morning (Wed.).

Meanwhile, the most recent of five meetings called in the last two weeks by Mayor Kennelly ended with the publishers and union chiefs still at loggerheads.

The Barren West

Ann Mason, recently resigned from Music Corp. of America's literary department, is scouting the Rocky Mountains for Appleton-Century. Currently headquartering in Denver, she's soon to make the rounds of other western states.

Area is swarming with regional novelists and historians, many of whom have never seen a publisher's rep or agent between Chicago and L.A.

Blowing Own Trumpet?

Andre Maurois has just written a "History of France."

To introduce it internationally, he is about to make a lecture tour of Europe accompanied by his publisher, Dominique Valper.

Are You 'Listening'?

Albert N. Williams, radio columnist for Saturday Review of Literature, has a collection of 28 pieces coming out in book form next summer.

Publication is by Swallow Press, through William Morrow & Co, Tome will be tagged "Listening," which is column label in the SRL.

Sartre Sued on Letter

Two cases have cropped up in Paris involving ownership of literary rights.

One is that of a hitherto unpublished letter of Beaudelaire which Jean Paul Sartre published in his "Intimate Writings of Beaudelaire," published by Editions du Point du Jour. Sartre was sued for $2,400 damages by the letter's owner, M. Ancelle. Latter claims he lent it to a friend who showed it to Sartre, who allegedly copied it and published it without reference to its owner.

Sartre's contention is that, irrespective of the ownership right to the letter, which is Ancelle's property, the works of a public character like Beaudelaire, are public property. Letter states that Beaudelaire was about to commit suicide, and is considered to have been written as a hoax to scare off a predatory female.

Coast Logic

Editor, VARIETY:

Mendel Kochanski reports in the December Authors League bulletin that the life span of non-Hollywood writers is 71 years, 11 months, 15 days. See what I mean? Isn't it better for writers to look at snow in New York than be under evergreens in Forest Lawn?

Frank Scully.

Other case is that of letters written by the late Guillaume Apollinaire to the Countess Louise de Poligny. The letters are her property and though someone who had managed to copy them obtained the consent of the widow of the late Apollinaire for their publication, the Countess refused to okay it. She has however, just permitted a Swiss publisher to use them in expurgated form.

Berle's Book Encore

Milton Berle's gag book, "Out of My Trunk," will get a second airing when the Bantam edition is brought out in February. The reprint will be titled "Milton Berle's Joke Book."

CHATTER

Loula Grace Erdman is in Amarillo, working on a new novel.

Simon Bourgin, Time Mag's Paris correspondent, back to France last week.

James Van Toor has resigned as vice-prez and board member of Rinehart.

Lionel Shapiro, author of "Sealed Verdict," in Hollywood to watch the filming of his novel.

William Kerby, executive editor of the Wall Street Journal, in Hollywood as guest of Paramount.

Peggy LeBoutillier to Mexico as correspondent for Overseas News agency and Modern Mexico mag.

Partisan Review, formerly a quarterly and later a bi-monthly, becomes a monthly with its January issue.

Larabie Cunningham has resigned as associate fiction editor of Colliers to join McIntosh and Otis literary agency.

Paul Kamey, Metro publicist, has articles on oddities in the news in forthcoming issues of Coronet and Pageant.

Stanley P. Hunnewell has resigned as exec-sec of American Book Publishers Council and the Book Publishers Bureau.

"Going Places," new entertainment weekly sponsored by ad agency exec Sidney H. Pelter, is due early next year.

Max Weinberg, Metro's eastern shorts rep, has sold a piece to Coronet mag on champions in unusual fields of endeavor.

Lena Horne and Mario & Floria decorate the jacket of Paul Denis' upcoming book, "Your Career In Show Business," to be published next month by E. P. Dutton.

Literary agent Annie Laurie Williams due back next week from Texas. She spent the holidays in Denison and stopped in Ft. Worth and Dallas for author confabs.

"Lights Out," Baynard Kendrick's novel about a blinded veteran, will be filmed next summer by Universal-International, with Robert Montgomery directing and starring.

Odell Shepard, author of "Holdfast Gaines," is filling lecture dates, meanwhile completing writing and editing assignments at his home at Jordan Cove, Waterford, Conn.

Frances Parkinson Keyes, most of whose novels have been localed in Washington or New England, will place the next in New Orleans. Authoress is there now for material.

Clayton Rawson is dramatizing his whodunit, "Death from a Top Hat," under an advance payment-option deal with an undisclosed Broadway producer. The principal character is a magician named The Great Merlini.

The Progressive, public events comment mag, will resume publication in Madison, Wis., in January as a monthly. After 38 years, it suspended last October, but is being revived with $40,000 contributed by subscribers.

Donald D. Hoover has resigned as associate editor of the Indianapolis Times to become vice-president and eastern manager of Bozell & Jacobs advertising agency. He was an account executive with the agency prior to the war.

William O'Farrell, whose first novel, "Repeat Performance," was filmed by Eagle Lion, has written a new one, "Brandy for a Hero," which Duell, Sloan & Pearce will publish in February. The yarn is localed in Charleston, where the author was a leading man at the Dock Street theatre.

SCULLY'S SCRAPBOOK

By Frank Scully

Tombstone, Ariz., Dec. 30.

Ten years ago I was sitting outdoors on the sundeck of Scully's Bedside Manor. It was a beautiful day, very much like this. I was writing a fairly definitive piece on Irving Thalberg for one of the more adult magazines. It was a hard piece to write, because people close to the young genius kept crowding me in the hope that additional information might lighten a shadow here and there and possibly prolong their jobs in his employ. I felt a little like Michelangelo when he was trying to complete that portrait of Lorenzo de Medici. I wished Thalberg's friends would stop trying to gild my lily.

I really was stuck for a moment and was looking out over the vast city of sunshine and substance which shadows had built.

Then the phone rang. Jim Tully, the old realist, was calling.

"You better throw your profile of Thalberg in the wastebasket," he said. "He's dead."

Being a sentimentalist above all things, I couldn't believe there was nothing so dead as a dead producer. So I struggled along for a day or so on the project, and then wired the editor if we should shelve the thing. He, a sentimentalist, too, suggested to finish it somehow, and call it a memorial. Obviously he, too, realized that a dead genius in Hollywood was like a war hero who had been caught selling defense secrets.

The Hollywood Yard Stick

But Jim Tully had the more realistic view. The kibitzers and synchophants of Thalberg were not far behind him. For not one of them ever bothered to call me to help shape that piece about their once-beloved young genius. Once they learned that the king was dead, they cut me like a knife. I finally accepted their standard as really the "right" one and put the whole labor in the file-and-forget file.

I'm wondering if at this moment some other writer is not in the same position concerning the late Mark Hellinger. If his editor urges him to turn on the soup and finish his portrait somehow, I'd like to suggest that a better way to spend the time would be to write to the Committee on Un-American Activities and ask them to make a special inquiry into sudden death in Hollywood, and why?

The way people go out like a light in this town is a good deal more worthy of research than who they go out with or what political pitches they make when in vino veritas.

Dying From Under Work?

Producers, stars, directors or writers overworked in Hollywood? Their total man-hours of production over a year would rate pathetically low if placed against one of John L. Lewis' coalminers. But because they work by jerks and starts, they rip the gizzards out of their motors, and their mortality rate is alarmingly high.

They will dawdle along for the first days of a week and then put on a sudden zeal, carrying on to late hours Saturday night with peculiar inversion of exhibitionism and puritan ardor.

Often they will end this orgy of industry by making the rounds of the nightclubs on Sunday morning, telling everybody, "We worked through till 2 this morning—16 hours without a break."

No wonder at 4 a.m. they look so tired. No wonder at noon the next day they can't get up for any church services. No wonder by Monday, Tuesday and even Wednesday of next week they feel more pooped than a poopdeck.

Compare their lifespan with those in similar fields abroad and it is fantastic to think that such an intelligent people as the Americans are so stupid in handling the business of longevity once their talents have matured.

Shaw Says It's Spinach

Presumably in Europe every factor of living is at a lower level than here, yet George Bernard Shaw is still alive at 91 and F. Scott Fitzgerald and Mark Hellinger are dead at 44. Why, Shaw was only beginning to write at the age that men like Hellinger, Fitzgerald, Thalberg, Tully and the like were amouldering in their graves.

All I have been able to discover of the effect this anatomy of melancholy has on the survivors is that they take to their beds in droves, cut dames out of their lives, throw liquor down drains, and grab thermometers, hotwater bottles, sleeping tablets and doctors' phone numbers.

This mass hypochondria, however, only lasts a few days. By then the latest victim of uneven living is properly buried, and the survivors are free to go back to imitating the things that killed him. Almost invariably they exercise their freedom and in time no longer are able to pick up the liquor tab—dead men being very slow on this sort of draw.

Give This Guy a Drink

My own suspicion, as I have hinted, is that the uneven character to the lives and labors of Hollywood genius at work is responsible for the high mortality. It is, in fact, very hard to distinguish between the strain some of their pleasures put on them and the strain their work imposes on them.

As the motor, which has to supply all this energy indiscriminately, has no means of distinguishing between what strains on it are imposed for pleasure and what are imposed for production, it follows that the heart cannot be blamed for suddenly quitting in the middle of production.

I don't know if any insurance companies have even bothered to graph the Hollywood lifeline as opposed to the rest of the nation's, but from merely checking on my own intimate circle I find sudden death in the prime of life to be the main characteristic of Hollywood success.

Surely nobody in his right senses would argue that these people work harder in peace, or drink harder than, say, a Winston Churchill in war. Yet, his case of survival in his 70's is so common in Europe that the chances of his returning to power by the time he's 80 are not completely out of this world.

Checkups Filed, Too

Even oldtimers in the picture industry, barring possibly a few like Adolph Zukor, who have been forced to take it easy by being kicked upstairs, are not old by these continental standards I speak of. Many of them don't dare admit they're 60, as that amounts to signing, in their opinion, their own death notices. They have semi-annual checkups to see if their follies have caught up with them, passed them or are still behind them. Whatever the report they rarely change their act.

Yet 60 is such a conservative age by national standards that even presidents of the U. S. average well above that figure. I think the 150-year average is about 66. But in any case it's years above 44.

Of course, I know about the many geniuses who burned themselves out without living to be 80 to prove it. I know all about Keats dying at 26, and Mozart at 35, but I also know something about the many who in Sam Johnson's phrase "panted their way to 70." In his day 70 was the equivalent of 80 or 90 today because science has removed so many of the childhood diseases which, when contracted, automatically cut 10 or 12 years off that person's adult life.

Longer Runs Welcome

I realize, too, and in fact am the pioneer in this field, that all genius is a matter of toxemia. That if you have too much toxemia you're a genius, but, like Keats, dead before your time, and if you have too little toxemia, you may live on and prove it in both your work and your life, like Harold Bell Wright, who didn't die till he was well over 70. I realize, moreover, that those who do not have a disease of some sort, take everything from vodka to marihuana to put them in a state where their genius can flow with a proper amount of poison.

But, on the other hand, without being too heretical I've been seeing some mighty nice stuff produced by normal, healthy adults, and though it will be a blow to Bohemia I'd like an Un-American Activities Committee to check on this suspicion—that healthier people would make healthier pictures, and in any case, have longer runs.

Broadway

Tommye Adams, film actress, back to the Coast over the weekend.

Mickey Rooney and Joseph Calleia off to Europe last week on the Queen Mary.

The Henry Jaffes (Jean Muir) to Naples, Fla., for two weeks. He's a theatrical attorney.

Joseph Scoffoni, Encore boniface, leaving for Florida, to celebrate 24th wedding anniversary.

Anne Crowley sailed last week to assume the lead of the London production of "Oklahoma!".

French violinist Jacques Thibaud in on the De Grasse Saturday (27) for an extended U. S. concert tour.

Allen Boretz planning a revival of the late George M. Cohan's "45 Minutes from Broadway" next spring.

Sam Geison recntly out of the Columbia spot of syndicate and columns publicist, moves into Universal next week with similar chore.

Jack Alicoate's daughter, Patti, engaged to John Bergen, Jr. He's with Apollo Records; she's now an officer of Film Daily.

Arnold Grant left Saturday (27) for a month's vacation in Florida. He'll head for the Coast shortly after his return to New York.

Grace Lloyd Robinson, wife of Edward G., training in from the Coast Monday (5) for exhibit of her paintings at the Vignon Galleries.

Dorothy Stewart, songwriter and N. Y. rep for Aussie's Williamson-Tait interests, elected to membership in ASCAP. Has done over 30 songs.

Benedict Bogeaus and his wife, Dolores Moran, arrived from Hollywood Monday (29). They're slated to leave in a couple weeks for a South American cruise.

Outgoing prexy Fred J. Schwartz, of Motion Picture Associates, driving hard for new members to further support the new president of MPA, Arthur L. Mayer.

Ed Begley, just signed for "Street With No Name," at 20th-Fox, is also "Charlie Chan" on radio, which he was forced to relinquish due to Hollywood commitments.

Bill Stern in Hollywood, discussing possibly making rehabilitation pic with Harold Russel of "Best Years of Our Lives." Little known fact is Stern has one artificial limb.

Teeoff luncheon of the motion picture division of the National Conference of Christians & Jews, under Spyros Skouras' chairmanship, next Tuesday (6) at the Waldorf.

Wesley Ruggles in on the Queen Mary last week for the Christmas holidays. Returns early in January to ready Rank's "Early One Morning," a Bing Crosby starrer which he'll direct. Picture scheduled to roll late in May.

Leo Kerz, who designed the "Antony and Cleopatra" sets, will design "A Long Way From Home" the Randolph Goodman and Walter Carrolls adaptation of "The Lower Depths." Incidentally Kerz has just obtained his final U. S. citizenship papers.

Sun Valley

Gloria Graham due this week.

The Darryl Zanucks in for New Year's.

Mark Hanna, literary agent, in from N. Y.

Henry Ford II and wife here since Christmas Eve.

Sky Dunning of American Airlines here with wife, Celeste Holm.

Katy Thalberg attending school at Ketchum, a mile away, while Norma Shearer and Marty Arrouge are in Europe.

Headlining New Year's Eve program will be Trail Creek Cabin party sponsored by Zanuck, Cooper, Hathaway and Ford.

Others here from Hollywood include the Henry Hathaways, Gary Coopers, Lucian Ballard and Merle Oberon, Claudette Colbert, Jeffrey Lynns.

Steve Markham of MGM here looking over layout for "Duchess of Idaho" shooting which is slated to star Esther Williams, Walter Pidgeon, Van Johnson and Xavier Cugat. Joe Pasternak due early January on same deal.

Detroit

By Stan Worris

Danny Kaye in for Michigan Theatre opening last week.

One more week and Dwight Fiske closes at the Wedgewood Room.

The pre-holiday slump hit business at local niteries hardest in many years.

The 509 Club is reported about to change hands, with a theatrical night spot restaurant owner slated to take over next year.

Jane Stewart's line girls kept from working one night at Mickey's Show Bar. Bond trouble, which AGVA straightened out.

New York's Penthouse Players here for Yule weekend to do "Alice In Wonderland" and "Snow White" at Scottish Rite Temple.

Neena, strawberry blonde peeler at the Avenue, has started a circuit tour in Columbus, O. She was a chorus girl five months ago.

Hazel Nelson (Marie Corlette) is visiting her family here after holiday trip from the Burbank theatre, Los Angeles. She'll stay four weeks.

Songstress Martha Errolle and Magician Gali-Gali continue at the Statler Terrace Room. Joe Sudy's orchestra, with vocals by Lenore, continue.

Empress, stormy burlesk joint, has had another pinch. All eight girls got a ride to the station, but only one was detained. Same spot was pinched a few months back.

Dublin

By Maxwell Sweeney

Leslie N. Talbot, 20th-Fox branch supervisor, vacationing in London.

Disk jockey Eamon Andrews planed back from big hookups in London.

Legiter Daphne Carroll bows out of Gate theatre for pantomime role at Gaiety.

Abbey actor Pat Delahanty now stage producer for 20th Century Productions.

Noel Purcell to join Individual Pictures unit making "The Blue Lagoon" at Suva, Fiji.

Broadcaster Brid Mahon's children's-time tales published in book form by M. H. Gill and Sons.

Alfonzo Perez and West Indian Rhumba Band on short season at Four Provinces House terpery.

Michael MacLiammoir and Hilton Edwards expected from London to ready for Canada and U. S. tour.

Stephens Green Cinema announced a dividend of 10% on regular shares and 7½% on preferred, same as last year.

St. Patrick's Training College, biggest source of supply of teachers for Irish public schools, is to add a course in film projection to its curriculum.

Minneapolis

By Les Rees

Spike Jones into Auditorium, Jan. 18.

Bill Winters, RKO salesman, in Kentucky.

Myron Adcock, Warner Brothers' salesman, wedded.

Minneapolis Civic Theatre offering "My Sister Eileen."

"Harvey" and "Chocolate Soldier" only Lyceum bookings in January.

Burlesque resumed at Alvin following brief pre-Christmas shutdown.

Nine independent neighborhood houses have "Duel in Sun" for midnight New Year's eve show at $1.20 roadshow admission—only uptown booking any roadshow picture has gotten.

Top supper clubs here, Minnesota Terrace and Flame Room, have same New Year's eve tariff as year ago, $7.50 plus tax, price including dinner, favors and entertainment, but no beverages.

Merle Potter, former drama editor and theatre circuit manager here and now connected with chief of staff of American Army of Occupation in Germany, enrolling Americans to send needed apparel for his "Schornsteinfeger Club."

Miami Beach

By Larry Solloway

Al Schenk back into Paddock club.

George Jessel due at Lord Tarleton.

Benny Davis at the Tarleton for his annual stay.

Gertrude Neisen set for mid-season at the Copacabana.

Brook Club, announced to debut Xmas, is still closed.

Ed Claughton's new film house, the Embassy, opened this week.

Club 86, Dade county casino, won't open before February, if then.

Frank Sinatra reportedly set for Colonial Inn date at end of January.

The Joseph Pevneys (Mitzi Green) joined the show biz colony at the Tarleton.

Charles Schlaifer, 20th-Fox ad-pub head, leaving Friday (2) with his family, after preeming "Gentlemen's Agreement" for Wometco chain here.

Washington

By Florence S. Lowe

Local Variety tent inducts officers next Monday (5).

Anita Page, the ex-film star, now married to Navy Capt. Herschel A. House, is a local hausfrau and mother.

WRC-NBC's annual Doll House collection for needy youngsters, emceed by Bill Herson, topped all records.

Warner Theatre, company show case, was loaned to the Salvation Army for a Dec. 24 party for underprivileged moppets.

Mickey Rooney, here for a Christmas Day p.a. at Loew's Capitol, along with preem of "Killer McCoy," was blacked out after initial show by the flu.

Jaget Murari, sent from India to study U. S. film production, in town to compare government methods with those of Hollywood, where he has spent the past year.

Dr. Frantz Rapp, pre-Hitler director of the Museum of Theatrical Arts, Munich, now teaching here, lectured Monday (29) on "Contemporary Trend in Theatre Design,"

London

Derrick de Marney recovering from eye operation.

"Worm's Eye View," now current at the Whitehall, has entered on its third year.

Sydney Howard, Yorkshire comedian, left around $278,000, most to his daughter.

Daughter born to film star Joyce Howard on the anniversary of her wedding to Basil Sydney.

Tom Arnold plans to bring the Swedish musical, "Serenade," to London early in the new year.

Mary Stone wed to actor-author Peter Noble Dec. 23, date coinciding with publication of bridegroom's 12th book.

Steuart Wilson, music director for Arts Council of Great Britain, has taken over a similar post for BBC, succeeding the late V. Hely-Hutchinson.

Percy Edgar, director of BBC Midland Region, due for retirement in April, will be replaced by H. J. Dunkerley, deputy controller of European Service.

Royal Welsh National Eisteddfod at Colwyn Bay this year netted record takings of around $130,000, previous highest having been $88,000 in 1926 at Swansea.

"The Blind Goddess," by Sir Patrick Hastings, having been successfully launched at the Apollo, is now being filmed by Gainsborough Pictures, starring Eric Portman.

Noel Madison is here to direct "Four Hours to Kill" for Bernard Delfont, in which Jack La Rue is to star. Others in cast are Barbara Blair, Michael Balfour, Daphne Barker, Patricia Owens. Show opens in Blackpool, Jan. 12.

Jimmy Hutchison, who has been publicity director of British National Films for the past eight years, has resigned owing to ill-health. Reg Wolff, for many years publicity manager for Paramount's British productions, succeeds.

After an absence from stage and film work for three years due to spinal paralysis, Anne Firth is sufficiently recovered to return to the screen, where she is to be featured in Ealing Studios' production of "Scott of the Antarctic."

Pix Eye Talent

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formance on Broadway in "Deep Are the Roots."

A talent scout from another company confirmed Willi's statements in declaring that the "Hollywood country club" has been dissolved. The "club," he explained, was the mythical place where young players from Broadway and the hinterlands cooled their heels in Hollywood waiting for an assignment from studio chiefs while their six-month pacts were running out. The majority of these youngsters, the scout said, just wasted a half-year of their lives at $200 to $500 a week waiting to work at their profession. Currently, he said, actors are being given contracts only if they're needed.

Willi stated that the current Broadway season had turned up few faces only because there were so few productions. Figured proportionately, he said, this season has been average. The two names mentioned most frequently by the scouts as having the greatest promise for Hollywood are June Lockhart, starring in "For Love of Money," and Marlon Brando, featured in "A Streetcar Named Desire." Miss Lockhart, previously seen in films in bit parts only, has already been inked by Eagle Lion, while studios don't want to go after Brando until there's a specific role for him.

Boris Kaplan, Paramount talent exec, was more philosophically inclined about the current doldrums in inking activity, pointing out that it was impossible to predict how the coming months would shape up in the way of uncovering needed talent. He predicted, however, that Timothy Lynn Kearse, young actress recently seen in "Joan of Lorraine," would emerge as a standout dramatic player on the screen. She leaves for Hollywood today (Wed.) for further testing at Par studios.

Another talent scout observed that in view of the dipping boxoffice receipts, Hollywood now needed more than ever new, bright faces to stir customer interest. The current roster of star names is still okay, he said, but they are slowly growing stale and the film companies are not making any effort to develop players who can replace them. "This policy of saving pennies now by sticking to the well-known player almost exclusively may cost them heavily in the future," he said.

Of all the majors, Warner Bros. was among the most forward in signing new talent in 1948, reflecting the studio's intention of not cutting its production activities for the coming year. Warners has signed Patricia Neal from "Another Part of the Forest"; Jan Sterling, from the Chicago company of "Born Yesterday"; Sam Wanamaker, from "Joan of Lorraine;" who was set for WB's United States Pictures; Jeanne Shephard, from Chicago company of "The Glass Menagerie"; and two London thespers, Robert Douglas and Lois Maxwell, both of whom were inked by Jack L. Warner during his midsummer trip abroad.

During the year, talent departments have not only been combing the Broadway thickets for likely talent but, except for Metro, have made extensive safaris through the strawhat circuit and the legit byways in Greenwich Village where the Equity Library Theatre have been staging the bulk of their productions. Little talent for immediate exploitation was found but several scouts admitted they were keeping their eyes on several prospects who showed promise.

Announcement of the Experimental Theatre productions whetted the interest of film scouts originally but lagged as time went on. According to the talent-finder the ET, which promised to showcase new talent, is sticking to names from screen and legit.

Chicago

Matt J. Betley elected v.p. of Radiant Screen.

Great Northern theatre set to open March 1, after being closed for two years.

Danny Kaye, in between planes, put on a 45-minute show at the Chez Paree.

Mickey Rooney, accompanied by manager Sam Steifel, here for three-day visit.

Henri Elman moving Producing Releasing Corp. office to be Filmack building after Jan. 1.

First film for Chicago theatre, after dropping stageshows, Jan. 8 is "Captain From Castile."

Eddie Sequin, Balaban & Katz, publicist, and his wife Virginia, 20th-Fox flack, off to Florida.

Screen Guild films regional sales meeting brought in Larry Jacobs, from Indianapolis; Reno Wild, Minneapolis; Ben Benjamen, Milwaukee, and Harry Dudelson, midwest district manager.

Philadelphia

By Si Shaltz

New nitery tagged the New Look opened this week.

Charlie Goldfine, local exhib, hospitalized with strep infection.

Jeff Keen, former Record columnist, now editor of the Jewish Times.

Bob Morton, local tooter, joined Gene Krupa's band, now playing the Click.

Izzy Hirst, burley presenter, improved after recent illness and off for Miami.

Frankie Laine set for a concert Jan. 9 at Town Hall, under aegis of Ernest Anderson.

Tom Moorehead, WFIL sports gabber, will broadcast play-by-play of Cigar Bowl game in Tampa.

Ed Obrist, general manager of WPEN, has been elected vice-president of Fourth Estate Square Club.

Eastern Prod.

Continued from page 1

ing pix have also found an outlet on tele that has long been denied them in commercial film houses.

Ad agencies, most of whom set up special film departments after witnessing the tremendous strides made by 16m educational films during the war, have seen their product take a tremendous slump during the last year. Most of this was due to the lack of audiences able to witness the films, which were shut off from commercial theatres. Most of these films are now expected to be routed into the tele stations.

Tele's boost to eastern production is conceived in another light by many video programming officials. They believe that Hollywood-produced features, even if they were to be made available, wouldn't fill the breach for tele broadcasts, since they're made to be shown on a large theatre screen and not on the average small-sized video screen. Hence, these officials believe there'll soon be a tremendous market awaiting any producer that wants to turn out films especially for video.

Some of the top Hollywood shorts producers, such as Jerry Fairbanks, have already made the initial swing into tele production. Fairbanks is now working on a series of 17 two-reelers designed especially for video, several of which have been completed. Since the number of Coast producers doing such work is small, however, it's believed that much of such work will eventually be turned over to producers in the east, who have the space, equipment and manpower to do the same job for the same or less money.

Hollywood

Ted Loeff bedded with flu.

Jean Arthur down with flu.

Melvyn Douglas ill with laryngitis.

Katharine Hepburn in from New York.

Joseph Lilley downed by pneumonia.

William Alfred Hinshaws divorcing.

Martha Stuart sprained an ankle, dancing.

Ann Sothern divorcing Robert Sterling.

Anna Sten recovering from appendectomy.

Jack Durant in town after five months in England.

Jura Marly in from Prague to visit her sister, Florence.

John Wayne to Mexico City for huddles with John Ford.

Jack Donohue in from New York to report for his next chore at Metro.

Martha Stewart to New Orleans to join Joe E. Lewis for New Year's Eve.

Buddy Rogers returned from a five-week tour of the east and midwest.

June Havoc and William Spier announced their intention to wed in February.

Bing Crosby sponsoring a $10,000 pro-amateur golf tournament at Pebble Beach.

Henry F. Misselwitz in from Tokyo with a screen story about current conditions in Japan.

Roy Rowland pinch-hitting as test director at Metro for George Sidney, who is out with flu.

Henry Wilcoxon's father in from England for a family reunion after 10 years of separation.

Artie Shaw and his former wife, Mrs. Elizabeth Jane Cummings, in court over a $25,000 trust fund.

Erskine Johnson was made an honorary member of the Catholic Youth Organization, first scribe so named, for his campaign to keep Al Capone stories off the screen.

Cleveland

By Glenn C. Pullen

King Cole Trio inked by Tiajuana Club for Jan. 23, its initial nitery date here.

Frederic McConnell's stocked Play House doing "Suds In Your Eye" but biz is n.s.h.

Henry George's Cabin Club cutting six disks for Tripoli Records, of Youngstown, O.

New Year's Eve reservations are far under normal, although many cafes slashed fees.

Sammy Walsh, comic, and Peter Higgins, singer, at Borsellino's for three-week stretch.

Tommy McGinty's Mounds Club, scene of a still-unsolved $500,000 hold-up, shuttered six weeks ahead of schedule.

Bandmaster Sammy Kaye spent Christmas Day with parents here, before flying to Boca Raton, Fla., for golfing vacation.

Dual band policy adopted by Hotel Cleveland's Bronze Room, with Dave Ennis' rumba outfit alternating with Warney Ruhl's crew.

Zionist Youth committees took over Lower Mall for special benefit performance of "My Father's House," Palestine film, and pulled sellout crowd.

Johnny Morgan, crooner, and three other acts were given last minute bookings by Palace which had originally planned to drop vaude for Christmas week.

Paul Vincent Carroll's "The Wise Have Not Spoken," given first American performance by Western Reserve U. thesps, being repeated week of Jan. 12 for play-scouts.

Pittsburgh

By Hal Cohen

Slate Brothers open Tuesday (6) at Hunting and Fishing Club.

Ellen Varga, local dancer, in Mexico working the tamale cafe circuit.

Johnny Harris to Boston to catch his "Ice-Capades" during its holiday run there.

Sara Ann McCabe back in town to head the floor show at the William Penn.

Donald Buka tagged by 20th for important role in "The Street With No Name."

Lisa Kirk's mother is now making her home in New York with "Allegro" featured player.

Hazel Shermet, Tech drama school graduate, in Broadway cast of "Cradle Will Rock" revival.

Sam Stratton around for few days taking over advance-agent chores on "Sweethearts" from Zac Freedman.

Polly Rowles home from New York for a week before sailing for London to do "Dark Eyes" on the stage.

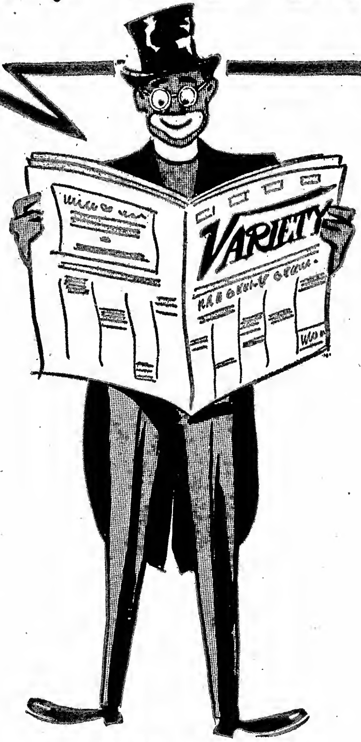
Claude Morris has gone back to New York to resume radio directing after working here for couple of agencies.

Ankara has a show for New Year's week only, headlining Evans Family, Nellie Arnaut and Bros. and Steve Evans.

Dancer Sunnie O'Dea has told friends here she'll give up the stage after marrying Charles Simone, N. Y. businessman, next month

DIS IS WHAT THE GOOD BOOK SAYS: AND I'M TALKIN' ABOUT-SISTER

ELLA LOGAN



"FINIAN'S RAINBOW"

". . . However, REAL news of the occasion is undoubtedly the SOCKO HIT scored by ELLA LOGAN as Sharon, Finian's daughter. Comedienne really GOES TO TOWN in an outstanding role. Vocally and dramatically she is a CONSTANT DELIGHT, and this should really put her in the UPPER BRACKETS."

WATERS, VARIETY
(Phila. Review,
Issue Dec. 18, '46)

"...IT'S ELLA LOGAN'S SHOW, AND SHE IS EXCELLENT ALL THE WAY."

IBEE, VARIETY
(N. Y. Review,
Issue Jan. 15, '47)

ROXY THEATRE, N. Y.

"SCORING EASILY with her stylized versions of 'There's No Business Like Show Business,' 'Sunny Side of the Street,' and 'Take Me Out to the Ball Game.' ELLA LOGAN is TOP-FLIGHT entertainment . . . one of the rare comediennes of our day, she brings an ART to the handling of a song that is altogether DELIGHTFUL and UNIQUE."

HOBE, VARIETY
(N. Y. Revue,
Issue Aug. 27, '47)

SLAPSY MAXIE'S, LOS ANGELES

"A SLIP of a SCOTTISH MISS walked out onto the floor of the refurbished Slapsy Maxie's on gala reopening night and SAVED the new management from having a fiasco on its hands.

". . . This girl walked on stage to face an audience grown cold, almost hostile. Maybe there was something symbolic about her choice of "Showbusiness" as an opening number. Maybe not. Anyway, in the SPACE of 16 BARS, a MAJOR MIRACLE had occurred.

"The audience straightened up. The chatter died down. The table-hopping ceased. AND the GIRL STOOD THERE and SANG—and SOLD.

"It was HER show. And if there is any SHOWBIZ EQUIVALENT of the Congressional Medal of Honor, it should go to ELLA LOGAN. She deserves it. Her TERRIFIC SHOWMANSHIP and SOCK SINGING and SALESMANSHIP meant the difference between ennui and ENTERTAINMENT."

KAP, VARIETY
(Hollywood Review,
Issue Oct. 22, '47)

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